Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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NOVEMBER 4, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

Paramount Pictures

These four producers not only *make* Paramount paramount, but will *keep* Paramount paramount.

These four producers make up the great Paramount Program

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

VOL. XIV. No. 18

PRICE 10 CENTS



RED FEATHER PHOTOPLAYS (INC) PRESENT

"THE HERITAGE OF HATE"

A DRAMA OF IGNOBLE REVENGE.

WITH ROBERTA WILSON, WILLIAM QUINN, BETTY SCHADE & PAUL BYRON

DIRECTED BY BURTON GEORGE

RED FEATHER PHOTOPLAYS



FANNIE WARD — LASKY STAR

COMPETITION is a hobgoblin to an exhibitor until he uses

Paramount PICTURES

Then it becomes a weak, tottering thing, too frail to feel—too numb to notice.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



ANN PENNINGTON—
Famous Players Star

Paramount Pictures of the Week

RELEASED MONDAY, OCT. 23

DANIEL FROHMAN

PRESENTS

ANN PENNINGTON

IN

THE RAINBOW PRINCESS

A drama of circus life with a charming love story.

Produced by

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal



THOMAS MEIGHAN and ANITA KING
Lasky Stars

Paramount Pictures of the Week

RELEASED THURSDAY, OCT. 26

JESSE L. LASKY
PRESENTS

THOMAS MEIGAN
AND
ANITA KING
IN
THE HEIR TO THE HOORAH

A thrilling picturization of the celebrated stage success

Produced by

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President
ARTHUR S. FRIEND, Treasurer

CECIL B. DeMILLE
General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

A magazine's success is measured by its advertising. Look at the "News!"



MARGUERITE CLARK—
Famous Players Star

Forthcoming
Paramount Pictures

DANIEL FROHMAN

PRESENTS

MARGUERITE CLARK

IN

MISS GEORGE WASHINGTON

Her first photoplay under the new Famous Players contract

About a girl who couldn't tell the truth

Produced by

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchang

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation
Monday, Nov. 13

Paramount Pictures



LOUISE HUFF and JACK PICKFORD
Famous Players Stars

Forthcoming
Paramount Pictures

DANIEL FROHMAN
PRESENTS

LOUISE HUFF

AND

JACK PICKFORD

IN

"SEVENTEEN"

A picturization of Booth Tarkington's humorous masterpiece

PRODUCED BY

FAMOUS PLAYERS FILM CO.
ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

Canadian Distributors, Famous Players Film Service, Limited, Calgary, Toronto, Montreal

Released by
Paramount Pictures Corporation
Thursday, Nov. 2



BLANCHE SWEET
Lasky Star

Forthcoming
Paramount Pictures

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

UNPROTECTED

A thrilling drama of the Southern prison camps by James Hatton

Produced by

JESSE L. LASKY FEATURE PLAY CO.

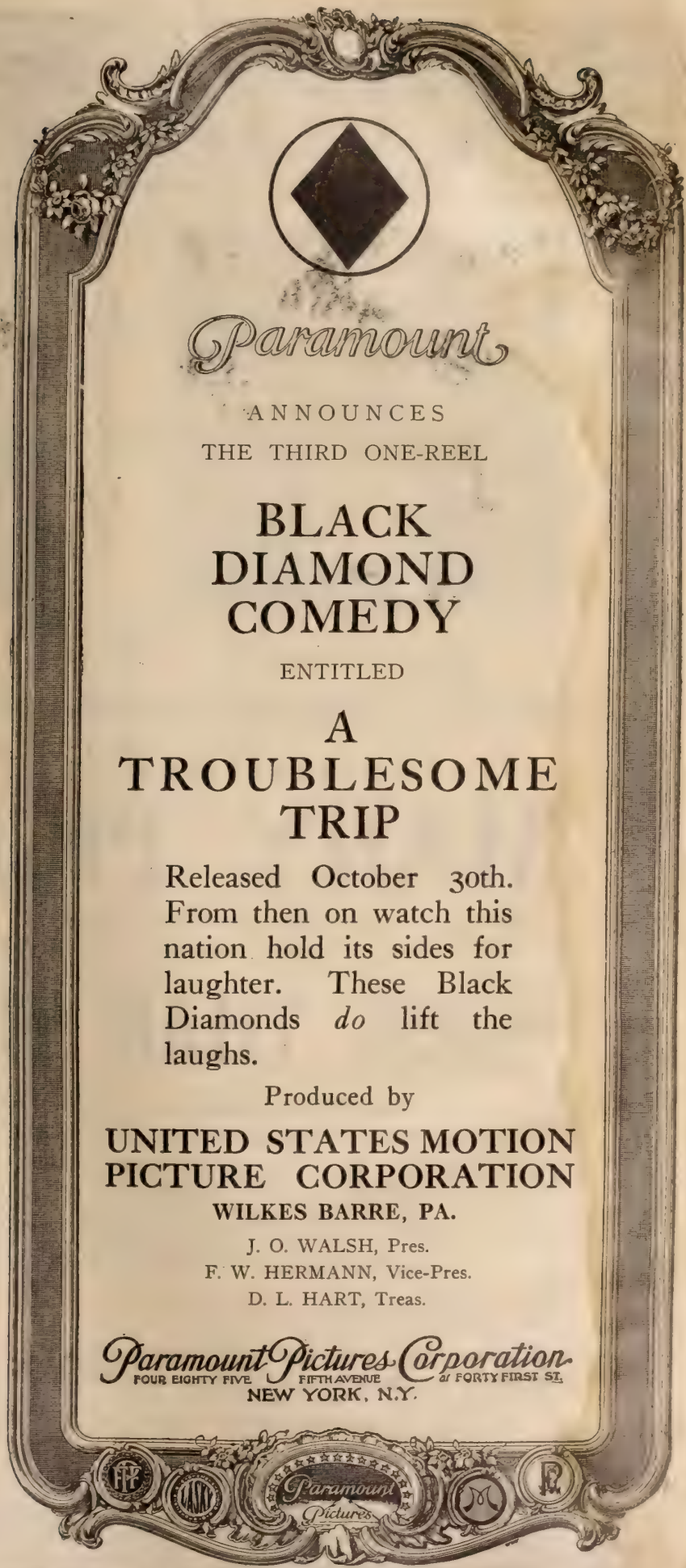
JESSE L. LASKY
President

ARTHUR S. FRIEND
Treasurer

CECIL B. DeMILLE
General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto, Montreal

Released by
Paramount Pictures Corporation
Monday Nov. 6


Paramount
ANNOUNCES
THE THIRD ONE-REEL
BLACK DIAMOND COMEDY
ENTITLED
A TROUBLESOME TRIP
Released October 30th. From then on watch this nation hold its sides for laughter. These Black Diamonds do lift the laughs.
Produced by
UNITED STATES MOTION PICTURE CORPORATION
WILKES BARRE, PA.
J. O. WALSH, Pres.
F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Paramount Pictures

ARTCRAFT PICTURES

ARTCRAFT PICTURES CORPORATION

ARTCRAFT PICTURES





NOVEMBER 6 IS ELECTION DAY

with the Successful Exhibitor

Then He Votes for

MARY PICKFORD

and the first superior production made by her own company

"LESS THAN THE DUST"

Because: MARY PICKFORD has always meant prosperity for his theatre.
He is convinced that under her new banner MARY PICKFORD is still his greatest asset.
To ward off liabilities he needs all the stars he can get like MARY PICKFORD.

Be a Successful Exhibitor!

ARTCRAFT PICTURES CORPORATION

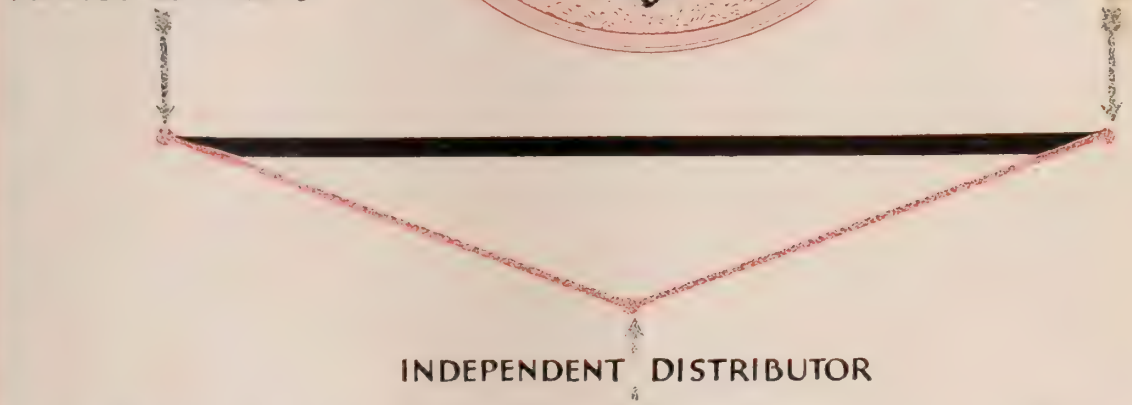
29 7th AVENUE, NEW YORK, N. Y., AND IN 15 OTHER CITIES

ARTCRAFT PICTURES

Distributors of the Best in Motion Pictures

ARTCRAFT PICTURES

The Greater VITAGRAPH



A Straight Line is the Shortest Distance Between Two Points

THE direct way is always the best way.

Vitagraph service is direct service—from manufacturer to exhibitor—a line without a break.

Such centralized responsibility means complete co-operation.

It means the utmost responsiveness to the needs of the trade.

That the benefits accruing to exhibitors from this direct contact are most substantial, is evidenced by the fact that

Although the V-L-S-E has been the selling department of Greater Vitagraph exclusively for but a short time, the business of this company has increased tremendously.

And the beginning has hardly been made.

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH



One Of The Year's Most Notable Five—Reel Productions—

Mary Anderson
and
William Duncan
in

"The Last Man"

A Thrilling Masterful Blue Ribbon Feature

Written By
James Oliver Curwood

Directed By
William Wolbert

TWO men and a woman face the red storm of native fury in a Philippine jungle.

Between them lies a hate and passion, born of deception and betrayal.

One—the tower of strength—bulwarks and shelters those who have wronged him.

But with the passing of the peril, he exacts a penalty worse than death—a penalty that will sear their souls for all time.



A LOVE tragedy of the outposts of civilization, "The Last Man" is big, vital, gripping.

It pulses with man's primitive passions and mad desires.

It should be booked for long runs and advertised extensively.

It is a picture such as comes but seldom and endures.

VITAGRAPH
V-I-S-E INC.

The Greater VITAGRAPH

Big Moments in Abundance in "The Scarlet Runner"



Greater Vitagraph's Mile-A-Minute Super-Serial *by* C·N·*and* A·M·Williamson

Featuring

Earle Williams

A HEADLONG dash in a speed demon—over a mountain side—a thrilling balloon flight in search of a captive girl—a nerve-racking auto race, ending in the explosion of a car going at full tilt—these are but a suggestion of the action which crams every episode of "The Scarlet Runner."

IT is these big moments—plus the dramatic climaxes, so unexpected that they come as a shock—plus the popularity of Earle Williams and the drawing power of C. N. and A. M. Williamson—plus the power of its advertising campaign—that make "The Scarlet Runner" the winning serial of the day.



VITAGRAPH

The Greater VITAGRAPH

Put the Spice of Variety in Your Program!

BOOK "V" VITAGRAPH'S BIG



Featuring

Hughie Mack

and

Patsy DeForest

Directed by

Lawrence Semon

Written by

Graham Baker

COMEDIES

Equal to any laugh producers on the market—surpassed by none as till fillers.

The Big "V" Comedies

supplying jams of joy, packs of "pep," and speed galore, will be ready for your patrons

November 13th

FORTHCOMING RELEASES

"Walls and Wallops"

"Jumps and Jealousy"

"His Conscious Conscience"

"Hash and Havoc"

"Rah, Rah, Rah!"

"Help! Help! Help!"

Cash in on a desire already created.

Your patrons know these comedies.

The name has been changed, but the quality and patron-fetching ability of these BIG "V" COMEDIES ring the bell for more joy and profits.

ONE EVERY WEEK

VITAGRAPH

V-L-S-E INC.

General Film Service

Mr. Exhibitor:—

We are vitally interested in your bank account!

We recognize the close connection between good pictures and fat bank balances, therefore, we supply you with one so you may always have the other.

Next in importance to a good picture is a good poster—it attracts patrons and they then become walking, talking advertisements for your theatre.

With unmatchable short length features such as supplied by

GENERAL FILM SERVICE

bulwarked by posters with a punch, you are assured of prosperity and a satisfactory bank account.

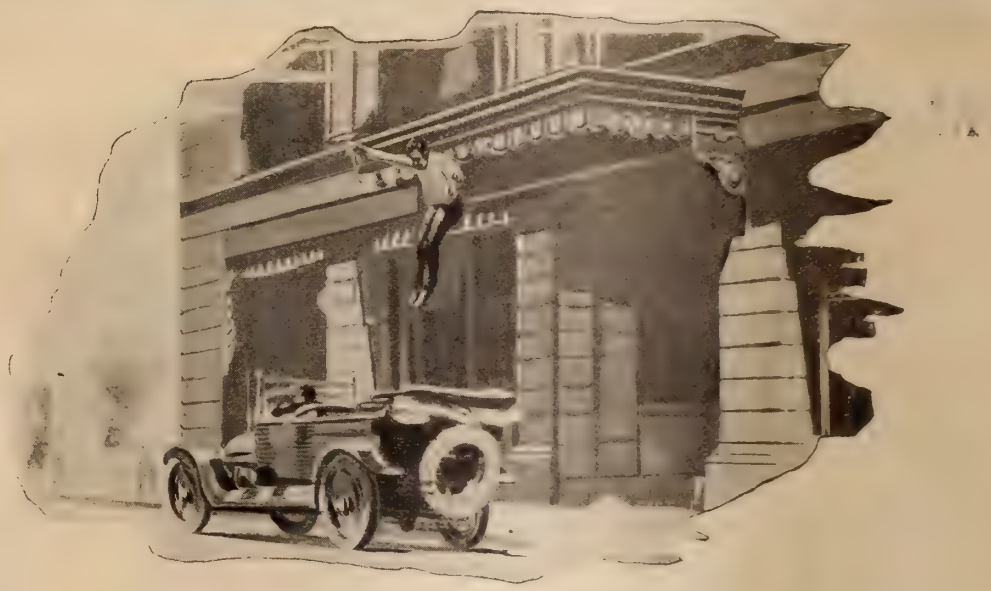
The best proof that General Film Service will do what we say, is the fact that more than 6,000 exhibitors subscribe for it.

The Motion Picture News, after investigation, says there are less than 12,000 moving picture theatres (not counting the fly-by-night or those built for speculation only). We supply more than 6,000 with Service. Isn't that sufficient proof?

Quality, Not Footage, is Our Chief Concern

GENERAL FILM COMPANY, Inc.
440 FOURTH AVENUE
NEW YORK

General Film Service



"THE PENCIL CLUE" *An Adventure of*

"GRANT, POLICE REPORTER"

Grant solves a baffling mystery in a one reel adventure of Kalem's super-series that calls on him to display courageous daring and startling agility. In the scene above he defies death by a breath-taking leap from an office window to a speeding automobile.

RELEASED FRIDAY, NOVEMBER 3RD

Featuring GEORGE LARKIN AND OLLIE KIRKBY

By Robert Welles Ritchie

Other Kalem Super-Money-Makers

"THE SON OF CAIN"

Surcharged with swift-moving action this two reel episode of "The Girl from 'Frisco" ranks with the strongest releases of that sensationally successful series. Featuring Marin Sais and True Boardman. Released Wednesday, November 1st

"The MERRY MOTOR MENDERS"

The strongest comedy cast in pictures—Ham, Bud, Ethel Teare and Henry Murdoch—in a one reel that shows them at their best.

Released Tuesday, Oct. 31st

"The GATE OF DEATH"

The smashing big thrill shows Helen Gibson in a four hundred foot slide down a mountain-side narrowly missing a terrible fate under the wheels of a speeding train.

Released Saturday, Nov. 4th

YOU CAN BOOK THAT SURE-FIRE WINNER "THE SOCIAL PIRATES" AT YOUR GENERAL FILM EXCHANGE

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

Refreshing as a Sea Breeze!

Essanay's short comedies are as light and frothy as the ocean comber; they have the lilt and go of the autumn leaf on the ocean sands. Its dramas possess the charm and fascination of the bathing girl herself. Just the thing for variety programs.



HARRY DUNKINSON
is presented in
"The Beachcomber"
2 act comedy Oct. 31

"CANIMATED NOOZ PICTORIAL No. 18"
By Wallace A. Carlson
1 reel with scenic Nov. 1

MARGUERITE CLAYTON
and
EDWARD ARNOLD
are presented in
"The Heart of Virginia Keep"
3 act drama Nov. 4

Get the
"POLICE"
Essanay-Chaplin Comedy
It will pack your house

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St. Chicago

General Film Service

"AS YE SOW"

A thrilling multiple reel drama with an exceptional company of stars including *Robyn Adair, Eugenie Forde, Virginia Kirtley* and others. The story of a man's downfall and of his redemption through the loyal love of a woman. Released Monday, Nov. 6th, in General Film service.

"WHEN CUPID SLIPPED"

A rip-roaring farce comedy with a real-for-sure plot. A comedy written and directed by *Victoria Forde,* who also assumes the leading role. Something new, something novel. A money getter! Released Saturday, Nov. 11th, in General Film service.

THE SELIG-TRIBUNE

Really and truly the world's greatest news reel which gets all the news pictorials and shows 'em first. First with world's baseball series, first with the German U-53, first in war, first in peace and first in popularity. Released every Monday and Thursday in General Film service.

TRADE MARK

Selig Polyscope Company

58 E. Washington St., Chicago, Ill.

General Film Service

One Reel Comedy

"The New Porter"

The ups and downs—mostly downs—
of a hobo who turned bell-hop

Released Monday,
October 30th.

One Reel Comedy

Mary Anderson
in
"The Game that Failed"

A comedy of love-lights and shadows

Released Friday,
November 3rd

Broadway Star Feature

Harry Davenport
in
"The Heart of a Fool"

A three-part drama
by Frederic Chapin

Directed by
Harry Davenport

The people in the little town forgot the heroism, the sacrifice, that cost Abe Peters his reason.

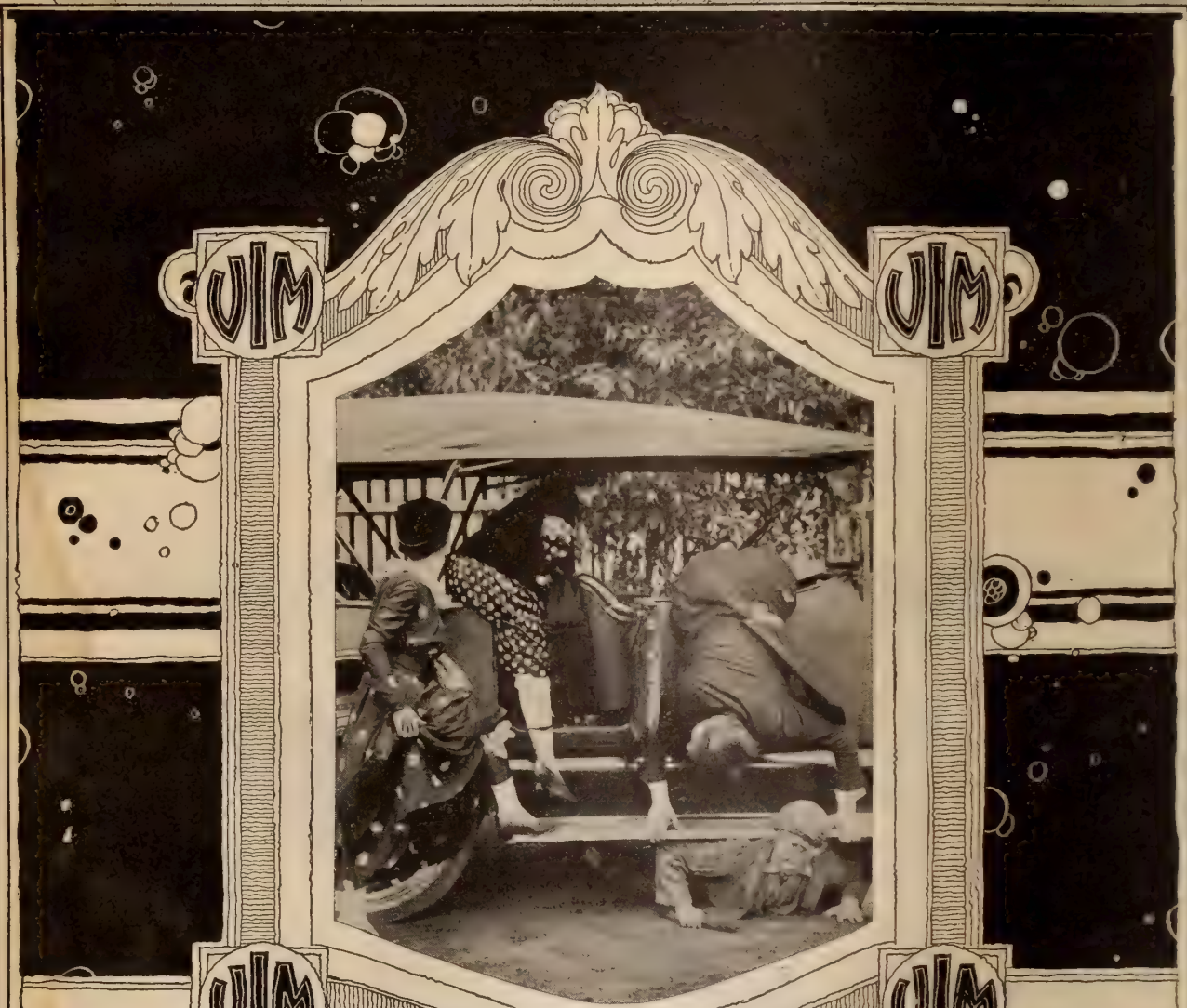
They saw in him only a half-witted fool, until Fate smiled again and resurrected the man in him.



Released
Saturday,
November 4th.

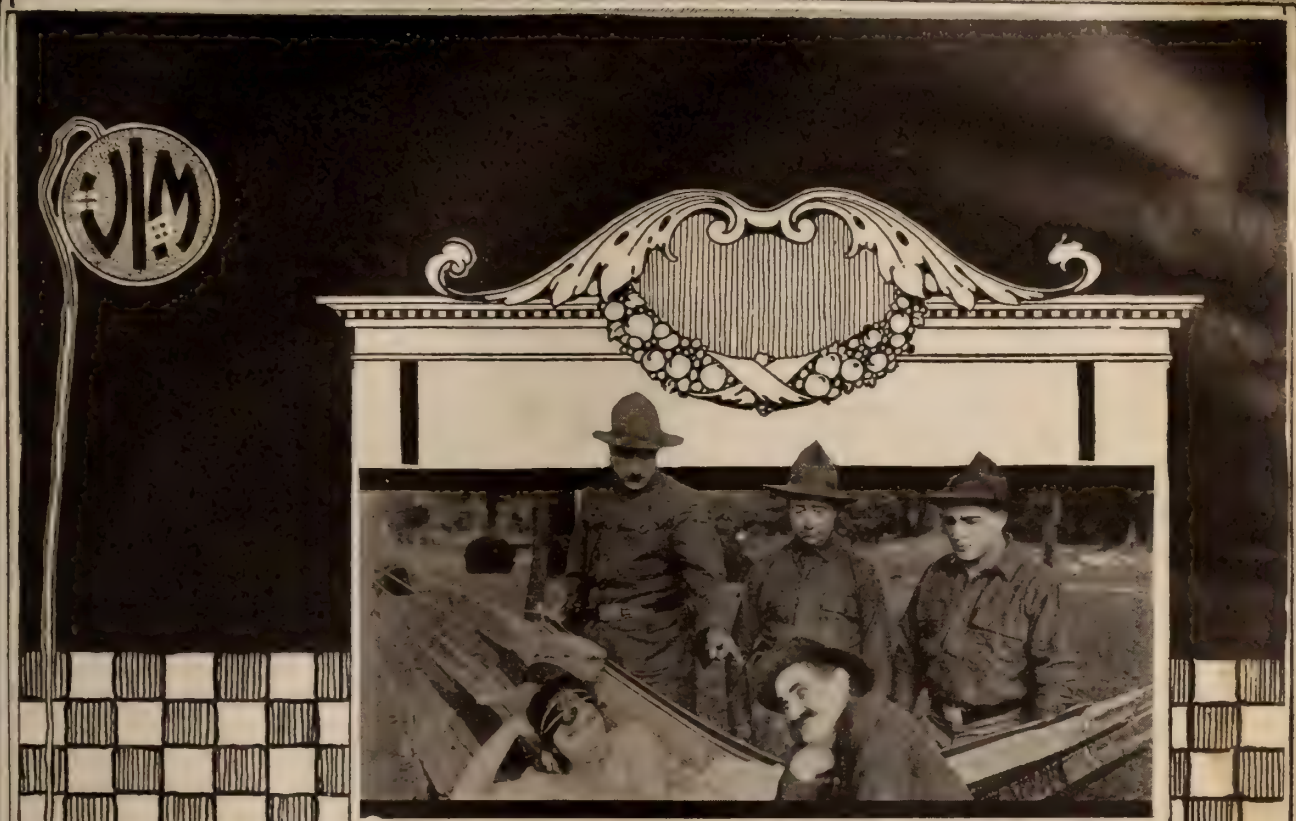
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

General Film Service



FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN
"GERTIE'S GARTERS"
NOVEMBER 1

General Film Service



Nov. 2
BABE HARDY
KATE PRICE &
RAYMOND McKEE
IN "TWIN FLATS"

Nov. 3
BURNS & STULL AS
POKES & JABBS
IN "IN THE RANKS"



Our advertisers tell us when we give YOU the best magazine.

General Film Service



Knickerbocker

Star Features

Present Nov. 3rd

MARGUERITE NICHOLS

IN

JESS OF THE HILL COUNTRY

IN 2 ACTS

Supervised by

H.M. & E.D. HORKHEIMER

KLEINE-EDISON-SELIG-ESSANAY SERVICE



Scene From Chapter Nineteen
GLORIA'S ROMANCE

By Arrangement With F. Ziegfeld, Jr.
GEORGE KLEINE *Presents*
The World-Famous Star

MISS BILLIE BURKE
IN
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES

This stupendous twenty-chapter photo play is breaking attendance records everywhere. If you are looking for big box office receipts write your nearest Kleine-Edison-Selig-Essanay exchange or

GEORGE KLEINE
80 5th Avenue
New York City

KLEINE-EDISON-SELIG-ESSANAY

SERVICE



THE ONLY SEQUEL GREATER THAN THE ORIGINAL

"The Prince of Graustark"

in 5 acts

presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Written by George Barr McCutcheon
Arranged and Directed by Fred E. Wright

Released Nov. 6

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY

SERVICE



SELIG offers

KATHLYN WILLIAMS

AND CO-STARS IN

THE CARPET FROM BAGDAD
By Harold MacGrath

INTO THE PRIMITIVE
By Robert Ames Bennet

SWEET ALYSSUM
By Charles Major

THE ROSARY
By Edward E. Rose

THOU SHALT NOT COVET
By James Oliver Curwood

THE VALIANTS OF VIRGINIA
By Hallie Erminie Rives

* * * * * * * * * * * * * *

"The Country That God Forgot"

Features an All-Star Cast Including TOM SANTSCHI, MARY CHARLESON and GEORGE FAWCETT

Selig Red Seal Plays Get The Money!

BOOK THEM *NOW* IN

KLEINE-EDISON-SELIG-ESSANAY SERVICE

We have secured good advertisers to talk to YOU. Listen to them!

WORLD PICTURES BRADY-MADE

The Pictures by which other pictures are judged

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

LEW FIELDS
and
DORIS KENYON
in
"The Man Who Stood Still"

LOUIS MANN'S Great Stage Success
By JULES ECKERT GOODMAN

DIRECTED BY
FRANK H. CRANE

PRODUCED BY
PARAGON FILMS Inc.



The more YOU read these advertisements the more useful to YOU we can make the "NEWS."



RELEASED ON REGULAR PROGRAM

THE STORY OF LOVE TRIUMPHANT

The tale of the world's most famous lovers, parted in life by the malignant hand of fate, reunited in death by their own deed, this is Shakespeare's Masterpiece of the Ages

Romeo and Juliet

in which

WILLIAM FOX

presents the international actress

Theda Bara

Supported by a cast of unqualified excellence. . . .

Scenario by Adrian Johnson

Directed by J. Gordon Edwards

FOX FILM CORPORATION



A FIGHT FOR HAPPINESS

The battle of a woman against a man who deliberately plots her ruin is the theme of the

WILLIAM FOX

PHOTOPLAY WITH

Mme. Bertha Kalich

QUEEN OF EMOTIONAL ACTRESSES

SUPPORTED BY

STUART HOLMES

IN

LOVE *and* HATE

STORY BY JAMES GAREY - SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION



"A BRASS-BUTTONED ROMANCE"

FEATURING



BETTY COMPSON
THE PRETTIEST GIRL IN PICTURES



NEAL BURNS
A REGULAR HUMAN BEING

Personal Supervision of
AL. E. CHRISTIE

Open Market Release, November 6th

A STATEMENT OF CHRISTIE POLICY

Supply actual need of Exhibitors.
Good Comedies — clean, laughable, entertaining.
1 release each week — 52 a year.
Independent Exchanges — the foremost everywhere.
Open Market Release — look, then leap.

Come on, let's all go together.

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

"We will down all records for this theatre with

The SHIELDING SHADOW"

Lester E. Matt, Manager,
THE STRAND,
Flint, Mich.

Mr. Matt further says this great serial brought the theatre a jam from opening to closing and that he never started a serial that went as strong as this.

Be guided by his experience, Mr. Exhibitor. You can make big money with this serial too!

Produced by ASTRA
under the direction of
Louis J. Gasnier and
Donald Mackenzie

PATHÉ

PATHÉ



Announcing

VALKYRIEN

Denmark's greatest beauty

in the Five Part Gold Rooster Play

THE HIDDEN VALLEY©

Produced by Thanhouser

Chosen from among 60000 contestants as Denmark's most perfect woman she was awarded the Government prize. She will charm your audiences in this picture.

Released Nov. 5

RECENT AND FORTHCOMING GOLD ROOSTER PLAYS:

"The Light That Failed" Oct. 15 - "Shadows and Sunshine" Nov. 12

"Prudence the Pirate" Oct. 22 - "The World and the Woman" Nov. 19

"The Sultana" Oct. 29

PATHÉ

"LUKE" comedies do as much business and give better satisfaction than any comedies played."

The Rae Theatre Co.,
Ann Arbor, Mich.

Read their letter. It contains facts for YOU!

THE RAE THEATRE CO.
(REGISTERED)
113 W. HURON ST.
ALAN D. STANCHFIELD, MNGR.

Ann Arbor, Mich.
Oct. 2, 1916.

Pathe Exchange, Inc.,
40 E. Larned St.,
Detroit, Mich.

Mr. J. E. Fountaine,
Booker.

Dear Sir:-

In placing our booking for "Lonesome Luke Comedies" for November, we would like to mention the fact that in our humble estimation we have never played as satisfactory comedies as the above.

The producers seem to have hit the happy combination of novel plots - with a mighty clever comedy cast. We find that "Luke" does as much business, and gives better satisfaction than any comedy we have played here, and as you know we play them all.

Yours very truly,
A. D. Stanchfield

Lonesome Luke Comedies will increase your business.

Produced by
ROLIN

The film to which the whole world contributes

The Pathé News

is the film the whole world wants to see.

Twice a week a money getter for you!

INTERNATIONAL





PATRIA

Mrs. Castle's appearance in this supreme serial is a coming event of unusual importance to the motion picture world.

As an artist Mrs. Castle stands without challenge in the front rank of American women.

Everyone knows her.
Everyone admires her.
Everyone wants to see her.

In Patria Mrs. Castle has every opportunity to display her remarkable versatility.

Patria is a romance founded on the nation's needs. It is a story of thrilling adventure on land and sea.

Love is the note that rings clearest through the whole series.

Mrs Vernon Castle

in PATRIA

Written by
Louis Joseph Vance

Produced by
Wharton, Inc.

INTERNATIONAL



GOLDEN EAGLE FEATURES

Carlyle Blackwell

in

The Ocean Waif

featuring

DORIS KENYON

THIS November Golden Eagle Feature is a wonderful drama, pictorially charming and artistic in every respect. Supported by the tremendous publicity which accompanies all Golden Eagle Features, it is bound to prove a profitable attraction.

THE FLOWER OF FAITH, with

JANE GREY and Frank Mills, is a picture of quality and power, already recognized by exhibitors as possessing all the qualities essential to a box office success. Truly a worthy successor to JAFFERY, acknowledged one of the best features of the year.

INTERNATIONAL



Beatrice Fairfax

starring

HARRY FOX, noted comedy star, and GRACE DARLING, a great screen favorite

"THE RINGER" is the title of the latest episode of this splendid newspaper series. It is full of comedy situations, the old time County Fair kind. There is the love of the dwarf for the fat lady, the stolen race horse and everything that goes with such complications.

PRODUCED BY WHARTON, INC.

EXCHANGES

NEW YORK CITY 729 7th Ave.	BOSTON 48 Piedmont St.	LOS ANGELES 912 So. Olive St.	PHILADELPHIA 1335 Vine St.	PITTSBURGH 804 Penn Ave.
CHICAGO 207 So. Wabash Ave.	ATLANTA 146 Marietta St.	SAN FRANCISCO 280 Golden Gate Ave.	WASHINGTON 712 11th St., N. W.	ST. LOUIS 3313 Olive St.

AGENCIES

BUFFALO 39 Erie St.	NEW ORLEANS 315 Carondolette St.	MINNEAPOLIS 606 Produce Exch. Bldg.	DETROIT 71 Griswold St.
ALBANY 68 State St.	KANSAS CITY Gloyd Building.	INDIANAPOLIS New Lyric Theatre Bldg.	SALT LAKE CITY 131 East 2nd St., So.



The Fashion Drama

In the "Adventures of Dorothy Dare" the motion picture world has something absolutely new.

It is a high-class fashion show, the season's latest modes, with a plot, a story, a vivid drama combined in one rich, classy reel of beauty and action.

Soon to be released.

SELZNICK PICTURES



MUST THIS GIRL BE A VICTIM TOO?

HERBERT BRENON'S

PORTRAYS THE STRUGGLE OF ONE VICTIM OF MILITARISM TO SAVE HER SISTERS

NEXT GREAT CREATION

NAZIMOVA

In Marion Craig Wentworth's

"WAR BRIDES"

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

A WORTHY SUCCESSOR TO "THE COMMON LAW"



CLARA KIMBALL YOUNG

WILL NEXT BE SEEN IN A TREMENDOUS SCREEN VERSION OF

"THE FOOLISH VIRGIN"

BY THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

A STORY OF MONEY-MADNESS

ALBERT CAPELLANI
DIRECTOR GENERAL

SELZNICK PICTURES



JOSEPH M SCHENCK
Announces
The First
Of The New

NORMA TALMADGE
"PRODUCTIONS"
"PANTHEA"

A Photo-dramatic Presentation
of Monckton Hoffe's
Drama That Created A Furore
Throughout Europe
And America

UNDER THE DIRECTION OF
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 29

Bessie Love in "Sister of Six"

Fine-Arts

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" it. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

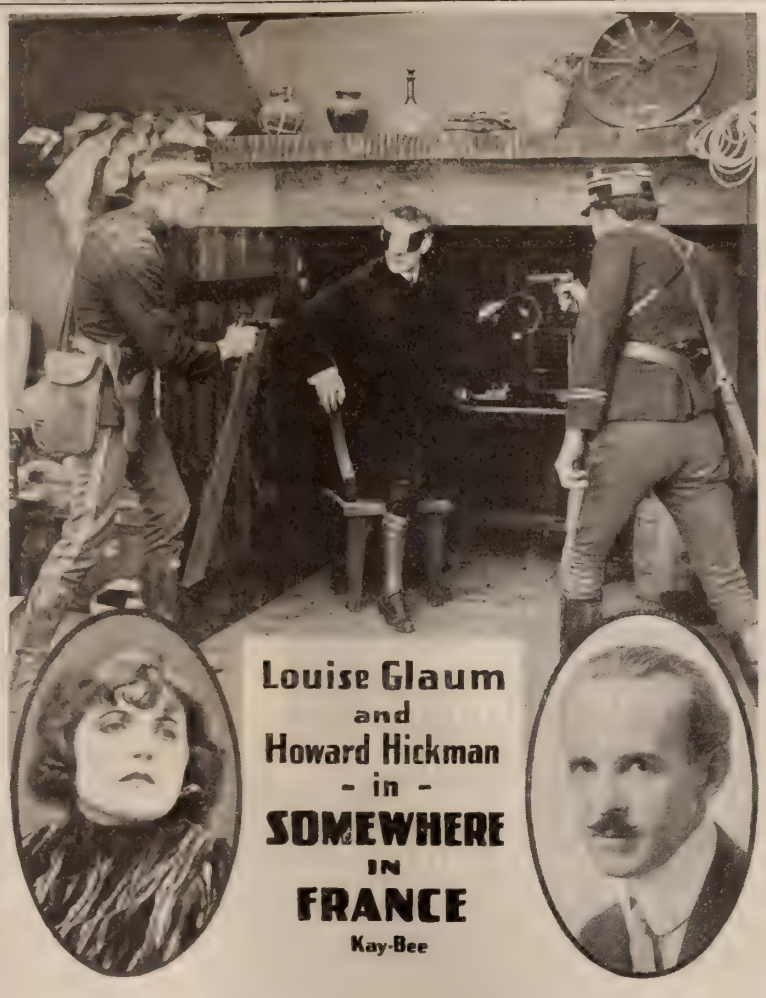
Louise Glaum and Howard Hickman in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new TRIANGLE PLAY co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

Keystone Comedies

Two gatling-guns of fun and frolic as usual.



Louise Glaum
and
Howard Hickman
- in -
SOMEWHERE IN FRANCE
Kay-Bee

"Somewhere in France," the latest Triangle-Kay Bee Picture, is a thrilling war story of mystery and secret service intrigue that is sure to fascinate every motion picture enthusiast. Written by the late Richard Harding Davis, it is a daring tale that is truly thrilling.

With two such popular stars as Louise Glaum and Howard Hickman, a story from the pen of such a well known writer and Triangle Production exhibitors are assured of a success.

THE SEX

This Boy had never seen a woman. He knew nothing of sex, or of the real world. All of the life he could remember was spent on a secluded estate.

Then he returned home to find his parents separated by an ungrateful but alluring fiend-girl.

How was he to proceed? How overcome the lure of sex? This startling and unique theme is masterfully presented and solved in this IVANPLAY



THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND GIRL
DONALD HALL	AS THE FATHER

Directed by IVAN ABRAMSON
Story by DON DUNDAS

IVAN FILM PRODUCTIONS

LURE

Bound to create intense interest, this picture will be booked by the enterprising exhibitor for a long run. Are you that exhibitor ?

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TWENTY-ONE REELS PER WEEK

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NEW YORK CITY
TWENTY-EIGHT BRANCHES CENTERED IN EVERY PRINCIPAL CITY

Films

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 4, 1916

Countless Thrills Abound in "A Lass of the Lumberlands"

DARING deeds, reckless risk of life and limb, and countless other thrills abound in "A Lass of the Lumberlands," the new chapter-play in which Helen Holmes is appearing. Many exhibitors thought the acme of daring had been reached in "The Girl and the Game." The public held its breath and believed that nothing more daring or foolhardy could be accomplished than some of the feats they witnessed in that series of railroad tales. But now "A Lass of the Lumberlands" is proving that the limit has not yet been reached. Helen Holmes and the company supporting her have staged sensations that outdo anything that happened in "The Girl and the Game."

Auto Plunges Off Bridge.

Chapter one is largely introductory of what is to follow. It is the foundation stone upon which the rest of the structure is erected. It closes with the scene depicting the breaking of a log-jam with dynamite just as a mother and baby are crossing the river on the logs. With chapter two big thrills begin. First of all, you see a five-passenger automobile driven at reckless speed through road obstructions, set up to bar all traffic across a certain bridge. Arrived at the center of the bridge, the driver loses control of his car. It swerves to one side. It dashes against the frail barrier at the side of the bridge. It turns end over end and plunges 75 feet into the river beneath. Its occupants are hurled far out into space.

Daring Helen Holmes.

Following close upon the first thrill comes another. Helen Holmes and Leo Maloney drive a locomotive out on a lofty railroad trestle. Stopping the engine at the middle of the structure, they fasten ropes to either end of a canoe. Helen seats herself in the birch-bark fabric. You will fairly hold your breath as she is slowly lowered down, and down and down into a chasm of immense depth. It seems she will never reach the bottom. Just as the last inch of rope seems payed out, the frail canoe sinks to rest on the bosom of the river. Another second and the ropes are loosened. Helen seizes a paddle. A moment more and she is off again on her race to save the timber claim. And these are only two of the sensations in "A Lass of the Lumberlands." Those exhibitors who have not yet arranged to show this powerful chapter-play can make bookings now at any of the 68 Mutual exchanges.

The Week's Releases

Mutual Star Productions.

Brand.	Title.	Leads.	Reels.
American,	Faith	Mary Miles Minter.	5
Pollard,	The Pearl of Paradise	Margarita Fischer.	5
	Monday, Oct. 30th.		
Mutual,	Paying the Price		2
	Tuesday, Oct. 31st.		
Beauty,	The Last Thrust		1
Beauty,	The Spartan Spleen		1
	Wednesday, Nov. 1st.		
Mutual,	Mutual Weekly No. 96		1
Gaumont,	See America First and Kartoon Komics		1
	Thursday, Nov. 2d.		
Mutual,	Canned Curiosity	Edwin August.	2
	Friday, Nov. 3d.		
Cub,	Nearly a Hero		1
	Saturday, Nov. 4th.		
Eclair,	The Eternal Challenge	Norbert Miles and Helen Aubrey.	2
	Sunday, Nov. 5th.		
Vogue,	Bungling Bill's Bow-Wow	Paddy McQuire.	2
Gaumont,	Reel Life		1

"Behind the Screen" Is Newest Mutual-Chaplin

A perfect hurricane of mirth will sweep across the country with the release of "Behind the Screen," the newest of Chaplin-Mutual features. Never before was Charlie in a funnier mood. Never before did he depict for the screen so many absurd and ridiculous adventures. In times gone by various comedians have attempted to enact a comedy of studio life. The public has been given a peep behind the scenes and shown how certain types of production are staged by motion-picture directors. But never before has anybody played horse with the serious business of film-making in the fashion that Charlie Chaplin does. The mere thought of Charlie, turned loose in a big motion-picture plant to do as he wills, brings smiles to the lips. "Behind the Screen" is the seventh of the Mutual-Chaplin Specials. The previous releases are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

The Saturday Evening Post, the world's greatest weekly magazine, pays homage to Charlie Chaplin, the world's greatest comedian, by alloting to him space on its front cover in the issue of October 14.

Mary Miles Minter & Margarita Fischer This Week's Stars

DAINTY MARY MILES MINTER and beautiful Margarita Fischer are the stars of this week's Mutual Star Productions. Both are famous wherever films are shown. Both are known box-office magnets of real worth. The features in which they appear are widely varied in character. The Minter Star Production is a convincing little human-interest tale entitled "Faith." The first of the series of Fischer Star Productions is a thrilling tale of the South Sea islands, and bears the title "The Pearl of Paradise."

"Faith."

"Faith" is the third of the Mary Miles Minter Features—the two previous ones being "Youth's Endearing Charm" and "Dulcie's Adventure." Miss Minter finds herself a servant in the house of John Thorpe, her grandfather, though both are ignorant of their relationship. Faith, the character impersonated by Miss Minter, becomes a friend and loyal comrade to Laura, her grandfather's daughter by a second wife, even going so far as to assume the guilt of a theft by the other girl. Eventually Faith's real position in the household is determined, and she finds happiness and a real mother's love. The production was made under the direction of James Kirkwood, Mary Pickford's former director, at the studios of the American Film Company, Inc., at Santa Barbara, Cal.

"The Pearl of Paradise."

Beautiful Margarita Fischer, star of many Mutual productions in the past, is once more back in the fold, and this week will be presented in one of the most lavish offerings ever released by the Mutual Film Corporation. The title of the first of the Fischer Mutual Star Productions is "The Pearl of Paradise." Its scenes are laid on a South Sea island, and Miss Fischer appears as Yulita, a true daughter of nature, who disports herself about the wild caves and along the silvery sands of the seacoast in nature's own garb. She is completely innocent, and has never beheld a man other than her father. Suddenly John Dellow, a wealthy young American, shipwrecked on the coast, comes into Yulita's life, and the remainder of the story is concerned with her struggles to win his love and make him content on the island. It was made at the studios of the Pollard Picture Play Company. Bookings on both these productions are now being taken at all 68 of the Mutual exchanges.

MUTUAL



AMERICAN FILM COMPANY, INC., *Presents*

AMERICA'S DARLING

MARY MILES MINTER

IN

FAITH

The Story of a Foundling's Search For Her Mother. Five Acts. Released The Week of Oct. 30th Through 68 Mutual Exchanges. Directed By James Kirkwood.

Third of a Series of Mutual Star Productions. *Now Playing:*
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"

MUTUAL



POLLARD PICTURE PLAY CO *Presents*

THE BEAUTIFUL STAR

MARGARITA FISCHER

IN

THE PEARL OF PARADISE

A Love Story Of The South Sea Islands. Five Acts. Released The Week Of Oct. 30th Through 68 Mutual Exchanges.

First of a Series of Mutual Star Productions Featuring Margarita Fischer. Bookings Now Being Made At All Mutual Exchanges.

MUTUAL STAR PRODUCTIONS

Below are listed a few of the Mutual Star Productions now being booked at the 68 Mutual Exchanges. Each is in five or six acts. Each is an extraordinary Feature. Write or visit your nearest Mutual Exchange for rates and dates.



Mary Miles Minter
FEATURES

Now Playing:
"Youth's Endearing Charm."
"Dulcie's Adventure."
"Faith."

Coming:
"Dream or Two Ago."
"The Innocence of Lizette."
And Others.



Richard Bennett
FEATURES

Now Playing:
"Philip Holden—Waster"

Coming:
"The Sable Blessing."
"The Law Makers."



William Russell
FEATURES

Now Playing:
"Soulmates."
"The Highest Bid."
"The Strength of Donald McKenzie."
"The Man Who Would Not Die."
"The Torch Bearer."
"The Love Hermit."



Magarita Fischer
FEATURES

Thursday, Nov. 2nd—
"The Pearl of Paradise"
Thursday, Nov. 30th—
"Miss Jackie of the Navy"
Thursday, Dec. 28th—
"The Butterfly Girl"
Thursday, Jan. 25th—
"The Knight of Tarquizzi"
Thursday, Feb. 22nd—
"Birds of Passage"
Thursday, Mar. 12th—
"The Light of Heaven"



Kolb & Dill
FEATURES

Now Playing:
"A Million for Mary."
"The Three Pals."
"Bluff."

Coming:
"A Peck O' Pickles."
"Buttin' in Der Vest."
"Decent Deuces."



Florence Turner
FEATURES

Now Playing:
"Far From the Madding Crowd."
"A Welsh Singer."
"Doorsteps."
"Grim Justice."
"Redeemed."

Coming:
"The First Settler's Story."

OMAHA TESTIFIES:

EVERY EXCHANGE MAN NEEDS THE NEW STUDIO DIRECTORY:

"It will help me answer some of the many, many questions asked about this or that star," says Manager Mitchell of the Laemmle exchange.

"See it here on my desk?" asked Manager Calvert of the Bluebird exchange. "Well, right there it is going to stay. I know a lot about stars now, but I figure I can't learn too much, and I don't know of a place where I can learn more quickly, more accurately or more pleasurably."

EVERY EXHIBITOR NEEDS THE NEW STUDIO DIRECTORY:

"The exhibitor who does not have this last MOTION PICTURE NEWS STUDIO DIRECTORY is losing an opportunity to increase his business by being better posted on the business in which he is engaged," declared Harry Heyman, manager of the Omaha World Exchange.

EVERY ACCESSORY DEALER NEEDS THE NEW STUDIO DIRECTORY:

"Maybe, you think I don't have any use for it?" asked F. A. Van Husan, head of the Western Supply Co., distributors of motion picture machines and other supplies. "Don't I deal with exhibitors? Are not exhibitors always talking about pictures? Well, I guess. And I am able, through the help of this Directory and other means, to talk with them just as expertly as anyone."

EVERY PHOTOPLAY EDITOR NEEDS THE NEW STUDIO DIRECTORY:

"Well, well! Here's that Directory," exclaimed Charles Cobry, photoplay editor of the Omaha World-Herald as he received his copy. "Let's see—what about that star some girl from out in the State wrote about?" He dug out a letter, and, with it in one hand and the Directory in the other, went to work.

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MOTION PICTURE NEWS, Inc.
729 Seventh Avenue, New York

Back Again!

The Popular Favorite HELEN HOLMES

IN

A LASS

A New And Spectacular
CHAPTER PLAY

15 Chapters: Released Oct. 23rd

BOOKINGS NOW





OF THE LUMBERLANDS

Bigger Than "THE GIRL AND THE GAME"

Back Again! Helen Holmes in a master chapter play bigger and better than the big success, "The Girl and the Game." In response to the requests of more than 6,000 exhibitors all over America who found "The Girl and the Game" the biggest serial success ever produced, Helen Holmes is back again in a newer and bigger chapter play of the Great North Woods—"A Lass of the Lumberlands."

Audiences everywhere will welcome the announcement of this spectacular chapter play. The story by E. Alexander Powell, the noted novelist, is unique and profoundly interesting. It will appear in hundreds of newspapers. It depicts, in truthful fashion, life in the logging camps of the virgin Northwest. Love, adventure, *thrills*—all are possessed by this story in a combination never before seen.

"A Lass of the Lumberlands" is in fifteen chapters. A new chapter is released every week thru the sixty-eight Mutual Exchanges in America. The rental price is very low. It is within the reach of every exhibitor. Wire, write or visit your nearest Mutual Exchange now for prices and dates.

—AT MUTUAL EXCHANGES



MUTUAL PICTURES



"SUCCESS!" Wire Branch Managers

That one word "Success" tells the story. Without seeing a single foot of film, exhibitors are now crowding to book "Mutual Tours Around the World" on the strength of Gaumont's The Mutual Weekly, "Reel Life" and "See America First." No wonder Mutual Branches are already telegraphing of the "Success" of Gaumont's fourth weekly single-reel.

To be sure of an early showing of one of the prints in your territory, get your order in NOW. Your patrons will welcome "Mutual Tours Around the World" with its fascinating pictures of places and peoples under foreign flags.

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THE VAMPIRES

or, The Arch Criminals of Paris

THRILLING, EXCITING AND SENSATIONAL

FIRST RELEASE NOV. 24th

9 WEEKLY EPISODES—EACH COMPLETE IN 3 REELS



Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

SOME TERRITORY LEFT

For the Most Praised Photo Play Production in Years

NOTE

1850 inquiries received from exhibitors.

Praised by almost every other film producer in the East.

Recommended as a business builder for every exhibitor by all trades papers.

BOOTH TARKINGTON'S

"THE CONQUEST OF CANAAN"

with

EDITH TALIAFERRO

and

JACK SHERRILL

supported by

RALPH DELMORE
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JACK HOPKINS

and 2000 others

This and All Other Frohman Productions are to be Disposed of on State Right Basis

Address

FROHMAN AMUSEMENT CORPORATION

18 East 41st Street New York City

WILLIAM L. SHERRILL, President

TWO MIGHTY SPECTACLES

have been produced—They are "*The* BIRTH *of a* NATION" and "INTOLERANCE"

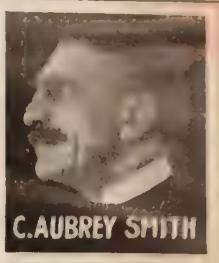
BUT!

Never in the history of the theatre world, has so mighty a drama been created.

Nothing ever conceived for the screen or stage, compares in intenseness, superb acting, powerful situations, colossal moments, mastodonic climaxes and tremendous story, with Augustus Thomas'

"THE WITCHING HOUR"















Seven Reels of the Most Startlingly Realistic Dramatic Action Ever Shown

2721 Superb Scenes
1000 Thrilling Moments
25 Well Known Stage and Screen Players
The Most Powerful Story Ever Written

TO BE DISPOSED OF ON STATE RIGHTS BASIS

Preference given to purchasers of former FROHMAN productions

FROHMAN AMUSEMENT CORPORATION

18 East 41st Street **New York City**

WILLIAM L. SHERILL, President

Many a packed house is directly traceable to an advertisement in the "News."

"SNOW-WHITE"

A charming picturization of Peter Grimm's
Ever Delightful

Fairy Tale Classic

in four parts



On the same principle that thousands of grown-up folks buy the Story Book for their kiddies, and steal a look at it themselves, so will they take the children to see the Picture, and thoroughly enjoy seeing it.

Extraordinary Advertising Matter

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For States Rights—Write or Wire

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.



POPULAR PLAYS AND PLAYERS INC.
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Mme PETROVA

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Written for the screen by Wallace C. Clifton
from Aaron Hoffman's play

A Five Act METRO wonderplay
of beauty and power directed by
BURTON L. KING

H. Cooper Cliff and Arthur Hoops
in the supporting cast.

Released on the METRO Program, Nov. 6th

The Year's Great Picture

METRO'S
$250000 Production of

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FRANCIS X. BUSHMAN AND BEVERLY BAYNE

Directed by John W. Noble
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Unprecedented Bookings assure
Sensational Success for the
Greatest Eight Act Picture
in the history of the screen
and as wonderful as the
Birth of a Nation

BOOKING NOW
AT ALL METRO EXCHANGES

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Presents

MARGARET NICHOLS

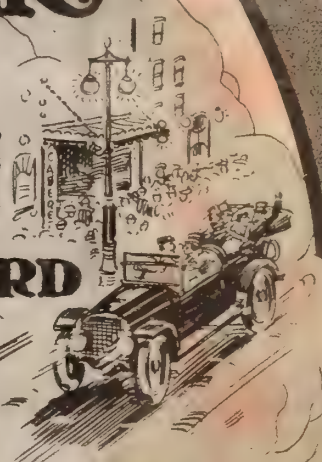
in

The POWER of EVIL

by

GEORGE BRONSON HOWARD





(Directed by Horkheimer Bros.)

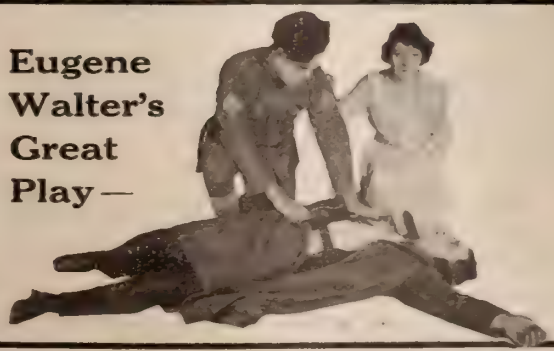
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State Right Men:—

If Your Territory Is Not Sold We've a Big Opportunity for You

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BOOTS AND SADDLES NEXT

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SEPARATE AND DISTINCT PARTS

AN ACHIEVEMENT NEVER BEFORE

EVEN ATTEMPTED

Give Your Patrons a Chance to Return the Verdict

YOU CANNOT LOSE!

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SEVEN DEADLY SINS

A superseries of seven five-reel feature plays

McCLURE PICTURES

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TODAY
THE FIRST
Essanay-Chaplin
Revue of 1916
IN 5 ACTS
GENERAL FILM SERVICE
ESSANAY
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors" Medium of Communication"

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NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV NOVEMBER 4, 1916 No. 18

The Motion Picture Theatre

LAST week we published some figures on motion picture theatres in this country which, briefly condensed, present the following situation:

(1) 80 per cent of the theatres are small theatres, with capacities under 650 seats.

(2) The average admission price is ten and a half cents.

Before adding further figures, gained from our survey, it may do just as well to make deductions from the above.

* * *

THE main deduction is obvious and simple enough. It is this, that the preponderant theatre is the smaller theatre, and that this theatre is either a smaller town theatre or a community theatre in a larger town.

At any rate, it is a community theatre, with the fixed responsibility of giving to a community of homes each week and throughout the year all that these homes ask for in entertainment and information and all they ought to expect from the medium of the motion picture.

* * *

HERE then is the backbone of the picture business; here is the main outlet—don't forget, it is eighty per cent large—of the steady makers of motion pictures. Here—within this field, in these community theatres, and the homes they cater to—are contained the great bulk of the regular picture-theatre-going public

They are, by our survey, paying ten cents admission price.

* * *

WE must, therefore, for the main part—the main part of our manufacturing resources, consider—and never lose sight of—the requirements and the pocket-books of this eighty per cent public.

We cannot, it would seem, overestimate these plain facts and their import.

Let the business trend any way it will, we must keep our eyes on the main issue—the rock-bottom issue—and that is the community theatre, its needs and its limitations.

* * *

THE motion picture is a wonderful medium. It is very elastic in expression. But its very elasticity makes it wander away, in our own eyes—and we take the tangent it goes off on as its principal or only function.

We may make great photodramas and spectacles—once a year, twice a year, twenty times a year. Very wonderful productions they may be, elevating the industry, successful commrcially, admirable from every standpoint.

We may, following blindly the lead of the stage, turn all or nearly all our output into photoplays.

We may rush recklessly into production expense, dazzling the public eye and mind with our expenditures and effects.

We may raise stars and their salaries to the nth power.

* * *

BUT what about the eighty per cent theatre? How about keeping its seats filled every performance every day at ten cents a seat? How about catering to all the family wants of all the homes of all the communities which in their aggregate represent a great majority of the millions who go *each day* to picture theatres.

* * *

THEY want a little art, a little literature, a little drama, a little travel, a little fun, a little news. They look upon the motion picture now as they look upon type. Its mechanical novelty is gone; so are many of its novel phrases.

They now expect this new medium to feed them with amusement and information. It is their modern day publication—with regular and frequent issues.

* * *

IN their community there's a motion picture theatre. It has become an established community centre with a more or less daily function. It is not an intermitting show place. They want to attend it regularly and often to see, feel, learn, laugh, and think.

The big show is an event with them. The star is one attraction; the drama is another. But these, however important in themselves, are but elements—not its whole. The whole is a changing program of composite interests—just like a publication—with something for the men, women, and children of the family circle.

* * *

IF the advertising announcements in the trade paper may be taken as a criterion the manufacturers to-day are not meeting this broad and basic demand of the motion picture. There is too much of the same kind of output, and much too little diversity. There is too much of one kind of policy.

And the reason for this, it strikes us, is that we are constantly thinking of the show place, the big show place particularly, and not enough of the true motion picture theatre—the community house.

It is—remember—eighty per cent numerous and strong.

WM. A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

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VOL. XIV November 4, 1916 No. 18

It's Time Something Besides a Picture Shocked This Official

THE career of the picture "Purity" has been an astonishing one. Before it commenced its state rights career, while it was still at the Liberty Theatre, New York, early in August, many would probably have predicted infinite trouble for it at the hands of the state censors.

Difficulties the picture has had, but they have been easily overcome. "Purity" has been accepted by two censor boards—Maryland and Ohio—it has won a case in an Indianapolis court.

It has remained for the District of Columbia authorities to become panic-stricken at the approach of "Purity."

* * *

ABOUT ten days ago Tom Moore booked the picture for the Strand theatre, Washington. Relying on the record it had made in Maryland, where he had obtained the censor board's approval, Sidney Lust, the exchange man handling the picture, had made the rental without apprehension.

* * *

JUST before the day of the engagement, Moore was called by telephone from the office of Commissioner Brownlow, one of the authorities of the district. Mr. Moore was informed that his license would be endangered and that his own arrest might result if he ran the picture. There was nothing to do but cancel, and he did.

* * *

EVERY newspaper in the Capital city commented on the Commissioner's action, none favorably, some with unpleasant sarcasm.

Mr. Lust called on the Commissioner and reviewed the picture's record up to that time. At the conclusion of the talk he asked Mr. Brownlow to look the feature over, and make his own eliminations.

THE answer was a flat refusal to take any further steps in the case. He had not seen the film. He did not care to see it. He knew all about it. He would not reconsider his decision, and he did not propose to have the picture appear in Washington, no matter what the abbreviations.

* * *

WHATEVER the right of the matter until then, Commissioner Brownlow is now entirely in the wrong. As a public official, it is his duty to investigate such matters before he makes a decision. If he neglects to do so, he should be compelled to investigate afterward, by any legitimate means at hand, and render his decision in accordance with accepted ideas of duty and thoroughness.

* * *

MR. LUST has an excellent reason for appealing to the courts. It may cause him a little extra expense, a little delay that should have been unnecessary. But for the good of the business at large, for his own future comfort and that of his fellow exchange men in the Washington territory, he should call Commissioner Brownlow to account in a court of law.

He has been shocked by the picture. He needs another shock of a different sort.

A reversal of the Commissioner's decision and the granting of permission to show the picture, whatever the eliminations, will help to put the film business where it belongs in the minds of the Washington public.

An Ally in Spite of Himself

WE ask the reader's indulgence for this editorial. We realize that he is much more interested in an editorial on his own business than in one on ours. He has undoubtedly noticed that it is our firm custom to put our housecopy—dealing with our circulation and advertising progress—in our advertising pages and not here.

However we may, perhaps, be allowed, just once, an editorial directed at ourselves.

* * *

THERE is, on a contemporary publication, an editorial writer whose temperament, apparently, is exceedingly bilious. He barks at us constantly.

He worries excessively—over our circulation, our editorial and reviewing policy, our news matter, our advertising—over everything in fact we do. There are times when we gravely question his sincerity as well as his knowledge of the methods of better-class journalism. But on the whole he pleased us—every week.

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AN exhibitor from Montreal told us the other day that he got his first realization of the true prominence of Motion Picture News from reading one of these editorial "barks," since which time he has read the "News" exclusively.

We doubt not but that we have won other exclusive readers by the same process. Hence this expression of thanks to our friend and coadjutor and this bit of self-congratulation.

Don't Miss It

THE interesting folder, prepared by the National Association of the Industry and setting forth the important utterances on censorship by President Wilson and Presidential Candidate Hughes, is an impressive document.

It should have a decidedly favorable effect upon newspapers and it ought to make every exhibitor who reads it want to join an association of his industry which is able, by one effective effort, to make federal censorship well nigh impossible.

Open Booking or the Program—Which?—IV

"The Principle of the Open Market Is Basically and Fundementally Right," Says William L. Sherrill, President and General Manager of the Frohman Amusement Corporation—"Difficulty of Making Pictures According to a Time Schedule Is Important Factor in Marketing"

WILLIAM L. SHERRILL, president and general manager of the Frohman Amusement Corporation, when asked to express his views on the question of open versus program booking, came out unqualifiedly in favor of the open market. During the course of the conversation he advanced two major arguments which are well worthy of consideration in any fair and just analysis of this very pertinent question.

"In the first place, I have been forced to the open market," said Mr. Sherill, "because of my disastrous experiences with several programs. This naturally forced me to go into the problem very carefully, and as a result I have come to the conclusion that the principal of the open market is basically and fundamentally right. As to whether it can be put into execution in this country at the present time, that is another question, but I believe that it can be.

"The difficult problem in any manufacturing business, whether it be boots and shoes or motion pictures, is the sale and disposal of the manufactured product. In every legitimate business the buyer is the final authority as to whether or not he wants and considers it advantageous to pay his money for the product which is offered him. Now, if this principle is right and holds true for other forms of industry, I can see no reason why it should not hold true for the motion picture.

"The theory has been advanced that the manufacture of motion pictures is different from any other manufactured product, that it is impossible to control the raw material, that it is impossible to constantly obtain stories of equal merit. This impresses me as downright foolishness. On my desk there is a row of books every one of which contains a story, which, if transferred to the screen, would hold an audience spellbound from the first showing of the title introducing the various characters to the last flicker of the projection machine. The right and proper kind of stories can be procured if the manufacturer is willing to pay the price. In the past they have not been willing to do this.

Pictures Should Be Sold on Their Merits

"Motion pictures should be sold on their merits in just the same manner that other products are sold on their merits. It is a case of producing a marketable article and then disposing of it through proper methods of salesmanship. Let us take a manufacturer of shoes just starting in business. He must first buy the land for his plant, build his factory, equip it with the most modern and up-to-date machinery, buy his raw material commensurate with the quality of product which he desires to turn out and then make that product. But with his completed product it is of no value to him unless he can sell it. This requires salesmanship.

"The motion picture is identically the same. After the product is obtained, after it has been completed, it is just a case of salesmanship to dispose of it. Salesmanship is another one of the things that have been lacking in the motion picture business in the past. The demand was so great that there was no necessity for it. Now the demand is not so great and its need is apparent to every manufacturer.

"There is another important point to be made in favor of the open market which I believe has been given too little consideration, and that is the difficulty in making pictures according to a time schedule. It stands to reason that the director who is making a picture with a release date in the back of his head, with the idea that it must be finished at a certain definite, specified time, cannot put the same degree of quality and efficiency into the making of that picture as he could were he unhampered by this consideration. Each picture is a separate thing unto itself, and nothing should be put in the way of the director that is going to hinder him in the least in putting the best that he has to give into the making of that picture and in getting the best that the people in his cast have to give as their contribution towards its general excellence.

"When a director starts in to make a picture he should be allowed to give all of his time and energy and ability to the making of that picture without the hindrance of worrying and fretting as to whether he was progressing fast enough or slow enough to meet a definite release date. It stands to reason that a picture made under these conditions is going to be better in every way, provided the director has the material with which to work, than one made against a time schedule.

"I honestly believe that a way will be found whereby every exhibitor in the country will be able to see every picture before he decides whether he wants to show it in his theatre or not. This principle is right, therefore it will evolve eventually. In my mind there is no question but what the manufacturer of a high standard of pictures can right now obtain more money for them by booking them on the open market than he can on the program. This at least holds true for the independent manufacturer today, and if it applies to his case it applies to all cases."

"Vitagraph Big V Comedy" Is Brand Ready November 13

The Pictures Will Feature Hughie Mack, Patsy de Forest and Their Company of Comedians—Direction Will Be Under Lawrence Semon

BEGINNING Monday, Nov. 13, the Vitagraph Company will release each week through the V-L-S-E organization a one-reel comedy, to be known as a "Vitagraph Big V Comedy."

These Big V comedies will feature Hughie Mack, Patsy de Forest and their company of comedians. The selection of this brand name as a better title than "The Hughie Mack Comedies," the name by which they have heretofore been known, was the result of a contest participated in by all the members of the Vitagraph Family. It is quite probable that other comedians of co-ordinate drawing power with Hughie Mack will from time to time be presented in these films.

The Big V Comedies will be written by Graham Baker and Lawrence Semon, and directed by Mr. Semon.

The Big V Comedies will be a regular part of the Greater Vitagraph program from November 13 on. There is to be nothing spasmodic about the release of these films; exhibitors may count upon a comedy of the utmost seat-selling quality being available each week.

These productions will have a novel, animated title piece and illustrated sub-titles, both of which will add much to their distinctiveness. They will be completed far in advance of their release dates, so as to avoid any diminution in the standard by reason of rush work. The first ten Big V Comedies in the order of their release are as follows:

"Walls and Wallops," "Jumps and Jealousy," "His Conscious Conscience," "Hash and Havoc," "Rah, Rah, Rah," "Help! Help! Help!" "Shanks and Chivalry," "Speed and Spunk," "Bullies and Bullets," "Jolts and Jealousy."

The release of the Big V Comedies through the V-L-S-E organization now makes it possible for an exhibitor to obtain a complete program from the one exchange.

The Big V Comedies will be advertised extensively in the trade papers from now on until their release date, and in adequate space thereafter. On each of the comedies, there will be available, one and three sheets, and a stock slide.

THREE FILM MEN BUILD CABIN

H. C. Drum, formerly assstant general manager of the World Film Corporation, and now with the Pathe organization, is spending a vacation in Los Angeles prior to returning East and taking up his new position. The sales and office force of the Pathe exchange have been having week-end parties at the mountain home built by B. E. Loper, Jr., Pathe cameraman in Los Angeles; George L. Haines, booker, and Ford Bently, shipping clerk of the Pathe Exchange.

The pretty mountain home was built by the three men five miles up the trail from Sierra Madre. It is hidden away in the canyon out of view from the foot trail, and is a very delightful retreat, extremely popular with Los Angeles exchangemen. The three men did all the work on the cottage themselves, and the building required more than a year's time. It bears the sign of the Gold Rooster, and in the furnishings of the house is a Pathephone and a Pathescope.

WANTS TO REPEAT ON TWENTY-FIVE WEEK SERIES OF KALEM'S "GIRL FROM 'FRISCO"

Repeat bookings on individual features are sometimes heard of, but it has remained for an enterprising Michigan exhibitor to plan a repeat run of an entire twenty-five week series. This unusual tribute to a picture's popularity has been paid to Kalem's "The Girl From Frisco," by Lester E. Matt, of the Strand theatre, Flint, Mich. With his order for the second run, Exhibitor Matt sent the following letter to the General Film office at Detroit.

"I wish to reserve the right on second run on 'The Firl From Frisco,' and would thank you to keep it out of any other theatre here until we have repeated on ourselves. I expect to run this series again after I have nearly completed the first run, and if anything happens that we change our mind I will pay you second run on the entire series."

Motion Pictures Are Now Produced in South Africa

Time May Come When Film Produced in the Land of the Boer and the Zulu Will Be Seen in the American Market, According to Ben Clinton

IT will come as a distinct revelation to most people in this country that the ubiquitous motion picture is being produced and shown in South Africa, and that in the near and immediate future it is possible that pictures made in this far off country will be shown on the American market.

Ben Clinton returned to New York last week from Johannesburg, where he has been engaged for the past nine months producing pictures for the African Film Productions, Ltd., which is practically owned and controlled by I. W. Schlessinger, who also owns and controls practically everything connected with the motion picture in South Africa. Mr. Clinton had some interesting information about producing conditions in the far off land of the Boers and Zulus. "The most serious obstacle we had to contend with," he said, in speaking with a representative of MOTION PICTURE NEWS, "was the light. It has a peculiar yellowish tinge, which makes it very hard to obtain clear, distinct photographs. It can compare in no way with the light in Southern California for the brilliance and sharp contrast in the photography.

"It is impossible to take a picture after three thirty in the afternoon as the light gets so poor that it will not register to any appreciable extent, even on the most sensitive film. The pictures taken under this light look as though they were taken in a fog or haze.

"Picture production has not advanced by any manner of means to the high standard which is prevalent in this country. But while on this subject, I would like to say that I was very much surprised to find that picture production had not advanced more in this country, since I have been away than it has. It seems to have stood still. I expected to see great and wonderful things on my return and I find that they are not much different from what they were when I went away.

"The first pictures to be produced in South Africa were news weeklies similar in every respect to those shown in this country. They were called the African Mirror and carried good views of the news events of the country. We then produced a number of Zulu pictures and quite a number of single and double-reel comedies, using the members of the English stock company which we had for this purpose.

"All the mechanical work around the studio was done by Zulu workmen and this was a serious drawback, for although they are good imitators they have little creative and practical imagination, so that in getting them to do things it was often easier to do it ourselves. I believe the longest picture that was produced in South Africa was a four-reel feature, but most of the work was confined to the shorter length subjects.

"The scenery around Johannesburg is not conducive to either remarkable or beautiful travelogues, but in other parts of the country some beautiful and interesting views could be obtained, especially in the country round and about Victoria Falls."

Laemmle in Exchange Field Ten Years, Week of October 30

The First Program of Films Handled by Him Were Issued from the Crilly Building, Monroe and Dearborn Streets, Chicago, on November 1, 1906

THE week of October 30, 1916, marks the tenth anniversary of Carl Laemmle's entrance into the exchange field. On October 30, 1906, Carl Laemmle, then proprietor of the White Front theatre at 909 Milwaukee avenue, Chicago, and of the Laemmle theatre at 1233 South Halsted street, Chicago, issued his first program of Laemmle releases and took the first steps in the incorporation of the Laemmle Film Service, which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal and Des Moines.

The first program of Laemmle films was issued from the Laemmle Film Service offices in the Crilly building at Monroe and Dearborn street, Chicago, on November 1, 1906. That first Universal Program listed two feature films, "Roosevelt in Africa" and "The Crusaders; or, Jerusalem Delivered." Whereas that first program had only two releases Carl Laemmle's Universal Program for the week of October 30, 1906, contains thirty-three full reels of film.

Carl Laemmle's interests have made tremendous strides in the past ten years, and the quality of his pictures has kept pace with the increase in output. From the beginning the "Laemmle Program" has been a moneymaker for exhibitors. It is an interesting fact that President Laemmle received this week a letter signed by forty-seven exhibitors in the Middle West, who have been using Laemmle Film Service for the last ten years thanking him for providing them with the opportunity to make snug little fortunes.

"We have been using Laemmle service since October, 1906," read the round robin letter, "and it has carried us through panics and business depressions. In normal times it has been a moneymaker beyond compare. Ten years is a long time in the picture game, but the Exhibitors Old Guard is ready right now to sign up for ten years more of Laemmle Service."

Novel Advertising Matter Issued for "Lumberlands"

Cover of Booklet Is a Two-Color Reproduction of Log, with Title of Picture—Back Cover Shows Log End with Portrait of Helen Holmes

THE new Signal Film Corporation offering, "A Lass of the Lumberlands," starring Helen Holmes, heroine of "The Girl and the Game," and a number of Mutual star productions, was announced to the trade by attractive eight-page booklets, 8 by 8 in size, which were enclosed in sepia envelopes bearing on the surface a reproduction of the bark of a tree across which was lettered in white, "Announcing a Big New Chapter-Play." In the lower left hand corner appeared a portrait of the star.

The cover of the booklet is a two-color reproduction of a huge log, on one end of which appears the announcement of the picture and the title. The back cover shows another long-end, on which appears the face of Miss Holmes, and the inside back cover contains a full list of the sixty-eight Mutual film exchanges. Each of the eight pages of the booklet is illustrated and printed in two colors. "A Lass of the Lumberlands" is described in detail on the first page, while other pages are devoted to E. Alexander Powell, the author of the story; Helen Holmes, the star of the production; J. P. McGowan, the director; a description of some of the earlier thrills of the picture; a mention of the nation-wide advertising campaign in newspapers and trade journals; the helps the exhibitor is offered in the way of the presentation of the fiction story by hundreds of newspapers, and a page devoted to the profit-making possibilities of the attraction.

The booklets and their enclosing envelopes were designed and written by the Burnet-Kuhn Advertising Company of Chicago, the same firm which handled the advertising and publicity campaigns of several other motion picture serials.

"WORLD'S BASEBALL SERIES, 1916," SELIG, PROVES POPULAR

The Selig Company's special release, "The World's Baseball Series, 1916," in four reels, is proving very popular, according to reports from the Kleine-Edison-Selig-Essanay branch exchanges. The pictures are strictly exclusive, the Selig Company being given exclusive rights to film the series at Brooklyn and Boston. All the exciting plays made by both teams, closeups of the star players, panorama of the grounds and other details make the games almost as entertaining and interesting as if one were seated in a box at the Boston or Brooklyn baseball grounds.

Pictures Other Than Pickfords from Artcraft

"It Seems to Be the General Impression That the Company Was Formed Merely for the Purpose of Releasing Films Featuring This Star," Says W. E. Green, President of the Corporation—"The Aim Is to Handle Other Headliners in Photodrama as Well"

W. E. GREENE, president of Artcraft Pictures Corporation, believes that an eroneous impression has been gathered as to the aim and object of the company. "It seems to be the general impression," said Mr. Greene, "that Artcraft was formed merely for the purpose of releasing the Mary Pickford pictures. This is not the case. The aim and object of Artcraft is to handle the headliners of motion pictures.

Artcraft will release any picture which measures up to the standard of quality which we have set and which we believe is worth the price which we ask for Artcraft pictures. This company was formed by men who believe that something must be done for the new class of motion picture theatre which demands big features for long runs. In other words we believe that there is developing throughout the country a class of big motion picture theatres for which there is no steady and regular product. It is our desire to supply these theatres with a product which will be profitable for the theatre, for the manufacturer and for the distributor.

"We believe that something must be done for the producer who wants to make masterpieces unrestricted by the limitations of the program system of distribution. At present any producer making pictures of this class is more or less forced to take his chances in booking them independently through the legitimate theatres of the country. We believe that there should be a market for productions of this class in the motion picture theatre and we are going to develop this market to the extent that the big pictures will be reserved for the motion picture exhibitor and not for the legitimate theatre.

"We are going to do this in a manner that is radically different from anything that has been tried in this country before. Our booking price for any picture which we handle will be based on the capacity of the theatre and according to the population of the city in which it is located. For a first run exclusive showing in New York we would naturally expect a much larger price than for a city the size of Atlanta, Ga. For a theatre the size of the Strand we would expect a much larger price than for one seating a thousand less.

Aggregate the Price for Each Territory

"In making our geographical divisions, however, we will set an aggregate price on each territory. Should the theatre in some one territory booking our pictures not have the capacity to pay the price we demand for a week's showing then the price will be divided over a showing of several weeks. In the same way we will give exhibitors protection wherever it is demanded. If an exhibitor wants our picture exclusively in his city we will guarantee to give it to him, not showing the picture in any other theatre in that city for an agreed upon length of time. The point that I want to get at is that the showing of our pictures in the various territories will be governed by local conditions, that we will make individual arrangements with the exhibitor so that both of us will be able to make the most money possible from the showing of our pictures.

"With this system in operation it is no longer necessary for the ambitious producer to pit his masterpieces against a system of territorial distribution or organization of expensive road companies that from their very nature are barred from the motion picture theatre where the real motion picture enthusiast goes for his amusement.

"Artcraft is prepared to give this producer his real incentive, obtain adequate presentation for his work and pay him sufficiently for it. At the same time the motion picture theatre is protected. The new big feature houses are able to obtain the kind of pictures that their policy requires and the smaller theatre may share in the profits by engagements of big productions that have been successful in the long run houses. Together we can keep our pictures out of the opera houses and combination theatres. This is the opportunity Artcraft gives to the exhibitor: To have and to hold the best in motion pictures.

"We cannot handle the ordinary picture and expect Mary Pickford will soon have a companion in the Artcraft circle."

Laemmle Makes Denial of Story in Trade Paper

President of Universal Says That There Is No Truth in Clipper Statement to Effect That He Intends to Head Another Company and That Spreckles Interests Hold "U" Stock

THE following official statement has been issued by Carl Laemmle, president of the Universal Film Manufacturing Company:

"The New York Clipper in its issue of October 14, published a story headed 'Laemmle to Start New Film Company, Is Report.' I have no idea where the Clipper secured all the misinformation contained in the article in question, but it would be difficult to pack more mis-statements in a few paragraphs than was done in this case.

"It is totally untrue that I have any idea of heading any other organization.

"It is totally untrue that the Spreckles Sugar interests hold or have any interest in even a single share of Universal stock. Practically all of the Universal stock is owned by Mr. Powers, R. H. Cochrane and myself, with the exception of a few scattering shares among our close friends. Never has an outside dollar of capital been put into the company. The Universal's earnings have paid for all of its improvements and extensions all over the civilized world.

"It is totally untrue that our Fort Lee studio has caused trouble of any kind. Our plant at Universal City has been enlarged and systematized in such a way that it is much easier and less expensive to make pictures there than at Fort Lee. There was a time when the Fort Lee studio was absolutely essential to us. We are still using it, but only for one or two producing companies.

"It is totally untrue that we used only two or three scenes made at the Coast for our submarine picture 'Twenty Thousand Leagues Under the Sea.' I have not counted the scenes used, of course, but the picture would be far from complete without them.

"In fact the story is untrue from start to finish. I don't know who started it, but it must have been someone who desired to vent a pretty spleen against the Universal."

Philadelphia Turns Out for "Daughter of the Gods"

Packed Houses with the S. R. O. Sign Indicate the Keen Reception Given the Fox Production, Featuring Annette Kellermann, in Quaker City

Special to MOTION PICTURE NEWS.

Philadelphia, Oct. 21.

"A DAUGHTER OF THE GODS" the big Fox spectacle made its bow to a large and appreciative Philadelphia audience on October 17, the same date that witnessed its New York debut. The Chestnut Street Opera House, the large Keith theatre, which for the last year or more has been given over to pictures when it was in use at all, was chosen by Fox for the run of the new picture. The packed houses which have marked the opening week showed the wisdom of this choice.

On the opening night the house was all sold out long before the doors were opened, while the line from the box office reached down the block. Many stood during the long performance. The same thing holds good of every performance this week.

All the daily papers gave favorable notices, praising particularly the lighting and scenic effects. Of course, the acting and stunts of Annette got their full meed of praise.

The picture is being handled just like any large road show. Manager Taylor of the Fox New York forces is in full charge here.

Large advance advertising was done in all the Philadelphia papers.

This feature is being kept up. No special decoration was given the theatre, other than flowers on the posts at the entrance.

The orchestra of twenty-five, led by Professor Dalby, gave a fine interpretation of the special music score.

All indications point to a long and successful run in Philadelphia for the "Daughter of the Gods." The Opera House is under the management of McCarthy & McSween.

TWO-REEL HUGHES PICTURE

The Republican National Campaign Committee are using as an aid in their efforts to elect Charles Evan Hughes to the presidency of the United States, a two-reel picture which they have entitled "A Reunited Party."

This picture has been made under the direction of Mortimer D. Metcalf who is known to film people throughout the country by reason of his past connection with the Picture Playhouse Film Company. Mr. Metcalfe is manager of a bureau connected with the Republican Campaign Committee that is in charge of the motion picture work. This bureau is distributing prints of the picture to such people as are finding use for them. This includes many exhibitors throughout the country. Special two-sheet and three-sheet posters have been prepared to accompany the prints.

HELEN SCHNEIDER IS MADE GENERAL OFFICE SUPERVISOR

Helen Schneider, who has for several years been private secretary to J. Parker Read, Jr., and who still remains in the same position, has just been appointed general supervisor of office details in the Thomas H. Ince "Civilization" offices in the Times Building, New York.

Pathe's "Grip of Evil" Gathers Strong Praise from the Trade

Many Complimentary Letters Are Received from Gratified Exhibitors in Different Sections Covering the Country from Coast to Coast

EXHIBITORS and newspaper critics throughout the country have been practically unanimous in their verdict that "The Grip of Evil," Pathe's master plot in fourteen chapters, is one of the most interesting, continued photoplays that has been shown in some time. Thrills, tense situations and interesting questions which have been commented upon by the foremost minds of America, are treated in "The Grip of Evil."

There are among the many letters received from exhibitors the following, which speak for themselves:

E. Sachs, manager of the Ye Drury Lane theatre, New York City, writes:

"I think it my duty to let you know what your wonderful series is doing for me. Never in my experience have I had the pleasure of running a continued photoplay, which after the third or fourth episode would have the same power of your 'Grip of Evil.' I have run five serials, and don't you think I ought to know what I am talking about? My advice to any manager is—book it. It's a Pathe, that's all you need to know."

E. U. Cadugan, manager of the Bon Ton theatre, Jersey City, N. J., says:

"Your series, 'The Grip of Evil,' has certainly been a money-getter for me, and the photoplay is almost perfection itself. Action is good and stars strong, and my business at the box office has surpassed all previous serial business. To show you how I feel toward Pathe serials you may book 'The Shielding Shadow.'"

Thomas G. Wiley, Acme theatre, Elmhurst, L. I., writes:

"When we arranged with your New York Exchange to book your series, 'The Grip of Evil,' we anticipated the usual good business which attends the showing of all Pathe serials at our house. The results, however, have surprised us. Our attendance exceeds all previous records, and our patrons have been so highly pleased with this series that we feel it our duty to express our gratification. Pathe nights are profit nights for us, and mean not only money for the box office, but please patrons in the meantime."

Scott Palmer, Savoy theatre, San Diego, Cal., writes:

"We find 'The Grip of Evil' to be a fine drawing card, and are showing it to capacity houses every night. It is the strongest of any of your series that I have run. Each episode seems to grow in popularity."

The manager of the Park Amusement Company, St. Paul, Minn., writes:

"'The Grip of Evil' has been a hot weather life-saver for us. We played No. 5 last week, and the business we did on this showed such a favorable increase that we feel compelled to write you this letter of commendation.

"We also wish to state that on Monday and Tuesday, which are 'The Grip of Evil' nights, we have cut down our service one reel, so that we may be able to take care of our patrons."

N. A. Werffinbach, of the Southern theatre, Oak Park, Chicago, Ill., writes as follows:

"Owing to the fact that 'The Grip of Evil' is doing such an enormous business, we were forced to run a slide on our screen, requesting some of our patrons whom we could not seat to see the previous episode at my competitor's theatre, which is the Elmwood."

Exchangemen and Exhibitors Develop Stunts for "Gloria"

M. E. Smith, General Manager of George Kleine Exchanges, Finds Picture Men in Ohio Using Effective Publicity Schemes for Exploitation of Billie Burke Film

M. E. SMITH, general manager of the George Kleine exchanges, now distributing the product of Kleine-Edison-Selig-Essanay studios, has recently returned to Chicago from a swing around the circuit of exchanges, and reports tremendous business being done on "Gloria's Romance," featuring Billie Burke.

"Some exceptional advertising ideas are being developed by the exchange managers and the exhibitors," remarked Mr. Smith in speaking of his trip. "Down in Ohio I found one good sized town in which Billie Burke is on everyone's tongue. Inquiry developed the fact that the enterprising theatre manager, acting upon a suggestion of the exchange manager in that territory, has provided a number of grocery stores in the vicinity of his theatre with paper bags of the usual grocery store variety. On each bag is printed 'Trade at Blank's Grocery, and don't forget to see Billie Burke in 'Gloria's Romance,' every Tuesday night at the Pastime theatre.' Every housewife for blocks around is reminded of the feature attraction daily, and the result is plainly evident at the theatre, which is playing to capacity business on the nights that Billie Burke is presented on the screen.

"The handling of the Kleine-Edison-Selig-Essanay feature attractions are bringing many new customers to the exchanges for the Burke novel," continued Mr. Smith. "In one territory alone more than a hundred new patrons have been secured and of this number nearly half are using the 'Gloria's Romance' picture to complete their evening's program, running Billie Burke as a companion feature to one of the five-reelers from the regular Kleine-Edison-Selig-Essanay Service.

"The high class character of the Rupert Hughes novel is causing people who never ordinarily attend motion picture theatres to visit the houses showing 'Gloria's Romance'" explained Mr. Smith, in commenting on his visit to another territory. "Manager after manager comments on the number of new faces he finds among his regular customers, since he began showing Billie Burke. Undoubtedly, in this respect, the celluloid novel from the pens of Mr. and Mrs. Rupert Hughes is doing real missionary work for motion pictures as a whole, since it attracts to the picture houses people who never before have considered them worth while, and these people are so charmed and delighted with demure little Billie Burke that they look with favor upon a form of entertainment they always used to consider beneath their attention.

"In this way the Burke picture is building up a profitable business for theatre managers in communities of the very highest class, which the exhibitors will be able to hold in the future by booking only the highest class productions."

GOLDFISH NOT TO PRESENT GEORGE M. COHAN

It was reported last week that Samuel Goldfish, who recently resigned from the Jesse L. Lasky Feature Play Company, had plans under way for the formation of a new film company to present George M. Cohan as a screen star. Mr. Goldfish when seen by a representative of MOTION PICTURE NEWS denied the rumor most strenuously and said there was nothing in it.

Many offers have been made George M. Cohan for his appearance on the screen, many of them running into fabulous sums it is said, but up to the present time he has refused all of them.

TRENCH CONDITIONS SHOWN IN "WAR BRIDES"

In making "War Brides," Herbert Brenon has staged a scene which will show the actual trench conditions of the fighting armies in Europe. This trench is four stories deep and in lieu of a battle scene the defending soldiers are shown undergoing a bombardment in which large shells, shrapnel, liquid fire and gas bombs are used.

It is a scene that will be unique in motion picture production. "War Brides" is practically finished with the exception of the cutting and assembling and the introduction of the subtitles. Its release date through Lewis J. Selznick will be announced in the near future.

All Star Selig Comedy Starts Week of General Films

Plenty of Drama, Mirth and Animated News to Be Found from All Companies for the Week of October 30 to November 4

GENERAL Film Service for the week October 30 to November 4 inclusive will begin with a Selig three-part comedy "Small Town Stuff" which, Selig's publicity department says, was made by an all-star cast, which included William Hutchinson, John Lancaster, Lee Morris, Ralph McComas, William M. Chapman, Harold Howard, Martha Mattox, Lyllian Brown Leighton and Irene Wallace. This comedy was made under the direction of Norval MacGregor. This will be followed by a one-reel Vitagraph comedy, "The New Porter." Selig-Tribune will then tell pictorially all the big events of the world. This will be followed by a Biograph one-act drama featuring Blanche Sweet, "The Goddess of Sagebrush Gulch."

An Essanay comedy in two parts, "The Beachcombers," presenting Harry Dunkinson and Virginia Bowker, will be the first picture screened the following day. Then will come a Kalem comedy "The Merry Motor Menders," with "Ham" and "Budd," and Ethel Teate and Henry Murdock furnishing the fun.

The following day after an Essanay split reel of Canimated Nooz Pictorial and scenic will come a Vim comedy, "Gertie's Garters," with Harry Myers and Rosemary Theby in the titular roles. Then will be seen the thirteenth episode of Kalem's "The Girl From 'Frisco" under the caption "The Son of Cain," presenting Marin Sais and True Boardman. "The Power of the Press," a three-part Biograph drama with Lionel Barrymore featured, will be the last picture shown that day. A reel of Selig-Tribune and a Vim comedy, "Twin Flats" with Babe Hardy and Kate Price, will comprise Thursday's offering.

Marguerite Nichols will be featured in a two-reel drama, a Knickerbocker Star Feature production, as the first of Friday's offerings, entitled "Jess of the Hill Country." This will be followed by the third episode of Kalem's "Grant, Police Reporter," in which George Larkin and Ollie Kirkby have the chief roles. Then will come a Vitagraph one-reel comedy, "The Game That Failed," with Mary Anderson and Webster Campbell as fun makers.

Still another comedy in a one-reel Vim, "In the Ranks" with "Pokes" and "Jabs" featured, will be shown.

An Essanay three-part drama, "The Heart of Virginia Keep" with Marguerite Clayton and Edward Arnold as stars, will be shown Saturday, November 4. This will be followed by a three-part drama from the Vitagraph studios "The Heart of a Fool," with Harry Davenport. This will be followed by an episode of "The Hazards of Helen Series" from the Kalem studios featuring Helen Gibson. The weeks offerings will be concluded by a Selig one part drama, "Tom's Sacrifice," with Tom Mix and Victoria Forde as stars. The scenario for this picture was written by Tom Mix himself.

An Efficient Distributor Makes Film Sell Well

"Preference Is Always Given to Man of Established Reputation in Marketing Ivan Productions," Says General Manager Chadwick. "And Results Are Always Satisfactory"

SPEAKING principally of methods of feature film distribution, Mr. Chadwick, general manager of the Ivan Film Productions said, recently:

"Much that is sheer nonsense is being constantly written and, sad to say, sometimes printed, on the subject of motion picture distribution. So much, in fact, that one advocating in print a sane, sensible method of distribution is more than apt to be considered revolutionary.

"Distribution is, of course, one of the greatest factors of this business, as it is of any business, and yet in motion picture work the matter of general ditribution is given much less attention than that given production.

"The capable, experienced producer who wishes to get his picture a worth while showing in New York, does not permit it to open at a Nickelodeon on Fourteenth street. Rather, he waits until he can get a house ideally situated to his purpose, one where his film may have the proper kind of an audience; the kind of a showing that will get the right kind of publicity for all of its future exhibitions.

"Thoroughly understanding this, I have never sought, when the distribution of an Ivan film play was being arranged, to secure merely the greatest possible amount of money for the production. Instead, there has been fixed an amount which represented the minimum sum that sound business policy would permit of our accepting for the film. This system has resulted in several applicants for the distribution in each territory. In this manner we have been able to choose, and preference has always been given to the distributor of established reputation, a man whom we know to be possessed of integrity and worth, and who we are sure is experienced in his field. And we, who have tried it, can say that the results of this policy have been intensely gratifying. The staff of exchangemen engaged in the exploitation of Ivan films, is second to none in efficiency and, we think, second to none in success.

"The life of the photoplay which secures proper, efficient distribution, is naturally far greater than that of the play produced and distributed to the exhibitors in haphazard fashion. That Ivan has succeeded in this direction, is evidenced by the fact that such plays as 'A Mother's Confession,' 'Concealed Truth' and 'A Fool's Paradise,' are still playing after many months on the screen."

CLARY JOINS FOX

Special to MOTION PICTURE NEWS.

Los Angeles, Oct. 21.

Charles Clary, former Selig leading man who for the past several months has been playing with Lasky, has been added to the William Fox stock organization.

ENID BENNETT BEGINS WORK AS TRIANGLE-KAY BEE STAR

Rarely has the initial work of a new film star aroused the interest that is being accorded the debut of Enid Bennett at the Triangle-Kay Bee studios in Los Angeles.

Little Miss Bennett is the special "find" of Thomas H. Ince, who was so impressed by her dramatic talent and photographic possibilities during his recent sojourn in New York that he urged her to return with him to California and become one of the stars of the Kay Bee Company.



Enid Bennett (Kay Bee)

The far-away settlement of York, in Western Australia, is the birthplacs of Miss Bennett. She is a blonde of the vivacious type, with clear, fresh coloring and wide blue eyes.

"It was through meeting Katherine Grey that I came to go on the stage," said Miss Bennett when asked about the incidents that affected her in choosing a career. "She was kind enough to help me secure an engagement as Modesty in 'Everywoman' within a few days. My work attracted the attention of Fred Niblo and Josephine Cohan and I became an ingenue in their company, appearing in 'Seven Keys to Baldpate,' 'The Fortune Hunter,' 'The Whip,' 'Excuse Me,' 'Broadway Jones' and other plays in their repertory.

"I feel that the most fortunate incident in my life, however, will prove to be my meeting with Mr. Ince in New York last summer, as I think motion picture acting is perfectly thrilling, and I am very eager to make good all the confidence that has been placed in me."

FRIDAY, OCTOBER 13, IS A LUCKY DAY FOR GRAINGER

J. P. Grainger, traveling representative for Thomas H. Ince's "Civilization" was a visitor in New York last week. He felt so good after selling the Cook County (Chicago) rights to the Amalgamated Theatre Corporation on Friday, October 13, that he couldn't resist the temptation to make a flying trip to the metropolis to spend some of his share of the profits.

NANCY BERRING IS THE STAR OF "PROTECT YOUR DAUGHTERS"

Nancy Berring will shortly be seen on the screen in a new five-part feature, "Protect Your Daughters." Miss Berring, although young, was prominent in the cast of many Broadway productions. She is pretty and well adapted for the part of the daughter which she is playing in this picture. The producers have succeeded in portraying to the public a sincere and powerful message on this timely topic. This feature, produced by the Radio Film company, 1446 Broadway, N. Y., will be released on a states right basis.

FASHIONS SHOWN BY FLORENCE ROSE AT BROADWAY THEATRE ON OCTOBER 26

Florence Rose, the well known fashions expert, is to give a private showing of the fashion motion pictures which she has produced for the Pathe Program, at the Broadway theatre on Thursday, October 26, at 10:30 A. M.

Miss Rose will have present six of the beautiful girls who pose in these films and they will appear upon the stage. Four of the most recent pictures which Miss Rose has made will be shown.

"Battle of Somme" Booked Two Weeks at Strand, New York

The Management of the Theatre Pays Highest Price for Any Picture Ever Put on There—Only Real War Picture, Endorsed by British Government, Packs House to Doors

"THE Battle of the Somme," the first realistic war picture that has come to this country showing the actual fighting from the first line trenches, has been booked at the Strand theatre for two weeks at the highest price ever paid for a picture by this theatre. The price at which the picture was put into the Strand was three hundred and fifty dollars per reel. When a theatre of the class of the Strand pays such an enormous price for a picture it must believe that it is worth it.

At the first showing on Sunday the house was crowded to the doors at every performance. The manager of the Strand said that it was the most enthusiastic audience that ever attended the theatre. At some of the most effective scenes the audience rose out of their seats and cheered. The strange part about it was that though the pictures are the official pictures of the English government there was fully as many present whose sympathies were with the Central Powers as with the Allies. During the showing of the pictures throughout the day there was not one single hiss.

This brings to light a most important fact. Though there are things in these pictures that were they shown in a fictional drama would cause an audience to get up out of its seats and leave the theatre, not one person left the theatre yesterday, which only goes to show that the public is interested in facts properly presented. One scene of the picture shows vast numbers of German dead and even this scene aroused no rancor in the hearts of the Germans present or German sympathizers. The horror of death was overwhelmed in their admiration for them as heroes.

It is scenes like these throughout the whole production that aroused the audience to the tensest pitch of excitement, and though there are horrors innumerable they are forgotten because of the heroism of the men of both sides.

These pictures were taken under the direct supervision of the British War Office. The two cameramen were lieutenants in the British army; their cameras were set up in the first line trenches and they were in the center of every bit of action that transpired during the first days of this the greatest battle of history. Charles Urban has been appointed the official representative of the British War Office to arrange for the showing of the picture in this country.

This is the first time that a war picture has been shown in the Strand theatre. It is the first genuine war picture that has come to this country and the fact that the Strand has booked it for two weeks is a hallmark as to its value.

Country Wide Advisory Committees for National Body

They Will Aid the Executive Committee in Its Work of Determining What Is Best for the Industry—Conference Held by Judge Tugwell and Walter Reynolds

THE National Association of the Motion Picture Industry has put into operation plans for the organization of country-wide advisory committees to aid the executive committee in its work of determining that which is best for the industry. It has also set in motion plans whereby a full and complete census of the industry will be made. Conferences were held during the past week with Judge A. P. Tugwell, of the Exhibitors' Association, and Walter J. Reynolds, secretary of the Exhibitors' Association of Los Angeles and San Francisco, regarding the organization of an advisory committee there.

The legislative committee of the association under the leadership of William M. Seabury is gradually becoming organized so that the vast volume of work which it has ahead of it this winter can be carried on smoothly. As this is one of the most important committees of the association and one whose work will have telling effect it is necessary that this organization be most complete in every detail.

President Wilson is to prepare an expression on censorship a crystalization of his recent informal talk at Shadow Lawn to a committee from the association. Charles Evans Hughes has already done this and slides endorsing his candidacy are already being shown in the theatres. At the last meeting of the executive committee exhibitors were also instructed to indorse the candidacy of Samuel Seabury for Governor of New York state.

The association's active country-wide campaign against censorship calls for ready sinews of war, and it will soon receive substantial aid from the exhibitors, a division which has been successfully active in the field. At the last meeting of the Executive Committtee of the National Association, Lee Ochs, national president of the Exhibitors' League of America, announced that Local No. 1, the big New York group, will divide the profits of the ball to be given at Madison Square Garden on Thanksgiving Eve, giving 15 per cent. of the profits. It is estimated that this will amount to about $1,500 or $2,000. The National Association expressed its appreciation in a hearty vote of thanks.

MEETING IS SET FOR WHITMAN AND CALDER TO ANNOUNCE THEIR STAND ON CENSORSHIP

An enormous political meeting has been arranged for the purpose of permitting Governor Whitman and Congressman Calder, the Republican candidate for U. S. Senator from the state of New York, to address the motion picture exhibitors and definitely make known their position on censorship, local, state, and national.

The meeting will be held at the Rialto theatre, Tuesday morning, October 31, at 10.30. The theatre has been donated for this purpose by S. L. Rothapfel, the manager, as well as the services of the Rialto orchestra.

Lee Ochs, president of the Motion Picture Exhibitors' League of America, will introduce the Governor and Mr. Calder to the exhibitors. Though Governor Whitman is supposed to be against censorship, he has never definitely stated his position on this important question, and this meeting has been arranged for this purpose. Owing to the great importance of the subject it is urged that every motion picture exhibitor in the city and vicinity arrange to be present at this meeting.

INCE INCLUDES PATRIOTIC INSERTS IN "CIVILIZATION"

A large delegation of President Wilson's political supporters visited the Park Theatre, Columbus Circle, New York, on Saturday evening, October 14, where the Thos. H. Ince photo spectacle, "Civilization" is approaching its three hundredth presentation. The object was to inspect important additions to the picture made by Ince, who has incorporated the President's written endorsement of "Civilization" and scenes showing the President addressing the crowds at Shadow Lawn.

The picture ends appropriately with the American flag. These additions were made by Mr. Ince as a personal compliment to President Wilson for having by his policies preserved peace and prosperity.

MIX BEGINS "TWISTED RAIL"

Tom Mix, who has been out of the directorial harness while playing a role in the Selig Western feature "The Light of Western Stars," has again assumed command, beginning work on the three-reel Western drama "Twisted Trails," which is being produced at the Los Angeles studios. Bessie Eyton and Tom Mix will once more be seen as co-stars, this team being supported by a company that includes Eugenie Besserer, Al W. Filson, Vivian Reed, Will Machin and others.

VITAGRAPH'S WESTERN STUDIO IS A PLACE OF HUMMING ACTIVITY

As previously announced, Edith Storey and Antonio Moreno, Greater Vitagraph stars, are now in Hollywood, Cal., at the Western Vitagraph studios, engaged in producing "Money Madness," from the book by Hamlin Garland. This production is to be followed by six other adaptations from famous books and stories.

During the stay of these Vitagraph stars in California, William Wolbert will produce "Aladdin From Broadway," from the book by Fred Isham. "Captain Sunlight," from the novelette by Cyrus Townsend Brady, who wrote "The Isle of Regeneration," and other successes; "The Captain of the Gray Horse Troop," by Paul West; "Cavanaugh, the Forest Ranger," by Hamlin Garland; "The Magnificent Meddler," from the original scenario by Lawrence McCluskey, and "The King of Diamonds," from the story by Edward L. Ballou.

The Western Vitagraph players will be entirely at the disposal of Director Wolbert for the selection of his casts to support Edith Storey and Antonio Moreno. William Duncan will be cast in important roles, as will Mary Anderson, Otto Lederer, Geo. Holt, Geo. Kunkel and Jack Moore.

In addition to these large productions, Director David Smith will continue to turn out single reel comedies and Broadway star features.

WILBUR AND MEANY ENTERTAINED BY LOCKWOOD AND MAY ALLISON

Crane Wilbur, accompanied by his personal representative, Don Meany, was entertained last week by Harold Lockwood and May Allison at the Metro-Yorke California studio. This marks the first meeting of the three well-known screen stars, who



When Star Meets Star: Crane Wilbur, May Allison and Harold Lockwood

seem to have enjoyed themselves by recalling some particular picture, in which each of the trio had recently appeared.

During the time Wilbur Crane spent visiting at the Metro-Yorke studio, Henry Otto staged some spectacular scenes from "Big Tremaine."

STUDIO DIRECTORY MAKES COMMENT IN MILWAUKEE

Milwaukee, Wis., Oct. 16.

The arrival of the Studio Directory of Motion Picture News in this city has caused much comment among local photoplay fans. Not only were the newsstands practically sold out on the date of issue, but the local newspapers widely advertised the Directory by their favorable comment on it.

For instance: The Milwaukee Journal on its screen page Sunday devoted considerable space to a review of this issue, the first photoplay magazine to have received a notice of this kind from the Journal.

In part the Journal said:

"For the first time since the cinema industry started, a collection of printing valuable to followers of the screen has been published in the Motion Picture News Studio Directory, which 'tells all about the people of the screen.' The directory, which is issued under separate cover with the Oct. 21 release of the magazine, tells 'fans' all they desire to know about everybody they see on the screen, and a lot more they don't know. The book contains 2,000 biographies, done into 158 pages. The directory is arranged alphabetically, and according to the parts the characters play—leads, comedians, characters, and so on."

GAIL KANE IS UNDER THE MANAGEMENT OF SHEER

Gail Kane, who has met with great success in several pictures released by the World Film Corporation, has left that con-



Gail Kane

cern and is now under the sole management of William A. Sheer, Inc. Mr. Sheer is now formulating plans for the next appearance of Miss Kane and they will be announced shortly.

"The Scarlet Oath," her latest vehicle, was given a great reception recently at Loew's New York theatre, New York City.

"Panthea" Is Vehicle Chosen for Norma Talmadge

Star Will Be Presented in a Role Different from Anything She Has Appeared in—This Picture Will Be Made Before "The Price She Paid"

"PANTHEA," the drama that created a furore in Europe and America when presented by Mme. Olga Petrova, has been chosen as the vehicle for Norma Talmadge in the first of her Selznick-Picture productions.

It had been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips' novel, "The Price She Paid," but Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea" and at once decided to use it for his initial presentation of the young film star.

In "Panthea" Miss Talmadge will be presented in a role different from anything she has heretofore attempted. The central character in this drama is that of a young Russian singer, who escapes to England under the surveillance of Russian secret police and an accusation charging her with being a nihilist. She marries an unknown but ambitious composer, and for his sake enters into a liaison with an elderly roue who has great influence in musical circles. The great climax of the story comes when Panthea's lover refuses to live up to his agreement with her and she kills him. The story closes with Panthea's arrest and extradition to Russia, where she is sentenced to Siberia.

The story of "Panthea," while tragic, is of intense dramatic character. Under the direction of Allan Dwan it is expected that Miss Talmadge will make a great success. The play from which this story has been taken was written by Bronckton Hoff.

The rights to "The Price She Paid" were purchased by Lewis J. Selznick from the Phillips estate for Miss Talmadge, and this story will probably be her second Selznick-Picture production.

Miss Talmadge will begin work on "Panthea" next week. Director Dwan has already engaged the greater part of the cast.

Miss Talmadge, the star, has been one of the successful Triangle players during the past year. Prior to her recent starring ventures for that corporation, she was steadily climbing up the ladder of fame for five years with the Vitagraph Company of America.

Among some of her most successful productions were "The Battle Cry of Peace," "Going Straight" and "Social Secretary" and "Fifty-Fifty."

Allan Dwan, who will have complete charge of all Miss Talmadge's future productions, during the past year added greatly to his prestige by being the director of four of the most successful Douglas Fairbanks pictures, namely, "Manhattan Madness," "The Habit of Happiness," "The Half-Breed," "The Good Bad Man."

FRANCES NELSON TO STAR IN METRO FEATURE PLAY BY HOYT

Frances Nelson, Metro star, soon will begin in the Rolfe studio on a new feature play which has been adapted for her by Harry O. Hoyt. The production will deal with a woman's reverie in a police station. John W. Noble will direct the production.

Born in St. Paul, Minn., her childhood spent in Boston, Miss Nelson's first stage



Frances Nelson

experience was with Lew Fields in "The Wife Hunters." Next she appeared in stock in Philadelphia and in Indianapolis. Her last experience on the speaking stage, before going into motion pictures, was with Thomas A. Wise in "The Silver Wedding."

Her first motion picture experience was at the old Biograph in "The Chieftain's Sons," in which she was seen as an Indian girl. Among the pictures in which she has been seen are "Love's Crucible," "The Family Cupboard," "The Revolt," "Human Driftwood," "Sins of Society," "The Stolen Voice," "The Almighty Dollar," "The House of Fear," "Ambition," and "So Runs the Way."

GRAND CENTRAL PALACE FOR ACTORS' FUND FAIR

Daniel Frohman, president of the Actors' Fund, and Marc Klaw, chairman of the Finance Committee, have engaged the Grand Central Palace in which to hold a Grand Bazaar in behalf of the Million Dollar Endowment for the Actors' Fund of America. It is to be held there next May. Every interest concerned with the stage and the theatre is to be enlisted in behalf of the event—drama, opera, and moving pictures It is hoped that in connection with the other activities of the season, this sum may be reached. The Fund is spending over $70,000 a year for the relief of sick and disabled professionals. The Actors' Fund benefit performances will take place as usual. The Fair is to be managed by the Trustees of the Fund.

Silver Loving Cup Is Presented to Fox at Premier

Opening Night of "Daughter of the Gods" Is Celebrated by Gift of Wonderful Tiffany Creation About the Size of a Fat Lilliputian

As a tribute of esteem and admiration, a Tiffany silver loving cup standing two feet high and handsomely chased and engraved, was presented to William Fox at the premier presentation of his wonderful production, "A Daughter of the Gods," with Annette Kellermann, at the Lyric theatre, New York, October 17. The inscription upon the cup ran as follows: "To William Fox—With best wishes for a world-wide success of 'A Daughter of the Gods' from Valeska Suratt, James Vincent, Max Reynolds and all studio employes of the Fox Film Corporation, October 17, 1916."

After seeing the opening performance of "A Daughter of the Gods," Willian Randolph Hearst said: "It is a wonderful picture, bigger than the biggest I have ever seen. Nobody should miss seeing it."

Talcott Williams, Dean of the Columbia University School of Journalism, said of the Fox spectacle: "The most remarkable great film I have ever seen."

Among those who sent their best wishes for the success of "A Daughter of the Gods" were the following: Bertha Kalich, Adolph Zukor, Al Woods, Victor Herbert, Aaron Hoffman, Perez Huff, William Beeban, W. H. Tooker, A. Toxen Worm, J. J. McCarthy and Alf. T. Wilton.

Interest in "A Daughter of the Gods" was attested by the brilliant audience that gathered at the Lyric theatre at the premier performance, Tuesday night, October 17. Following are some of the prominent names represented on that occasion: Fire Chief Adamson, Mr. and Mrs. Thomas H. McCarter, Mr. and Mrs. Uzal McCarter, Col. Anthony Kuser, Mr. and Mrs. Luigi G. Albertieri, Mr. and Mrs. George Austin Morrison, Mr. and Mrs. Edgar M. Church, Mr. and Mrs. John C. Eisele, Judges John R. Davies and John B. McAvoy, Saul Rogers, Gustavus Rogers, Irvin S. Cobb, Ethel Barrymore, J. Stuart Blackton, Charles H. Strong, Henry Alker, Assistant District Attorney James O'Malley, "Diamond" Jim Brady, Oscar Steiner, Joseph I. Green, Annette Kellermann, Norma Talmadge, Theda Bara, Mitchell H. Mark, Frederick Phillips, Alfred J. Talley, Thomas Dixon, the playwright, Amelia Bingham, Marguerite Clark, and many others.

After seeing "A Daughter of the Gods," people of the film world—including actors, directors and producers—will be interested in knowing some of the figures that were involved in its making. The actual cost of the picture was just in excess of $1,100,000. The total number of persons appearing in it was 21,218. There were 200 mermaids, 300 dancing girls and women of the Sultan's harem. The Moorish city cost $350,000 to build, and required three months' time for its construction. This was destroyed to make one of the "big scenes." After the city was built, eight months more were spent in making the picture. A special municipality was created and governed by William Fox on the island of Jamaica for the thousands of employees used in the filming of the production.

Trade Showing of "Witching Hour" in About Two Weeks

Story of the Play Taken by Augustus Thomas from the Novel, "Caleb Powers," Made Dramatic Success Decade Ago—Anthony Kelly Prepared the Picture Scenario

CHARACTERIZED by a cast including C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Conness, Helen Arnold and Etta De Groff, "The Witching Hour," the current Frohman Amusement Corporation's feature, is now complete and will be given a trade showing within the next fortnight.

The story of the play, as taken by Augustus Thomas from the book "Caleb Powers," made an intense dramatic production in its day in stage form, and was a popular hit. When Anthony Kelly was commissioned to construct the scenario, he demanded three weeks in which to complete it.

When the story was turned over to Director Irving, Mr. Kelly called it the very best scenario he had ever written.

For the production, Augustus Thomas was conferred with and watched the making of a number of scenes, and later projected the film. So highly pleased was he that arrangements are going forward for the producing of other Thomas productions by the Frohman Company.

Every effort of George Irving was concentrated upon securing dramatic effects.

Suspenseful situations lead up to a series of thrilling dramatic moments and punctuate the entire seven reels.

Aubrey Smith as Jack Brookfield, Marie Shotwell as Helen, Robert Conness as Hardmuth, and Jack Sherrill as Clay Whipple are burdened with the heavier dramatic work, with the bulk falling to Smith and Miss Shotwell.

The story of "The Witching Hour" contains, in addition to the theme of the hypnotic influence over a weak willed boy, of a cat's eye pin, worn by a nondescript gambler, three distinct romances. One theme consists of the love of the weak willed boy for a girl and her instilling in him the power of strength. The other theme is love of the honorable gambler for the boy's mother, and the third theme is the animal love of the district attorney for the girl, loved by the weak willed boy.

Twenty-eight principal characters are contained in the play. Seventeen elaborate interior sets, in which every care had to be taken to get just the proper effect.

"The Witching Hour" will be state righted by the Frohman Company, and will follow the former production "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of the "Witching Hour," at least, the intention of Mr. Sherrill is to have one outlet in each territory and to develop and create only big productions of more than extraordinary interest.



"The Witching Hour" from Frohman, Has Some Interesting Moments. Marie Shotwell and Harry Conness, Jack Sherrill and Aubrey Smith in the Cast

SCREEN CLUB OF CHICAGO BUYS TRACT

The Screen Club of Chicago, composed of men and women connected with the motion picture business in all branches from owners of studios to dealers and artists and motion picture actors, has purchased a tract of several acres of land on the banks of Cedar Lake, Lake County, Indiana. The club plans to erect a $50,000 club house next spring, which will be used by members of the organization for a summer home, where they will spend the week-ends and such other times they are not actively at work.

The club house grounds, which extend to the edge of the lake, will be improved and the house and grounds will be used as settings for the taking of many pictures. It is planned to have the building completed as soon as possible next spring, so that it can be used during the summer by the members of the organization.

Morris I. Wohl, proprietor of the Cosmo theatre, Gary, is a member of the Screen Club and is enthusiastic over the Cedar Lake proposition.

LUMBER COMPANY PERMITS SIGNAL TO USE ITS PROPERTY

The Yosemite Valley Lumber Company has granted permission to the Helen Holmes Signal-Mutual Company which is filming "A Lass of the Lumberlands" to use the former's camps in the production of that fifteen-chapter serial. Also to use an inclined timber railway 8,700 feet long and laid on a gradient of 3,400 feet to the top of a range of mountains. Some spectacular and picturesque logging scenes will have this setting for background.

Artcraft Distributes Free Twenty-four-Sheet Stands

They Are Divided Between the Regular Stock Printing, Which Exhibitors Are Encouraged to Use Between Various Features in Pickford Series and Special Posters

FOLLOWING out its policy of co-operation, Aratcraft Pictures Corporation last week ordered the free distribution of several thousand 24-sheet stands to the exhibitors who have already booked the new Mary Pickford productions. These stands are divided between the regular stock printing, which the exhibitors are encouraged to use between the various features in the Pickford series and the special production posters prepared from artistic designs for the first release, "Less Than the Dust," on November 6.

This departure from the usual methods of handling accessories was the result of a chance meeting between Walter E. Greene, president of Artcraft, and Mary Pickford in Boston. Mr. Greene had just left New York, and was able to give the famous star the latest reports on the bookings obtained through the sixteen Artcraft exchanges. Her enthusiasm took the form of a desire to show some tangible recognition of the enterprising exhibitors, who have revised their policy in order to show the new Pickford productions. Before they separated Miss Pickford and Mr. Greene had agreed to share in a generous contribution of the posters designed to exploit star and production.

New evidence comes every day to the Artcraft offices to show what a campaign the Mary Pickford exhibitors are preparing to wage. James Keough of the Strand theatre, Minneapolis, has ordered one hundred 24-sheet stands, fifty 16-sheet stands and two thousand one-sheets to announce the coming of Mary Pickford and "Less Than the Dust" to the Strand on November 6. He intends also to distribute 50,000 heralds on every release.

Wells Hawks, Mary Pickford's personal representative in charge of publicity, is nearing the end of a trip that has covered practically every large city north of Dallas, and east of Kansas City. His work with the newspapers is expected to prove of valuable assistance to the exhibitor.

Spoor Plans Line of One and Two Reel Comedies

They Will Be Released Through the Kleine-Edison-Selig-Essanay Service—Harry Watson, Jr., Is First Comedian Engaged for the Work

GEORGE K. SPOOR, president of Essanay, is planning a line of one and two-reel comedies to be released on the Kleine-Edison-Selig-Essanay service.

Harry Watson, Jr., is the first comedian to be engaged for this work. Negotiations practically have been completed for several other of the best comedians of the world to work for Essanay in putting out comedies for this service.

These comedies will be released through Essanay's new service, in order that exhibitors can readily book a short comedy to go with a feature making a complete program for those who desire it.

Mr. Watson already is at the Essanay studios in Chicago, and will begin work on the floor at once. The "Mishaps of Musty Suffer" will be continued. Mr. Watson has a brand new line of comedy.

Essanay scenario writers are busy working out comedies for this series which will carry definite plots with plenty of situations to be interpreted by Mr. Watson in his characteristically funny style.

Mr. Watson has had a long stage and screen career and needs no introduction to the motion picture public, being known from coast to coast. He was born in West Bay City, Mich., and began his stage career when quite young in "Me, Him and I." He was with Ringling's circus for a time, and later with the "Ziegfeld Follies" and with Anna Held in vaudeville.

He has recently been engaged with George Kleine in the production of the "Mishaps of Musty Suffer."

William Sievers Buys Missouri Rights to "Crisis"

He Will Give Private Showing in St. Louis in Latter Part of the Month—Cook Will Exploit Picture in Louisiana, Mississippi and Tennessee

WILLIAM SIEVERS, of the New Grand Central theatre, St. Louis, has completed the outright purchase of the William N. Selig ten-reel production, "The Crisis," from Sherman-Elliott, Inc., for the state of Missouri. The deal was closed last week in Chicago by Harry Sherman.

Mr. Sievers is preparing for a private review of the photo drama at St. Louis the latter part of this month, with press correspondents and various organization committees of Missouri. The price paid for "The Crisis" by Mr. Sievers is said to exceed that paid for any production today.

Mr. Sievers will open "The Crisis" at one of the best theatres in St. Louis for an indefinite run.

The State Rights Company of Vicksburg, Mississippi, owned by A. B. Cook, A. H. Gross, and R. E. Kennington, have purchased outright "The Crisis" for the states of Louisiana, Mississippi and Tennessee.

Mr. Cook announces he will open shortly in Vicksburg and will show "The Crisis" as a road production with a full orchestra. He is ready to hear from all first-class exhibitors for booking. His address is the State Rights Company, Vicksburg, Mississippi.

CARMEL MYERS IS GRIFFITH PROTEGE, RECENTLY DISCOVERED BY THE PRODUCER

In the person of Carmel Myers it is believed that D. W. Griffith has discovered another potential star of the silent drama.

The daughter of Rabbi and Mrs. Isadore Myers of Los Angeles, Miss Myers met Mr. Griffith during the production of "Intolerance." Her father is an expert on Hebraic archeology and was one of the chief authorities consulted by the famous director for the Jewish historical scenes in the big spectacle. The unusual Oriental beauty of the girl attracted Mr. Griffith's attention, and upon testing her aptitude for dramatic expression, he found her possessed of much latent talent. A recent high school graduate in her early teens, Miss Myers has only had a few months' experience in motion picture work, playing minor roles at another studio.



Carmel Myers (Triangle-Fine Arts)

Her parents have now granted her permission to become a member of the Triangle-Fine Arts Company, under Mr. Griffith's supervision.

INCE DARK ROOMS MAKE LIGHT, CLEAR PICTURES

Special to Motion Picture News.

Los Angeles, Oct. 21.

The first week's operation of the mammoth laboratory at the Ince Culver City studios, has brought out the fact that it is in every way up to the expectation of the management. The dark rooms will have a capacity of 100,000 feet of negative, and 300,000 feet of positive per week. There is sufficient storage space for more than a carload of chemicals required for the laboratory work, and Superintendent A. Brandt will have a staff of forty-one people. The big laboratory is divided into seventeen rooms, and almost as many different departments.

The completion of this building marks the end of the building activities at the Kay-Bee studios. All that remains now to complete the big plant is the laying out of lawns, building additional fences and other unimportant work.

Selznick Makes Contracts with Two Winners of Contest

Lucille Zintheo Is from Spokane, Wash., and Aletia Marton Is from Dallas, Texas—Latter Contestant Is Cast for "Panthea," with Norma Talmadge

TWO of the eleven winners of the national "Beauty and Brains" contest, conducted by The Photoplay Magazine, have been engaged on three-year contracts by Lewis J. Selznick, Lucille Zintho of Spokane, Wash., and Aletia Marton, of Dallas, Texas.

The eleven winners of the contest, which was conducted for the purpose of selecting the prettiest and cleverest girl aspirant for



Alicia Marton Lucille Zintheo

laurels as a motion picture actress, in each section of the United States, were escorted recently to New York, where the various film companies tested their abilities and made selections. First choice was naturally given Mr. Selznick, as one of the prime movers in the contest, and after film tests of all the girls taken by Albert Capellani, director general of the Clara Kimball Young Film Corporation, and Herbert Brenon, the two girls from the far Northwest and Texas were decided upon.

Miss Zintheo is a decided brunette with remarkably expressive eyes and a brilliant smile. Although hailing from Spokane, she is a native of Detroit, Mich., having been born there just twenty-one years ago. She has been living in Spokane for eight years, and completed her education in that city.

Several years ago she became interested in motion pictures, and determined to become a film actress. The opportunity came when The Photoplay Magazine's contest began. The test of "beauty" for the contestants lay in their photographs, while the "Brains" part of the contest was supposed to be judged by the character of the letter they wrote the magazine giving their reasons for believing that they would be successful on the screen.

Miss Zintheo was one of the hundred that were selected in this manner. Emissaries from the magazine then went forth and visited each one of these applicants in person, the result of these interviews determining the final selection of the eleven winners and the little brunette from Spokane was among the joyous ones who received the first information of their success.

Miss Zintheo is making her first screen appearance in a minor part of Herbert Brenon's presentation of "War Brides," but will have a more important role in his next production starring Florence Reed in "The Queen Mother."

Miss Marton is the opposite type from Miss Zintheo, being a stately blonde. She is a native of Dallas, Texas.

Miss Marton will make her screen debut in the first of the Norma Talmadge productions, for Selznick pictures, a screen version of the drama, "Panthea."

Griffith Makes "Day with Governor Whitman"

As Testimonial to New York State Executive for Vetoing Cristman-Wheeler Censor Bill, Producer Films at His Own Expense Picture for Campaign Aid

AS a testimonial to Governor Whitman who last spring vetoed the Cristman-Wheeler Motion Picture Censorship Bill, which would have worked untold hardships on producers, distributors and exhibitors of motion pictures in New York State, David W. Griffith at his own expense and gratis, has produced a one-reel film entitled "A Day with Governor Whitman."

In addition to spending several days himself in Albany Mr. Griffith took with him to the state capital his personal artistic staff which he brought on from the West. He also has circularized the exhibitors of the state and sent broadcast free slides for screens in an effort to materially aid the Whitman campaign for reelection. The plan for the distribution of the Griffith-Whitman film was conceived by John C. Flinn of the Famous Players-Yasky Corporation working in co-operation with Thomas Hanley of the Whitman Committee.

It is the purpose of the movement on the part of the motion picture industry represented in New York State, that every exhibitor in the state, numbering about 2,000, should have an opportunity between now and Election Day to show the Griffith picture on his screen one or more days. The presidents of the big distributing companies have notified their exchanges to obtain prints of sufficient number to efficiently cover requests from exhibitors on their books. Fifty one-sheet posters will accompany each print sent to exchanges to be given away free to the exhibitors using the picture. Exhibitors throughout the state are able, under the plan of distribution as outlined, to obtain their prints direct from D. W. Griffith, Room 605, Hotel Manhattan, New York.

In the organization of the plan for printing and distributing, the following film companies, in addition to others, gave their unqualified support and enthusiastic co-operation, including Metro Pictures Corporation, Eclipse Studio, on behalf of Jules Brulatour; International Film Company, Pathe, Paramount Pictures Corporation, Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, Pallas Pictures, Triangle, Universal, Mutual, World, Fox, V-L-S-E and General Film.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem.
We invite correspondence

Sam Bullock Tells Us What's the Matter with Ohio

Mr. William A. J. Johnston,
MOTION PICTURE NEWS,
New York City.

Dear Sir: On July 16, 1912, at the State Convention the idea of State Censorship was first broached openly, and discord in our ranks started at once.

On January 21, 1913, a copy of the proposed law was read at the Columbus Convention, and two months later it became a Buckeye statute.

The Cleveland opponents of the idea prophesied two things upon its passage: First, An increase in film service in excess of censorship fee expense. Second, A decline in patronage due to mutilation of pictures. How does the result compare with the prophecies? The answer is that the prophets failed to hit the mark—they could not prophesy the future effects of the censor law upon the Ohio exhibitor's business to be half as disastrous as it has turned out to be. The added expense to the film owners has been a tremendous amount and the exhibitor has paid, and is now paying, every cent of it and more besides. The added expense for censorship fees alone is but a small item of about $65,000 since 1913, and at least three times that amount can be figured in as the price that Ohio exhibitors have paid for the honor of originating this "fool" idea.

What they have paid, due to a decline in patronage, would stagger a mathematician to calculate.

People will not buy books with whole pages torn out, neither will movie fans stand for the Ohio "jumps," such as the writer's patrons had to witness in a three-reel comedy recently where 1,000 feet were missing.

"We must get a censor law and get our friends on the board" was the bait held out in January, 1913, and we have been praying to the Lord to save us from our "friends" ever since, but the politicians are on the job, and Ohio is fast in their clutches, without any hope of relief apparently. Election Day is two weeks' distant; both candidates for governor are ardent advocates of censorship, and nothing, absolutely nothing, has been done to assist us in Ohio.

The way to kill censorship should be to kill it when it started—in Ohio, by applying the "Brady plan" to the few men responsible for its existence. They are again aspirants for political favors. To kill them off would be a fine illustration of the "power of the screen" for the benefit of the Solons who will have the power to repeal the law next winter. Concentrated effort on about three men would have done this under the "Brady plan." The effect of such action would be noted all over the United States. A repudiation of the censorship idea in its birthplace would save incalculable expense in other States; would help repeal the few laws elsewhere and impress Congress so emphatically that the noble art of cinematography would be unmolested for ever.

As the writer stated at the Chicago Convention "censorship is the infantile paralysis of the motion picture business." Knowing where the germ is, why hesitate to apply the remedy, then fumigate all other localities and depend upon your "safety first" patrons to keep the pictures "clean."

As positive proof that censorship produces pictorial filth and disease, I append the following clipping (from "Ohio M. P. Bulletin," October 7) showing the attitude of one of the original advocates of our present censor law. He is the leading exhibitor at Columbus.

"Max Stearn, owner of the Majestic theatre, Columbus, Ohio, is trying to reform the film business. He has sent out cards of protest against the big star feature distributors and now makes a statement in a Columbus newspaper that he will introduce a resolution at the next exhibitors' meeting *to ban unsavory films* from that city."

The funny thing about this is that the State censors' chopping block is in Max's building. Another funny thing is that Max is now making speeches in favor of National Legalized Censorship after three years of the "real thing" under his own roof.

Where movie men must pay a tax
To see "Art" butchered with an axe,
Where bathing girls create a shock,
And die upon the chopping block,
Where old Bill Shakespeare, known to fame,
Shares the same fate with poor Mark Twain,
Where heaps of gory corpses lie
Victims of the quick censorious eye,
Where oft is heard, "Lay on Macduff,
And damned be he who cries enough!"

I hope I have answered your query, "What is the situation in Ohio?"

SAM BULLOCK.

Cleveland, October 18.

Officers for St. Louis Exhibitors' League Are Elected—Mogler Is President

THE annual election of officers of the Theatre Managers and Motion Picture Exhibitors' Association of St. Louis, was held at the weekly meeting of the League last week at the Benoist Building, where the association has its headquarters.

Joseph Mogler was elected president of the association for the ensuing term. Mr. Mogler is proprietor of the Mogler theatre at Ninth and Bremen streets, and has always taken a keen interest in the betterment of the picture business, from an exhibitor's standpoint in running a clean family theatre. He is one of the pioneer exhibitors of St. Louis, starting in business in a tent, and to prove his business ability, he can now claim as his own one of the most modern and prosperous motion picture theatres in his section of the city.

Fred Wehrenberg of the best theatre on South Jefferson avenue, is the new vice-president. Mr. Wehrenberg is the man who recently disposed of a very profitable grocery store and meat market in order that he might devote all his time to the exhibition of pictures.

Frank L. Root is financial secretary. Mr. Root owns the Eagle theatre, a small but profitable house on South Broadway.

John H. Gentner, owner of the Retina theatre, on Market street, is treasurer. Mr. Gentner was one of the promoters of the association, and was the first president of the Exhibitors' League.

O. H. Damon is secretary, and F. A. Klockenbrink sergeant-at-arms. The officers will be installed in their new duties at the next meeting of the League.

JERSEYITES ORGANIZE LEAGUE

On Tuesday, October 17, an Exhibitors League of Passaic County, N. J., was organized by Dr. Hespe, president of the New Jersey State League. The exhibitors of the county believed that by organization among themselves they would be better fitted to enter the State League. At the conclusion of the meeing a banquet was held at the U. S. Hotel, Paterson.

The following exhibitors attended: Max Gold, William Anderson, Hy Fleigh, David Marks, Peter Johnson, Frank Zimmerman, Alfred Murray, and Harry Hecht, and Bernstein and Polack. Anderson was elected president; Zimmerman, vice-president; Marks, secretary; Gold, treasurer; Fleigh, Johnson, Hecht and Murray, membership committee; Anderson, Marks and Zimmerman, by-laws committee.

ALAMEDA, CAL., LEAGUE DISCUSSES DEPARTURE OF STARS FROM REGULAR PROGRAMS

At a recent meeting of the Alameda County Exhibitors League held at Oakland, Cal., all business was shelved for a full discussion of the question arising from the taking of stars from the regular service of releasing companies and releasing productions featuring them through separate concerns. This organization went on record as disapproving this tendency and resolutions indicating its stand on the question were passed and copies sent to leading producers.

It is the plan of the members of this league to refrain from booking productions handled in this manner, although no definite agreement along this line has been made. Another meeting of the organization will be held at an early date when the question will again be discussed. This League is the only one in California, as far as is known, that is holding regular meetings and which has the largest exhibitors in its territory enrolled as members.

SAN FRANCISCO EXHIBITORS ON VERGE OF RAISING PRICES

In case a definite agreement can be reached by the managers of the large moving picture houses in the business district of San Francisco a general advance in admission prices will shortly be announced. This proposition has been seriously discussed and a five-cent raise has been tentatively agreed upon, but no date has been set for placing the new prices in effect.

Exhibitors state that their expenses have increased at an alarming rate during the past year, not alone for service, but for almost everything else used by them. Such items as tickets, carbons, programs, newspaper advertising and general repairs now cost much more than formerly and these increased expenditures, with no increase in receipts, have become a serious matter. Several of the leading exhibitors have met to talk the matter over and other meetings will be held shortly in order that a definite conclusion on the proposition of higher admission prices may be reached.

THE STRAND, COUNCIL BLUFFS, IA., IS OPENED BY GILINSKY

The Strand theatre, Council Bluffs, Ia., opened on Thursday, October 12, with packed houses to see Clara Kimball Young in "The Common Law." Secretary Harry Crowl and other officers of the Chamber of Commerce were present at the opening, the special guests of Managers B. Gilinsky and Jake Schlank. The Strand, formerly the Dohany, a "legitimate" house, has been rebuilded, redecorated and re-arranged at a cost of $40,000. A special study was made of the projection, which is now practically perfect. An orchestra of five pieces plays all the time.

Upholstered chairs have been put in place of the regulation narrow seats, which were removed. Seven emergency exits are provided to insure quick emptying of the building. The lobby is lined with beveled mirrors, studded with lights. The theatre seats 1,200 people.

Exhibitor Robinson "Speaks Right Up in Meetin'"

MOTION picture films that are now being furnished to exhibitors are without much of the drawing power that they formerly contained. The people, these latter contend, are anxious to have the manufacturers get away from the impossible scenes that they put in pictures and give them more of real life. A very interesting and timely criticism is contained in a statement furnished for MOTION PICTURE NEWS by H. L. S. Robinson, of Robinson Bros., who operate a theatre bearing their name in Bedford, Va.

"People want something new, and there is nothing new in motion pictures any longer," declares Mr. Robinson, "or," qualifying his first statement, "rather, the producing companies do not produce anything new that has a direct appeal to a universal emotion that is felt by people in their everyday life, or if they do happen to hit on anything of the sort, it is so much overdone that the basic appeal can not be recognized and felt. It is my opinion that people have now reached the point where they would like to be shown the things they look at every day all around them, but which they do not see, not being able to be in more than one place at a time.

"The producers have got to get down to the common, everyday things of life in their plays, because people are tired of looking at nothing but stars, beautiful settings, farmers that habitually have a straw in their mouths and chin whiskers sticking out under the straw, Dutch comedians in impossible costumes, stealthy, furtive-eyed villains; heroines who smoke 'tailor-made' cigarettes and drink cocktails and highballs, and immaculate, virtuous heroes that half the men in the audience want to kick.

"The public will not come back to the motion picture until it is changed so as to be just plain human in its appeal, until there is something in it that reminds a man of his friends, his neighbors, his own life experiences, or himself."

They Are Getting Ready for Another Big "Dancefest" in Boston—Going to Be There?

PREPARATIONS for New England's "greatest indoor event," the ball, are under full headway. The last meeting of the Exhibitors' League resulted in the election of these officers for the event: Samuel Grant, chairman; H. I. Wasserman, secretary; H. A. Gilman, treasurer, and A. F. Washburn, assistant treasurer.

Composing the executive committee, in addition to these, are H. S. Asher, G. M. Clark, H. F. Campbell, R. W. Drown, Leon Dadmun, Jos. Di Pesa, F. J. Howard, E. H. Horstmann, P. F. Lydon, R. D. Marson, S. M. Moscow, H. Rifkin, and T. Spry.

The ball has always been a tremendous attraction in Boston, there being no building here large enough to hold the crowds who would like to attend. The arena, where it is to be held on November 22, holds 6,000, but more than that number were turned away last year. In fact, it has become a New England institution.

The executive committee has limited the number of stars representing any one firm to four, and producing film enterprises are now making arrangements to have favorites appear.

General Manager Samuel Grant may be communicated with at the headquarters of the Exhibitors' League, 127 Pleasant street, phone 56,794 Beach. The New York headquarters are at room 904 Columbia Theatre building, 701 Seventh avenue.

The rooms of the Exhibitors' League, at 127 Pleasant street, will be kept open for the convenience of visiting exhibitors from all over New England, it is planned, and stenographers, trade papers, etc., will be available. President Horstmann of the league will be pleased to meet exhibitors there.

Exhibitors of Cleveland Make Common Cause with Schwartz in Fight with Musicians' Union

AN unusually large and enthusiastic meeting of the Exhibitors' League, Cleveland, Ohio, was held at their rooms in the Republic Building last week, due to the general interest aroused by a trial case which is at present being attacked by the Musicians' Protective Association.

Several years ago when Ernest Schwartz opened the Erie theatre on Woodland avenue, he employed a union orchestra at a very heavy cost, with the understanding that if the expenditure did not prove to be warranted, the union orchestra would be withdrawn in favor of some music less expensive, and more in accord with the receipts of the house. In time it proved necessary to do this.

Now the musicians' union is boycotting the Erie theatre and passing cards urging patrons to seek their entertainment elsewhere. In spite of the fact that the Erie theatre is located in a union section, in the heart of the disrict where the garment makers dwell, Mr. Schwartz has defied the union, and refuses to concede to their demands. The exhibitors all express themselves in sympathy with Mr. Schwartz's attitude, to the extent of passing a motion to the effect that each member of the League be assessed ten dollars to make up a legal fund for the purpose of taking such necessary steps to protect exhibitors against the operators' union, the poster union and the musicians' union.

EXHIBITORS: THIS IS *YOUR* DEPARTMENT. USE IT AND HELP US TO MAKE IT VALUABLE TO YOU.

HERRINGTON SENDS CALL TO WEST VIRGINIA EXHIBITORS—URGES REVIVAL OF LEAGUE INTEREST

Fred J. Herrington, of the Motion Picture Exhibitors' League, will attempt to revive the West Virginia Branch of the organization. He is shortly to leave Pittsburg on a trip through West Virginia and will call a meeting of the Wheeling Motion picture men for the purpose of getting them together and telling them of the advantages of the league and what good will come out of them getting their organization started again.

For some months the interest of the moture men of West Virginia has lagged and they have not taken the interest in the work of the league which they should. They have been lax in attending the meetings and in some instances when meetings were called they paid no attention, with the result that the meetings were not well enough attended to conduct them. The work of the league has gone by default.

He has sent out a call to the exhibitors of Wheeling. The letter sent out reads as follows:—

Fellow Exhibitors of Wheeling and vicinity:

You are urgently requested to attend a meeting of exhibitors of Wheeling and adjacent territory to be held at the McLure House Sunday, October 8, at 2 P. M., for the purpose of reorganizing the West Virginia branch of the Motion Picture Exhibitors' League of America, which has for its object the improvement of the picture business generally.

The motion picture exhibitor of to-day is waging a losing battle against a host of enemies worse than any business ever before has ever been called upon to contend with. An unjust censorship, a discriminating quarantine, the low prices of admission, the increased cost of films, these and many other conditions are sapping the life from the theatre business. These are conditions we must contend with, but is that the end of our persecution? We don't know. Only in concerted action may a remedy be found.

What are you doing for help? We are fighting with our backs to the wall. Not for our individual interests but for the good of the industry. Are you going to join us? Are you going to let us help you place your business on a profitable basis? Or are you going to scoff and sneer on account of previous failures of an exhibitors' league? We don't care if your house is a large one or a small one. Our fight is a common one and in order to come out victorious we must stand united.

Come to the meeting and hear and take part in the discussions which will result in improved business conditions.

Yours truly,

(Signed) FRED. J. HERRINGTON.

EXHIBITOR PERSONALS

ALABAMA—Ensley: Joe Steed is doing nicely at the Belle theatre. D. S. McEachern reports good business at the Franklin theatre.

ARKANSAS—Stuttgart: The Majestic, formerly the Stuttgart Opera House, is operated by Smith and Longrader. Williams Brothers now own and operate The Wigwam. H. F. McFadden has succeeded E. M. Ahlfeldt at the Dell theatre.

CALIFORNIA—Chico: The Lyric theatre was reopened on the evening of September 29, having been closed for several weeks on account of fire damage. The projection room has been entirely rebuilt, new machines installed, the house painted inside and out, the entrance changed and the ticket booth enlarged.

Modesto: A. A. Berard, of San Francisco, who recently took over the Modesto theatre, is now in personal charge of the house. He plans to present some road shows during the winter season, but moving pictures will be featured most of the time. A. A. Richards, the former owner, plans to take a vacation of several months before engaging in business again.

Colusa: The Popular Gem theatre is now being operated every evening and arrangements for Paramount featured for three nights, and Greater Vitagraph features for three nights a week have been made.

Solinas: The equipment of the Liberty theatre, including four hundred chairs, projection machines and electrical apparatus has been disposed of by Manager Frank Vesely, who recently consummated the deal in San Francisco.

Berkeley: Architect James W. Plachek is working on plans for a large moving picture house to be erected by Williamson and Bradshaw. It will be managed by A. H. Moore when completed.

Lincoln: B. S. Logan is planning to sell the Photoplay theatre, near the Post Office and remove to Portland, Ore.

Santa Cruz: O. K. Westcoatt has enlarged his house, added to the personnel of the company, purchased new machines and changed the name of the theatre, which is now known as the Grand.

Orland: W. R. Claman has opened the Orland theatre. This town is in the heart of the Orland Government Project.

Fresno: The city has purchased a Powers Cameragraph No. 6-B for use in the Longfellow School.

San Francisco: The State Development Board has purchased a Powers Cameragraph No. 6-B for use at the Ferry Building, the machine having been purchased through G. A. Metcalfe.

Modesto: A. Minusa Gold Fiber Screen has been installed at the Star theatre, by its owner. W. B. Martin.

Lindsay: L. W. Willis has opened the new Lyric theatre, and has installed a Powers Cameragraph No. 6-A.

Los Gatos: Two Powers Cameragraphs No. 6-B have been sold by G. A. Metcalfe of San Francisco for installation in the new theatre to be opened by M. Black, in a short time.

Santa Rosa: The splendid new theatre being erected for C. W. Reavis, formerly of Berkeley, will be opened about the first of November.

Grass Valley: The Crystal theatre has had its name changed to the Pavilion. There is also the Auditorium.

Los Gatos: R. A. Edmonds has sold the Feature House to a Mr. Hamilton, and E. L. Chase has sold his Photoplay theatre to R. A. Edmonds.

CANADA—Ontario: A. Giachino, the first man to locate a picture theatre in Cobalt, is now in association with his partners constructing another house in that place. It will be thirty by a hundred feet with a nineteen foot ceiling. The screen will be at the same end as the entrance, an inclined floor running to the rear of the building, where the projection booth will be built. In March, 1910, Mr. Giachino opened the Bijou theatre in Cobalt, and has run it regularly ever since. In 1914, he and his associates built the Grand Opera House in the same municipality. Both these ventures have met with success.

Vancouver: The Cedar Cottage theatre has just been reopened, under the management of J. W. Roberts, who is using Paramount pictures. The opening of the new Broadway theatre has been delayed, owing to the fact that the seats for the house, which were ordered in Eastern Canada, have not yet arrived.

Toronto: Two very interesting pictures have been screened in Toronto during the past week and have caused considerable comment. They are the Official Pictures of the British Government depicting scenes on the Somme front, and "The Common Law," the new Clara Kimball Young feature. The former pictures were shown at the Regent and the latter at Loew's. Widely divergent opinions were expressed on both pictures. It is understood that several bookings have been arranged. The Opera House in Brockville, which has been the scene of many changes of fortune, is finally being offered for lease or sale in the daily papers in Toronto. Brockville is an active little city. Running a picture theatre, in a Military Camp, presents many trials not experienced by an ordinary exhibitor. When the big Camp Borden in Ontario was first started, Stanley Adams, a prominent Toronto musician, secured a concession for a theatre inside the Camp bounds. It was intended to build a house but unfortunately time was so pressing that a large tent had to be erected. This summer has been exceptionally hot in Ontario and with the temperature hovering about 112, the operator in the booth handled his machine clad only in a short bathing suit. Many times the tent blew down and a climb up a fifty-foot pole was necessary to repair damage, but in spite of all these things the showing at the camp was remarkably successful, and Mr. Adams will continue the theatre next summer when the troops are again quartered there. This time, however, in a building properly constructed. Mr. Adams' diplomatic handling of the troops was responsible in a large measure for his success. For instance, men who were hard up were allowed to buy tickets on credit, the various amounts being deducted from their pay by the sergeants of their companies.

Saskatoon: Manager Frank Miley of the Daylight theatre is completing a new house at the cost of $125,000, which will be one of the finest in Western Canada. An exclusive photoplay house, which will seat over 1,200 people. The building is most modern and up-to-date, and as good as anything there is in Canada. They expect to have the opening about the middle of November. The house will be showing Paramount pictures, and Bluebirds at the week end. Business seems to be very good with the exhibitors in Saskatoon, and prospects for the winter trade look good.

Regina: The most popular theatre in Regina is the Rose, and we certainly must give Dalton Fisher, the manager, a lot of credit for being a live-wire exhibitor, as he is running a very nice theatre and is a live-wire in his advertising stunts, and, aside from that, he is running the best theatre in Regina, and knows how to handle it.

North Battleford: Harry Hemmings is the most popular and well-liked manager in Western Canada. Everybody knows Happy Harry from Battleford. He is a live-wire and is running a good house, and also contemplates making big changes very shortly by enlarging his theatre and at the same time has secured bookings on Bluebirds and Universal service.

Prince Albert: The theatres in the northwest civilized city of the world, closest to the Arctic Ocean, are showing Universal programme, including Bluebirds. The new Strand theatre is booking Red Feathers and service, and the Empress theatre is running Bluebirds and reporting good business.

Toronto: Mr. Guest of the Empire theatre, Hamilton, has just put over a unique idea by which means he is enabled to observe the law of Ontario which requires the parents or guardians of children to be present with them at the theatre and yet derive full benefit from his juvenile patronage. Mr. Guest has a printed form which he has distributed among his patronage and which reads to the effect that the bearer of this form is appointed guardian for the child during its stay at the show. The idea is said to be a great boon to busy mothers and as yet there has been no objection made to it in government circles. Mr. Harris of the Broadway theatre, has taken over the management of the Windsor theatre, College street. This makes the third change of management of this house within the last few weeks, but it is expected that Mr. Harris will be very successful if his previous records are anything to judge by.

Timmins: The new theatre at Timmins, owned and operated by Mt. Bordesonno, has been officially opened and is said to be receiving immense and well satisfied patronage. The house, which is exceptionally fine for the north country mining district, is second only to those modern theatres in Toronto.

COLORADO—Boulder: The Y. M. C. A. Picture theatre is now the New Isis and is run by Adrian Diez and Blanche Hickok. Kohn and Fairchild are managers of the Curran theatre. The Empress is owned by Chas. O'Connor.

Colorado City: The Idle Hour theatre is closed; out of business.

Granada is without a motion picture show now, T. C. Tripp having gone away.

FLORIDA—Bradentown: The only theatre is the New Wallace, of which D. B. Sutton is manager. Jack Moore is the local operator. Mrs. K. M. Juran has closed the Manavista, and Harry Wadham the Pandora.

Plant City: The Wonderland has been discontinued, leaving only the Abbott theatre, of which R. W. Cornell is manager.

IDAHO—Oakley: W. E. G. Ellerby is still running the Orpheum theatre.

ILLINOIS—Ashland: J. H. Wilburn has succeeded Dave Hexter with the Lyric theatre.

Canton: Albert Stoll has succeeded A. L. Thielbar at the Dreamland. The Ideal Amusement Company has opened the Varietie theatre; they also run the Princess. Chas. Kuchan has the Idyl Hour, and Joe Ross the Garden theatre.

Irving: Chester P. Killey has moved the Bungalo theatre from Whitehall to Irving.

(Continued on page 2869)

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Mixing Brains with Lobby Displays Gets Results

By M. Kashin

IN MOTION PICTURE NEWS, issue of October 14, I offered an article describing a "front" on "The Count," featuring Charlie Chaplin. In reading it and wondering why such a front would attract patronage, you may no doubt have come to the conclusion that the amusing and ridiculous features of this display had much to do with its success.

That may be true. The ridiculous and



Detail of the Kashin Display

amusing always do appeal to people who, to a large extent, are seeking these two qualities in pictures.

Do not think, however, that the serious does not appeal with as much power. This is a fact that I proved to my own satisfaction by the results obtained from the lobby display on "Wanted—A Home," cuts of which appear on these pages.

After viewing the picture I decided that the theme was well expressed in the title. The word "home" struck me forcibly. I reasoned that it would so strike any person, for what is there so close to peace or so near to turmoil as a home? And a winning girl without a home—wanting one! This was certainly an appeal to any man, woman or child.

In every picture there is some "text" which, if properly presented in a lobby display, will *appeal*. But it must be "presented" in every sense of the word.

In making my "center" to this lobby display I resorted to every device to bring out the thought of "Wanted—A Home." The tramps peering over the fence most certainly have none; their general appearance has a direct bearing on the subject to be developed. The girl has none. This is apparent by her dejected attitude, reinforced by the parcel of clothes in her hand. And the fact that she wants a home is brought out by the reproduction of her "dream" pictured in the upper left-hand corner of the "center."

To support the entire scheme I hit on a rather novel idea. What is more widely advertised than a newspaper itself? Nothing, I decided. A newspaper is about the most common article seen in any walk of life. But seen where? Anywhere but in a theatre lobby. I therefore reproduced an enlarged painting, which is shown in the accompanying cut, of a torn want ad., and to offset this I reproduced an enlargement of the few opening lines of an editorial.

I will now digress a little, with your permission. I want to bring out the fact that psychology is as much a part of a lobby display as it is of human nature. To one class of people the want ad. would appeal powerfully. To another class the heading Editorial would appeal equally as strong. This I did in order to reach, as far as possible, the intellects of the people who would chance to view the display. Psychology is dry. I know it. But it enters so deeply into the science of attracting the public to a moving picture theatre through a lobby display that I, in justice to myself and in order to make myself plain to the reader, must go one step further in the analysis of this particular part of the "front."

The "copy" in the want ad. reads, "Wanted—A Home. A girl, homeless, is looking," etc. In a large painted reproduction of a newspaper clipping you will readily admit that this will attract and will, for an instant, hold a certain class of people. The subtle feeling of sympathy is excited. This is true and was commented on by many critics.

The "copy" in the editorial reads, "Is any girl safe? What a home means to a girl in a big city like New——," etc. Why this? Simply because it excites the passion that is ever present in a majority of picture fans—that of the melodramatic.

I have gone into these details simply in order to show you what subtle possibilities there are, all in the infancy of their devel-



Full View of the Kashin Lobby Display for the Bluebird Feature, "Wanted—A Home"



A Close-Up of Mr. Kashin's Lobby Display at the Midway Theatre, Montreal

opment, in making your appeal to the public passing your doors.

For your information, and in justice to Mr. E. Lemieux, the display manager of Goodwin's Department Store of Montreal, I want to say that in working out the secret of this scheme I went to Mr. Lemieux and in conversation with him drew out his general ideas of the subtle psychological effects of window displays. I had noticed his wonderful window displays and the details with which each one was worked out appealed to me greatly. "Why those beautiful and exact Byzantine effects?" I asked him.

His answer confirmed my "suspicions." Primarily, the public are downtown at night looking for something in windows which will draw them inside. They actually want to be attracted and go to the trouble of searching the store fronts for displays that *will* attract them. You put it there; they will come and find it. In the second place, Mr. Lemieux brought out the idea that you do not need to give the public something which meets with their exact approval. Your primary idea is to excite in them an interest in what is on the inside. They may, to a great extent, not know why they are attracted. And yet they are attracted by the most simple appeals to human nature.

This article may be dry reading, but for the sake of the "game" of advertising through lobby displays I feel it is necessary that the importance of the psychological side of the science be brought forcibly to the exhibitor's attention.

The cost of the "front" herein pictured was remarkably small. Maybe twelve or fifteen dollars. The results obtained were most satisfactory, the house using this particular display being packed to the doors at the supper hour, which is, as a rule, the dullest time of day in the city in which the theatre in question is located.

This is not advice. It is history. The more thought and energy you devote to perfecting your lobby displays the greater will be your results. And yet, on the other hand (and this is not advice either, but rather cautionary), be careful lest your front does not only not appeal to a prospective patron, but on the contrary has a tendency to repel him. Everyone cannot be satisfied, but study and analysis will bring you great results in this pursuit.

EXHIBITOR LECTURES ON HIS PICTURES

I. M. Owens of Barnesville, O., was a Pittsburgh visitor last week and told a number of the exhibitors of a novel stunt he has for arousing the interest of his patrons in the Paramount Service. He delivers short talks to his audience regarding special features contained in the pictures and always has some little stories to tell of members of the cast in the feature picture of the day. He states that in this way he has aroused great interest in the pictures.

In doing this Mr. Owens has made a host of friends and he says that some of the other theatre owners in that part of the country are following his lead with success.

While in Pittsburgh Mr. Owens gathered up a ream of paper containing stories of all of the Paramount stars and says he will have enough material to last him for several months.

MEETS COMPETITION OF A STREET FAIR

There are many ways of solving the question of putting on a picture show when the Street Fair is in progress along "your street." There is the curiosity aroused by the clustered booths, and there is the hilarious feeling inspired by the pleading voice of a "Coney Island" ballyhoo man.

This was the problem of W. P. Pierce, of the New theatre, Salina, Kansas.

One week before Mr. Pierce went to Kansas City with his "big idea" and ordered some film. When the fair week came he played to a record house each night. He showed five single reels of comedies each night, and nothing else, during the week of the fair. He gave the town people all of the hilarity and laughter they wanted, and the large crowds proved his success.

"LIVING ADVERTISEMENT" SENT OUT BY MIDDLE WEST EXCHANGE

How long will it be before the exchanges will send out living advertisements of their pictures?

Accompanying "The Little Girl Next Door" in its tour over the middle west has been a blind man and his dog. In every town where the picture is shown he goes to the exhibitor and gets a job walking the streets with this sign on his back: "I would give $500 to see the Little Girl Next Door at the ——— theatre tonight. 15 and 25 cents"—or whatever the price happened to be.

When the Exclusive Feature Film exchange sent out the picture, "Life of Buffalo Bill," it sent along a full blooded Indian man and woman, both exceptionally good singers. The Indians parade the streets singing and bearing signs advertising the show. They stand in front of the theatre, and they sing from the stage, all the while dressed in feathers, war paint and the rest of the redman's regalia.

PATRONS INFLUENCED BY THE STAR IN A PICTURE, SAYS SHIRLEY, OMAHA EXHIBITOR

R. D. Shirley, proprietor of the Muse, one of the leading theatres of Omaha, Neb., learned a few things and got quite a bit of entertainment out of keeping a record of the many telephone inquiries that came into his office in the course of a day. Recently he has been keeping a record of whether the star or the play is in demand.

The inquiries generally are, "What's on to-night?"

Mr. Shirley asked himself, "What do they want to know? The name of the picture, or the name of the star, or both, or which?"

Anita Stewart was playing at the Muse in "The Combat." People began telephoning as usual—the Muse patronage is made up of residents of the city, people who decide while sitting about the dinner table that they would like to run over to the theatre for the evening.

At the first query he answered, "The Combat."

"Who is playing it?" was the next question. He answered, got the usual "Thank you," and waited for the next call.

"Ninety per cent of them wanted to know the name of the star," he said. "The simple words, 'The Combat,' meant nothing to them. They wanted to know who was playing in it. When they learned it was Anita Stewart, they knew, by the value of the star, just what was the value of the picture.

"A time may come when the play in itself, through proving by high character plays the character of the producer, will determine whether or not a man or woman or boy or girl will attend a motion picture play. But that time is not here yet."

THE EASTERN STUDIOS

HERBERT BRENON has engaged Florence Reed for his next Selznick-Pictures production, following "War Brides," which is now virtually completed. The photodrama in which Miss Reed will appear is "The Queen Mother," a drama of the middle ages.

"The Lone Wolf," a picture play based upon Louis Joseph Vance's popular novel of the same name, which was announced last week as Mr. Brenon's next production, has been postponed temporarily. Mr. Brenon discovered that Miss Reed was available for an immediate engagement, and as he had been looking for a star for "The Queen Mother" for several months, he closed a contract with her.

Meanwhile, Mr. Brenon has received a cablegram from Mary Garden, who has been passing the summer in Paris, stating that she will be returning to America in December. She will fill her engagement with the Chicago Grand Opera Company for the regular season, and in March will begin work under Mr. Brenon's direction in her first photodrama.

In "The Queen Mother," Mr. Brenon has an entirely new theme, so far as the photodrama is concerned. For several months he has been working out for the camera a version of one of the most dramatic stories in all history.

The play deals with the time when the Italian Renaissance influenced all art, literature, life and politics of Europe, especially in the countries along the Mediterranean.

Art Acord Signs with Fox

Art Acord, the hero of the "Buck Parvin Series" of photoplays, has signed with William Fox.

The man who holds championships in almost everything in which a cowboy competes, is at work in one of the Fox studios in New Jersey, playing opposite Gladys Coburn in the latter's second photoplay.

Mr. Acord has won paraphernalia enough in various competitions through the West to stock a caravan load. At the Stampede, recently held at Sheepshead Bay, he took six firsts and one second out of eight events in which he was entered. His prizes totaled four belts, a loving cup, and $1,800.

His ability with the lariat, his feats in "bull-dogging," broncho-busting, and trick-riding, combined with a splendid personality, earned him a moving picture engagement with the Selig Company in 1910. In 1911 he was with Bison, 1912 with Universal, 1914 with Bosworth in support of Elsie Janis and Fritzi Scheff, and in 1915, with American as "Buck Parvin."

In the years in which he worked in the film world, he has won forty-two hand-carved saddles, thirty-six silver mounted bridles, enough revolvers to supply a shooting gallery, twenty-six pairs of "chaps," and silver spurs, hats, and belts by the dozens.

In 1912, Acord won the world's championship for broncho-busting when he broke "Old Steamboat," the maniac of the horse world, and a nightmare even to the hardened cowboys.

Mr. Acord at work betrays his Oklahoman blood, as he was born in Stillwater, Okla., in 1890. He did his first professional stunts with the Dick Stanley Wild West Show in 1910. The next year he was with Buffalo Bill, and rode second to the world's champion at the Pendleton, Ore., Cheyenne, and Salt Lake City round-ups.

War scenes of the Revolution are an interesting feature of the impending World-Brady picture, "The Heart of a Hero," in which Robert Warwick is the star player as Nathan Hale. The primitive military conditions of that struggle are in sharp contrast to what we see in pictures of current European battlefields, but heroism remains unchanged.

Ethel Clayton and Carlyle Blackwell have the star parts in "The Madness of Helen," a new World Film Corporation picture for release in November. Miss Clayton plays two sisters, one of whom has lost her reason. In endeavoring to conceal this unhappy condition the sane sister very nearly loses the man she loves—impersonated by Mr. Blackwell.

Gail Kane, Muriel Ostriche, Arthur Ashley and Montagu Love are in the all-star cast of "The Men She Married," a Brady-Made World Film photoplay to be shown presently.

Virginia Pearson began work last week on a new picture for the Fox Films. One of the members of the supporting cast will be Sidney D'Albrook, in the role of a "stool-pigeon." Mr. D'Albrook has been in the silent drama for many years, and did slap-stick work in the leading circuses before that. Kenean Buel is directing the picture.

John Charles Is with Fox

John Charles, who has been chief in support of Tyrone Powers during the past year, has joined the William Fox photoplays. He will portray the heavy in Valeska Suratt's picture. Another member of the Suratt cast will be Joseph Granby.

Mabel Taliaferro, having finished with the Metro-Rolfe production, "The Sunbeam," has begun work in the Rolfe Studio on a motion picture drama, as yet unnamed, which deals with society blackmailers. Miss Taliaferro takes the part of a young Irish girl who, coming to America in search of a fortune, finds herself the means of foiling a huge blackmailing plot.

Edwin Carewe wrote the story of the



"The Heart of a Hero," the World-Brady Picture, Founded on the Life Story of Nathan Hale, the Revolutionary Martyr, is Here Illustrated



"Semon's Sea Lions," Otherwise, the Cast of the New Big V Comedies

play which was put into scenario form by June Mathis. John H. Collins is directing the production. Among those who are supporting Miss Taliaferro are Robert Walker, Sally Crute, Fred Jones, and Yale Benner.

One of the most unusual sights ever seen in any moving picture studio might have been observed last Thursday night and Friday morning—in one of William Fox's New Jersey plants, where Joan Sawyer's first photoplay was being filmed.

A scene in the picture calls upon Miss Sawyer to dance in the center of a dinner table, on an illumined glass top. This scene was photographed once some time ago, but the wiring showed in the film, so it was necessary to snap it over.

Just as everything was in readiness, and Miss Sawyer's toes began to twinkle, when out went the lights! Without going into technical details, it is sufficient unto the occasion to say that all that could be done to remedy matters as speedily as possible was to apply to the town of Fort Lee for help. It was 2:30 A. M. when Joan Sawyer started anew on the dance. It was 5:30 when she left.

While the electricians were busily at work, three score of tired supernumeraries, engaged to be present at the dinner table, were soundly asleep—in evening suits.

Despite the fact that she has a sweet disposition, Louise Huff is rapidly becoming a thing to be shunned at the Famous Players Studio. And the fault is not hers, but Booth Tarkington's, though they have never met! It was Tarkington who created Lola Pratt, the Baby Talk Lady, in his novel "Seventeen" in the adaptation of which Miss Huff is co-starring with Jack Pickford. Miss Huff is Lola, who is depicted by Tarkington as continually murmuring baby talk to Flopit, her pet dog. As soon as Miss Huff and Flopit were introduced, the little star cooed appreciatively and, gathering the toy dog up in her arms, began to croon baby talk to it. From that moment on, Miss Huff has been using this same style of talk in all her conversation.

"Aw, ferth'luvamike," growled a stage hand, as he overheard Miss Huff, "if she don't cut that stuff out, we'll all be gettin' this here infantile paralysis."

Marguerite Bertsch has just completed some big scenes in the James Oliver Curwood story, "The Soul Master," with Earle Williams in the lead. One scene calling for nicety of direction was taken in the large No. 5 studio, which had been given over entirely to it. More than two hundred people were engaged to pass in and out of the aisles of the large department store set, which took in a large stairway, rotunda and mezzanine floor, copied from the John Wanamaker store in New York.

Ralph W. Ince, Huntly Gordon and "Jimmy" Dent, of the Vitagraph Studios, had a simultaneous attack of "strong-arm" down at Brightwaters, Long Island, last week, with the result that they joined forces at a local bowling alley and fairly galloped through a tournament then in progress.

William ("Bill") Dunn has just returned to the studio after an illness which has held up some scenes in "The Secret Kingdom," the Louis Joseph Vance serial that Vitagraph will shortly release. Thanks to prompt treatment, Dunn is able to continue his work with Charles Richman, Dorothy Kelly, Arline Pretty and other members of "The Secret Kingdom" cast.

Colonel Jasper Ewing Brady, in charge of Vitagraph's scenario department, has purchased through Edwin Selwyn the film rights to Will M. Harben's book, "The Desired Woman." This is the novel that sold through several editions. "The Desired Woman" is one of many scripts acquired by the Vitagraph Company within the past few weeks.

Earle Fox Joins Metro

Earle Fox has joined the Metro forces and is supporting Mme. Petrova in her new production at the Popular Plays and Players Studio. In the play now being produced Fox is seen as a weakling, who fails in everything he attempts because he is unable to control a craving for drugs.

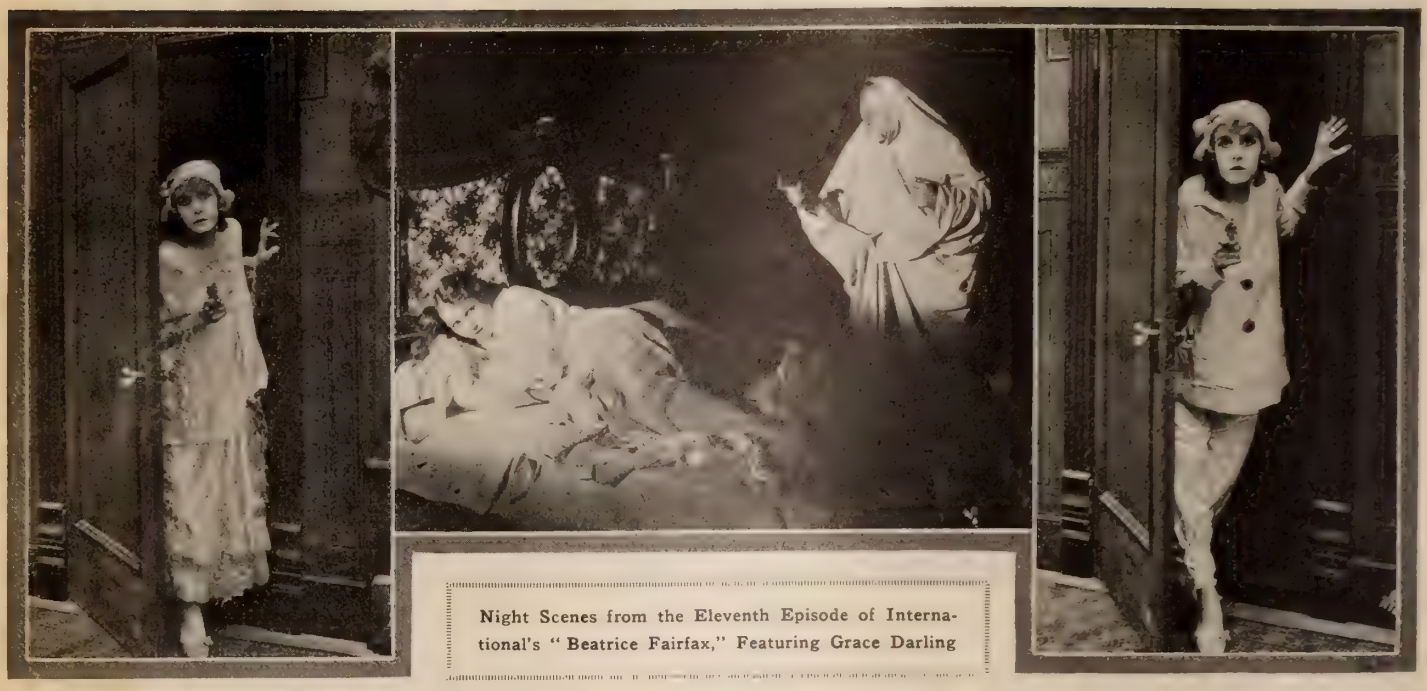
Mr. Fox was born in Oxford, Ohio. He attended the Miami Military Academy and Ohio State University, and went on the stage eleven years ago with a stock company in Cincinnati. Next he was seen in stock at the College theatre, Chicago.

William Hawtrey saw him there, was deeply impressed by his acting and engaged him to appear in "Dear Old Billy." He went to London with Mr. Hawtrey and returning, joined the "Third Degee" in Chicago. Afterward he was seen with Annie Russell, Wilton Lackaye and Douglas Fairbanks.

Four years ago Mr. Fox became a motion picture actor, first appearing with the Kalem Company and then with D. W. Griffith, Selig and Lasky. Among the big productions in which he has been seen are "The Trail of the Lonesome Pine," "Alien Souls," "The Dream Girl," "Public Opinion," and "Ashes of Embers," with Pauline Frederick.



Panorama of the Trench Scene Built by Herbert Brenon for the Nazimova Production of "War Brides," a Selznick Picture



Night Scenes from the Eleventh Episode of International's "Beatrice Fairfax," Featuring Grace Darling

As soon as "Her New York" is finished, Gladys Hulette, the Thanhouser star, will begin work on "Kate o' the Kitchen." This play is by Agnes C. Johnston who also wrote for Miss Hulette "Her New York," "Prudence, the Pirate," and "The Shine Girl." In "Kate o' the Kitchen" Miss Hulette will be supported by a notable cast including Doris Grey, Wayne Arey, George Marlo, and Arthur Bauer.

Florence La Badie, Frederic Sullivan, her director, and Philip Lonergan, author of "Enemies of Society,' a Thanhouser production, recently consumed nearly an entire week visiting Sing Sing, the Tombs, the New York district attorney's office and the criminal courts, searching for color to be used in Miss La Badie's next picture.

A Geological Actor

Walter Law thinks so much of this old earth, that his hobby is geology. Someone asked him recently how such a subject can be of such absorbing interest.

"Here's one of the reasons," said Law, pointing to an advertisement in the back of the book he held in his hand.

It read: "Blank and Blank, publishers, take pleasure in announcing a new work called 'Extinct Animals,' illustrated with a portrait of the author."

Jim Farley, now with one of William Fox's western companies, declares that movie actors are not the only brave persons in the world. Before Mr. Farley entered motion pictures he served in the United States army and saw service in many remote corners of the world.

One of Farley's pet stories concerns a sergeant and two troopers in the Philippines, when Aguinaldo was the prize sought, who deliberately braved the fire of the natives, crossed a river by walking on the span of the bridge, and effected a flanking move, with enemy bullets whistling about their ears. Result was that the natives were put to flight. "Yet if this incident had been shown on the screen," says Mr. Farley, "the public would have labelled it 'fake.'"

Regent of Cleveland Will Produce in Jacksonville—Berstein Expects to Take Forty Players There for Vim—'Andsome Man Draws a Prize

Special to Motion Picture News.

Jacksonville, Fla., Oct. 21.

THE Regent Photoplay Company of Cleveland, Ohio, will arrive in Jacksonville, November 9 for the winter months, and have secured commodious studio space in the heart of the city, where they will produce four and five-reel feature pictures. The company is headed by C. H. Weston as director and general manager, and numbers among its directors and officers some of the most influential men of Cleveland, among whom are A. D. Robertson, president; T. L. Evert, secretary; C. H. Weston, vice-president and general manager, and L. P. Otis, of the Otis Elevator Company.

The Regent Company will produce "The Sorrows of Satan" from the famous book of Marie Corelli, as the first picture, and will follow with a number of other famous novel dramatizations. The company is capitalized at $100,000 with $65,000 paid in, and in Mr. Weston and Eugene French, cameraman, they have a director and photographer of known ability.

General Manager Louis Berstein, of the Vim Company, has announced that his company intended bringing forty more players to this city by November 1. The large stage of the Vim Company is now being enlarged to take care of increased productions in the near future. Harry C. Myers and Rosemary Theby, are expected to reach Jacksonville on November 1, for the purpose of continuing the production of their famous comedies.

The Garrick Studios Company is enlarging and otherwise increasing the capacity of the old Gaumont studio in South Jacksonville, and will have it ready for occupancy in the near future. Richard Garrick, general manager of the company, has already leased stage space to six companies and expects to have as many more using the studio soon. One feature of the Garrick studios is that within two hundred feet an ostrich farm and alligator ranch is located, thereby giving plenty of local color for the productions of numerous pictures.

James Larkin, the Kalem star, who ruptured a blood vessel several weeks ago while doing a jump from the second story of the Chamber of Commerce building into a running automobile, has partly recovered and is again doing his dare-devil stunts in the Kalem newspaper office series. Bob Ellis, Kalem director, was accorded a prize as being the handsomest director or motion picture player who ever visited Jacksonville, at a recent meeting of the Circle A. Club, a woman's society. Bob took the compliment in good part, but declared it would never do for the story to get out. The next day he purchased a Cadillac "8" racer.

Babe Hardy and Kate Price, Vim comedians, are producing "Imagination" under the direction of Bill Lewis. Bill is the author of the script, and declares it took some imagination to get both Kate and Babe in some tight places, as both weigh over 250 pounds.

During the annual Fall Festival to be held in Jacksonville, October 18 to 20 inclusive, and to which thousands of Floridians, Georgians, and Alabamians come every year, prizes aggregating $250 will be given to the man and woman impersonating their favorite famous dramatic motion picture star. The contest states that the star impersonated must be well enough known that in any picture he or she ever played, they must be recognizable.

A contest for the children will also be held in which $25 will be given to the boy or girl that best impersonates Charlie Chaplin.

E. T. Hollingswoth.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Oct. 21.

AFTER an absence of three months Director J. P. McGowan and the Helen Holmes Signal Company arrived in Los Angeles, Friday the Thirteenth, in an effort to get away from the jinx which has been following them since they went to the northern lumber regions to film the Mutual serial, "A Lass of the Lumberlands."

Progress on the filming of this fifteen episode release has been very slow, due to the very bad weather conditions encountered. The company has been unable to work more than one-third of the time, and as exterior locations were shot in the big tree country, it was impossible to photograph by artificial light. The company spent six weeks at Arcata and Eureka, where they encountered foggy and rainy weather most of the time. From there they went to the vicinity of Yosemite Valley, and after a week of good weather were again forced to wait for sunlight. After five weeks of waiting they decided to return to Los Angeles, here to make interiors as the power station at El Portal could not supply them with sufficient electricity for the use of lighting equipment.

Unusual Scenes of Yosemite Valley Lumber Company

Arriving in Los Angeles, Director J. P. McGowan made a change which will materially add to the negative output of the company. Paul C. Hurst, who takes the role of Little Bear in the serial, will direct one part of the company, while McGowan will continue with another. In this way it will cause less waiting. Hurst has been affiliated with McGowan first in the production of the original "Hazards of Helen" serial for the Kalem, and he directed the company for seven weeks. Later Hurst served in the capacity of technical director for the Kalem, and went to the Signal in March of this year. He is a very capable man and understands the McGowan policy. Robert Phelan will be the cameraman of the second company.

In the negative brought to Los Angeles for finishing are some very unusual scenes taken on the incline railway of the Yosemite Valley Lumber Company. The railroad is less than nine thousand feet in length, and rises more than three thousand feet. The cars are hauled to the top by steel cables, and carry logs down to the Yosemite Valley Railroad. The owners of the line refused the company permission to use it until every member who took part in scenes signed an agreement releasing the lumber company of any responsibility in case of accident. The scenes were made without mishap, and some very remarkable action was secured.

Paderewski and Chaplin exchanged courtesies while the former was in Los Angeles during the past week. The pianist sent the comedian a pair of tickets for his concert and an invitation to dinner later. The following day Chaplin entertained the musician at his studio, and there he saw some of the scenes for the coming Chaplin releases, which is a burlesque on scenes at a motion picture studio titled "Behind the Screen." While in conversation Paderewski let the fact be known that he was an ardent screen fan, and never misses seeing a Chaplin release. He also expressed regret that he missed seeing the sixth episode of "The Secret of the Submarine," and has tried ever since to find a place where it is being shown that he may complete the story. The pianist complimented Chaplin very highly on the work he is doing now, especially in making the people laugh in Europe in the face of the troublous times. He spoke frequently of the European war to which he is donating twenty-five per cent. of his receipts, and in this connection said Chaplin films are extremely popular with his people.

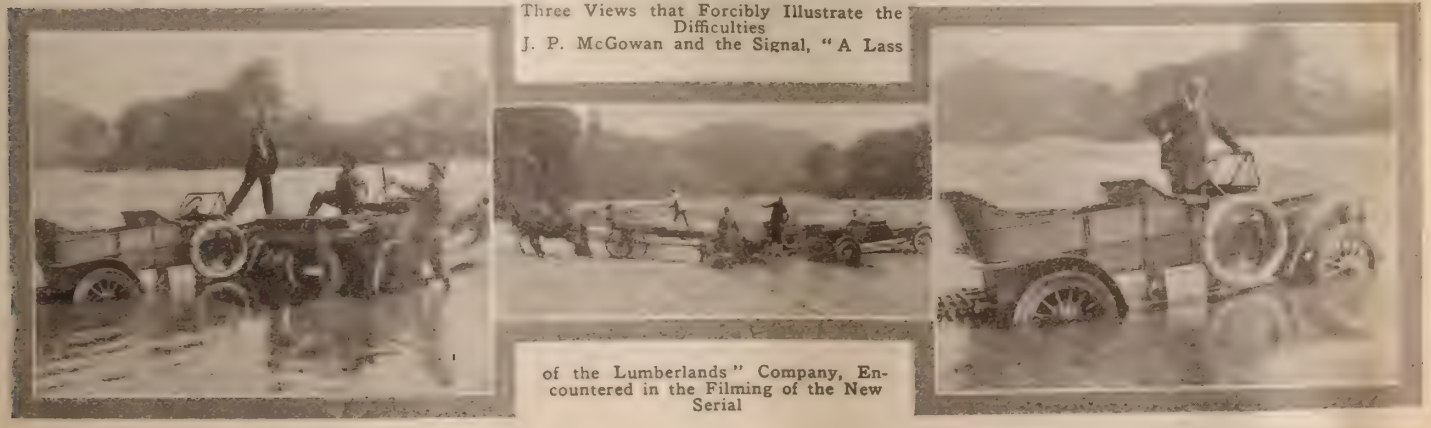
The next Chaplin release has been completed and shipped. Chaplin takes the part of an assistant property man at a motion picture studio, and is the principal in a pie throwing contest that musses up a coronation set adjoining. With the bakers of Los Angeles, having recently raising the price on all baked goods, Studio Manager H. P. Caulfield tried to talk the pie-eating contest out of the script, but the comedians, fond of the delicacy, insisted that it should remain. It seems that an attempt is being made to balance up casts, and that Mr. Chaplin is trying to use more people in this picture in order to make up for the number that were lacking in "One A. M.," in which he was the sole and only player. In "Behind the Screen," Edna Purviance, for the first time in her screen career, takes the part of a boy playing that of a country lad who gets on in the movies. This comedy will have more than ten big sets, which is out of the ordinary for Chaplin subjects, and besides this will have many new bits of trick photography, and Chaplin vouches for the fact that he is springing a world of new gags.

"Up the Flue"

"Up the Flue" is the title given a Vogue picture, which has for its excuse the discovering of an abandoned oil refinery by Scenario Editor Fred Palmer. Rube Miller, Harry Huckins and Owen Evans are the anarchists.

The other Vogue Company is making an archery story with Ben Turpin in the featured part of a janitor of an apartment house. One of the residents receives as a prize for his skill, an archery outfit and a medal. Paddy McQuire as the hobo attempts to steal the prize, and being caught in the act, drops it into the janitor's pocket. Most all of the scenes that follow show the attempt of the janitor to return the property. The hobo, angered becaused of the failure, places an explosive back of the bull's-eye, which when hit by an arrow, wrecks the place. Robin E. Williamson is directing this picture, which has Gypsy Abbott as the archer expert's wife, Arthur Moon as the expert, and Marie Templeton as the janitor's wife.

Henry Lehrman has returned to the coast with a franchise to make comedies for the



Three Views that Forcibly Illustrate the Difficulties J. P. McGowan and the Signal, "A Lass of the Lumberlands" Company, Encountered in the Filming of the New Serial

Fox program, and is now in search of location for a new studio to begin operations at once. Lehrman has signed Billy Ritchie as leading comedian, and plans to have his first release ready for the Fox Company about January 1. Lehrman was the organizer of the L-Ko Company, and remained with them until June of the past year. He induced Ritchie to leave the vaudeville stage and enter pictures, and it was under his direction that Ritchie's greatest successes were filmed.

"The Honorable Algy" and "The Criminal" are the first completed sample prints from the new laboratories at the Ince Culver City studios. The latter is the first starring vehicle of Clara Williams, produced under the careful direction of Reginald Barker. C. Gardiner Sullivan, head of the Ince scenario department, wrote this photoplay to suit the talents of Miss Williams who appears in the role of Naneta, an Italian girl, who is first seen in sunny Italy, and later becomes one of the principals of a New York ghetto romance in which a yet-to-arrive short story writer claims her as the bride. Miss Williams' beauty is especially suitable for such a role, which is not unlike the featured part she played in "The Italian."

The story is based on the adventures of a beautiful waif and how she found happiness in America. The early part of the photoplay has many very realistic Italian scenes, some of which were taken in the Italian vineyards of Southern California. Robert Brunton, art director at the studio, is responsible for several very remarkable sets used in "The Criminal," and Charles Kauffman was in charge of the photography.



Gertrude Selby (Universal)

Ray Directed by West

The other production completed by the laboratories is that made under the direction of Raymond B. West, and gives Charles Ray the star role. This is spoken of at the studio as a "comedy drama out of the ordinary," written by J. G. Hawks. "The Honorable Algy" refers to Algernon Monteith, the youngest son of an English royal family, who to save the family name, came to America to accumulate wealth. His experiences give this story a swiftly moving plot. The role taken by Ray is different from those in which he has recently been seen, and it points out that the production department has transferred him from the portrayal of weak-will youths, to happier roles in which he can live through the entire play. Margery Wilson and Margaret Thompson are the principal supports, Miss Wilson as the Englishman's sweetheart, and Miss Thompson as an American heiress. Prominent in the cast are Howard Hickman, Charles K. French and Jerome Storm. Papers containing the genealogy of the Ince family together with a number of colored drawings, were supplied by Thomas H. Ince to Art Director Robert Brunton for the preparation of sets for "The Honorable Algy." The colored drawings were of English country homes, and made it possible for the art department to give correct detail in all interiors and exteriors of scenes with an English atmosphere.

The photoplay of the stage with Dorothy Dalton as the actress, Howard Hickman as dramatic critic, and Charles Gunn, recent addition to the Ince staff, playing the part of an author, was put into production by Director Raymond B. West last week at the Thomas H. Ince studios at Culver City. J. G. Hawks is the author of this story which gives Miss Dalton an entirely different role from that taken by her in "The Jungle Child." Director West used the interior of the new administration building for scenes in the new production. It was the first time lights have been installed for photography within the new building.

Walter Edwards is directing a company of fifty-six players from the Culver City studios at Norwalk, California, the trip being made there to stage scenes in and about an old mill which is one of the land marks of the place, and known for miles around. Frank Keenan is to be the star of the production, taking the role of a pessimistic mill owner.

The first play for Enid Bennett, the new Ince star engaged by Mr. Ince while in New York, was put into production last week under the direction of Charles Miller. Jack Gilbert, who has appeared in the juvenile roles of a number of Ince productions, will play opposite Miss Bennett in this drama, the plot of which centers about a blind girl. Mr. Miller, who is the most recent director added to the producing staff at this studio, has signed a contract to remain with the Ince Culver City forces for two years. He is responsible for the production of "Plain Jane" and "A Corner on Colleens."

William S. Hart and organization of players and westerners have returned from the Mojave desert, and are again at work at Inceville. The trip to the desert was made by auto, and every one of the players including Hart himself, expressed a regret that they had not gone through on horseback, for in many instances they found the roads impassable for the machines.

Albert Cowles, eastern scenario writer, has been added by Thomas H. Ince to the staff under C. Gardiner Sullivan at the Culver City studios. Cowles recently aided Producer Ince in the presentation of the prologue to "Civilization" at the Criterion theatre, New York.

Bessie Barriscale arrived home last week from a month's vacation spent in New York, and immediately began work in a new Ince Triangle play. Miss Barriscale reports a very delightful vacation and remarked: "If I were a queen, I could not have been treated more wonderfully."

"The Cage of Iron"

"The Cage of Iron," a short story by William Merrion Rouse, which recently appeared in a national Sunday magazine, has been purchased by Thomas H. Ince, and a screen version is now being prepared.

Producer Thomas H. Ince last week, for the first time in five months, paid a visit to his beautiful summer home, built in the Santa Monica mountains. The construction of the country place was begun just before Mr. Ince departed for New York for the presentation of "Civilization," and it was completed and occupied by his family during his absence.



Douglas Fairbanks and Jewel Carman in "American Aristocracy" (Triangle-Fine Arts)

Business Manager Allen plans to aid the Actors' Fund. A new notice was placed on the bulletin board last week, which informed all players that a fine of ten cents will be levied on every person who finds it necessary to borrow a dressing room pass key. All money thus collected will be sent to the Treasurer of the Actors' Fund.

The Lasky stages are filled with a number of remarkable sets that point out the care taken by the technical department in charge of Wilfred Buckland to secure the better effects. Two sets in particular are those prepared for the adaptation from the Charles Dickens story of "Oliver Twist." The wood-working department has turned out for this production a number of remarkable pieces of furniture which have the appearance of having been worn by constant use for years. Director James Young prepared the screen version, and

has as the principals of his cast Marie Doro as Oliver Twist; Hobart Bosworth, Bill Sykes; Tully Marshall, Fagan; Elsie Jane Wilson, Nancy, and Raymond Hatton the artfull dodger.

For interior scenes of "The Plow Girl" now being filmed by Director Robert Leonard from the story by Edward Morris, and scenario by Charles Sarver, a very elaborate interior setting representing an English country home has been built. It shows three entire rooms of the residence besides alcove, hallway and staircase, and every part of the walls has been made of solid wood. The carving has been most elaborately done, and a feature of the library setting is that it contains more than 3,000 real books. Heretofore it has been the practice of film companies to use fronts of books only, and this is probably the first time such a large collection has been seen in one picture where an artificial setting was made.

Mae Murray, who is the star of this subject, will be supported by Elliott Dexter, Theodore Roberts, Edith Chapman, Horace B. Carpenter, William Elmer, Lillian Leighton, Charles Gerrard, and others. Early last week Director Leonard was making a scene at the Lasky ranch using a yoke of oxen attached to a full sized plow. Miss Murray has been given her first lesson in plowing, and everything was in readiness for the making of a scene, when the oxen came to the conclusion that their driver was an amateur. The director called "action," and the oxen taking him at his word ran away. Miss Murray was not sure but what the animals knew more about it than she did, and she followed pell-mell, clinging to the handles of the plow until the bumps in the rough ground flew past her at too great a speed.

They Said "Let George Do It"—And He Did

"The Yellow Pawn" has a number of scenes which will be shot from above. These show the interior of a New York artist's studio, and the settings for it contain all four walls. The ceiling is completely finished, and includes a large skylight through which scenes of this set will be taken. Director George Melford is in charge of the filming, and has Wallace Reid as the artist, and Cleo Ridgely as the co-star.

George D. Proctor has prepared the screen version of "The Silent Partner" from a story by Edmund Goulding, which is now being produced by Director Marshall Neilan with Blanche Sweet as the star.

Al. E. Christie has completed negotiations for the purchase of the plot of ground occupied by the Christie studios at Gower street and Sunset Boulevard, Hollywood, and thereby became owner of the site of the first motion picture studio of Hollywood, opened by Christie on Thanksgiving Day, 1911.

When the Christie Film Company was organized in January, they leased this property, the studio buildings thereon, and effects of the studios, for a period of ten months on condition that additional time could be had at the studio providing the owner, Fred Balshofer decided not to produce in California. In June, however, Mr. Balshofer brought the Yorke Film Corporation producing company, which includes Henry Otto, director, and Harold Lockwood and May Allison as stars, to the coast, and procured temporary quarters at the old Masterpiece studio on Gordon street, Hollywood. Since his arrival, negotiations have been on with the Christie Company which were completed last week.

The property has a very desirable location, being but three blocks from the business district of Hollywood. It has ample buildings for all departments, and sufficient ground for interior stages.

Al. E. Christie has already planned a number of improvements which include the enlargement of the stages to cover the entire area of the several lots. The Christie Company has leased a number of vacant lots adjoining which will be used for sites for exterior stages. This purchase places the Christie Company in a class composed of but few companies that own their own studio sites, the list including Selig, Universal, Ince, Keystone, Morosco-Pallas, Majestic, Signal and Horsley.

It is the plan of the Christie Film Company to conduct a commercial laboratory in connection with their producing plant, and commercial accounts are now being solicited. To properly care for this the laboratory has been enlarged and additional equipment added.

Later it is the intention of the management to build a new laboratory facing on Sunset Boulevard, and a new row of dressing rooms along Gower street. This will permit converting the old laboratory building into carpenter shops, and the use of the present site of the dressing rooms for the new concrete laboratory building.

The Christie Film Company has completed negotiations with several independent exchanges for the marketing of their comedies. F. A. Van Hausen of Omaha, has contracted for the states of Nebraska and Kansas. The Superior Film Company of Sioux City, Iowa, have taken that state, and Ohio and Texas rights have been sold.

"A Brass-Button Romance" is to be the next release of the Christie Film Company. This is of the nature of a detective melodrama with numerous comedy situations. Neal Burns takes the part of a detective, who has Sergeant Flynn as his rival for the hand of the patrolman's, Harry Rattenberry, daughter Betty. Neal is assigned to discover the thieves who stole diamonds, and is told by the sergeant that his job depends upon their apprehension. After numerous hair-breath escapes, he brings about the arrest of the sergeant, while the diamonds are in his possession, they having been placed in the high official's pocket by an adventuress with whom he flirted while on the beach. The story abounds with new situations.

The Christie Company is now filming "Hist! At Six O'Clock," same being a burlesque melodrama by William E. Wing, which will serve to introduce a new vampire, or rather a former Christie player in a vampire role. Ethel Lynn is the brunette who will break hearts in this subject.

Experiments in Waterproofing Canvas

A series of experiments conducted under the supervision of General Manager H. O. Davis, has resulted in the perfection of a preparation to use on canvas that will make it water proof, and also add materially to its qualities as diffusing cloths. The solving of this problem will affect a saving of thousands of dollars in converting the big stage at Universal City into one that may be used the same as if it were glass enclosed. The prepared canvas is placed on frames and hung between the diffusing supports, every other beam serving as the cone for a gable, and at the bottom of every other one are metal gutters to carry off the water in case of rain. It is believed this will make it possible to use the stage throughout the winter, and thus add to the square foot capacity of the enclosed



Scenes from Some Autumn Universals. Left and Right: Francis Ford and Grace Cunard in "The Bandit's Wager." "The Isle of Life," and "The Masked Woman," Are the Other Pictures Illustrated



Constance Talmadge and Wilfrid Lucas Surrounded by the Members of the Triangle-Fine Arts Company in "Bugs"

stages. In bright weather the cloths will permit sufficient light for photographing without artificial means, while in dark weather batteries of Cooper-Hewitt lights will be used.

Harry Carey, who left the Universal at the expiration of his contract in August, and has since been with Lasky and Fox, last week entered into a two year contract with the Universal. Carey will be starred in western drama. The contract was signed by General Manager J. O. Davis, Thursday, and a scenario will be ready for the western player in a few days. In some of the pictures he will direct himself.

Included in the troubles which befell an "infant" director in making the first scenes for her initial production, were the handling of a loco horse, two children, a Chinaman who could not understand English, who was working in the scenes, and another Chinaman who owned the property the company wished to use as location, together with changeable light not unusual in the rainy season. The director, or rather directoress, is Ruth Ann Baldwin, who is filming "Bred in the Purple" from story by John Fleming Wilson. Miss Baldwin did not encounter these difficulties singly—they all came at once. But the straw that came near breaking the camel's back was a near riot between the two Chinamen, who happened to be members of rival tongs. The male members of Miss Baldwin's cast including George Pearce and Orrin Jackson, had opportunity to prevent the loss of oriental blood. The difficulties did not dampen the spirits of the new director, and she continued without giving serious consideration to the troubles.

Production has been commenced on a series of twelve two-reel episodes dealing with the adventures of a diplomat in foreign lands. The stories were written by George Bronson-Howard, and will be known as "The Adventures of Yorke Norroy," which role will be taken by Kingsley Benedict. The first episode has been titled "The Adventures of the Last Cigarette," and John MacDermott has been entrusted with the direction of the series. Mr. Benedict is the only player who will appear in all twelve of the episodes. Each episode will be laid in different lands, and there will be twelve separate and distinct casts of players.

Lloyd B. Carleton is at work on a five-reel production known as "Of Much Is the Kingdom" from a scenario prepared by Anthony Caldeway. The theme of the story is the misunderstanding of American laws and customs by two ignorant immigrants, and shows the misfortunes that befall them when they secure happiness for themselves with a child, while they seek to earn sufficient money to buy a home and then be married. Emory Johnston has the featured part as the son, Richard Morris is the foster father, Adele Farrington the foster mother, and Lois Wilson is the youth's sweetheart.

"Mary, Keep Your Feet Still" is the unusual title given a story being produced by Director Jack Conway. It will consist of five reels, and deals with the adventures of a girl who from childhood has an ambition to become a great dancer. Ella Hall has the featured part, and a supporting case of well-known players including Margaret Whistler have been selected for other important roles.

"Little Italy"

Hobart Henley and Gertrude Selby have the featured roles in "Little Italy," the title referring to a pretty supposed Italian girl, who with an elderly violinist and a monkey, secure their livelihood by "entertaining" from the gutter. Hobart Henley takes the role of Tony, the girl's Italian lover, in addition to doing the direction. The scenario was prepared by Willis-Woods.

Director George Cochrane is busy with the filming of a two-reel scenario by Harvey Gates. This is "The Crime Maker," and offers Molly Malone in the role of a stenographer who falls in love with her employer's son. Jack Nellson is the youth, Burton Law the friend, and Daniel Leighton is the father.

George Marshall, who since the filming of the "Liberty" serial was taken up has been co-director with Jacques Jaccard, last week began the making of a two-reel subject of a western type from story and scenario by Scenario Editor E. B. Lewis of the Universal staff. Neil Hart takes the leading role, that of a western bandit who prevents theft of valuable maps by an agent of a foreign country, even though it reveals his identity as a bandit. G. Raymond Nye takes the part of the foreign representative, the heavy. A peculiar feature of the story is that there are no feminine parts. Director Marshall has had a wide experience in producing western subjects, and for a time early this year, was in charge of filming subjects featuring Harry Carey.

How a bully was finally overcome by a straight-forward but timid youth, forms the story for "The Goat," being produced by Fred A. Kelsey. M. K. Wilson takes the role of the timid one, Earl Page the bully, Lou Short the girl's father, and "Brownie" Vernon the heroine. After many insults heaped on the straight-forward lad by the bully, the latter is found to be an aide to a band of crooks.

The "Liberty" serial company will finish shortly as they are now working on the twelfth episode. The cast for the serial remains the same.

"Her Man Friday" is the title of a two-reel farce melodrama from story by Grace Helen Bailey, which is holding the attention of Carter De Haven as director and leading player. Opposite De Haven is Flora Parker De Haven, and other leading parts are taken by H. Richardson and George George.

Peacock Directs "U" Comedies

Captain Lesley T. Peacock now directing comedies at Universal City, has completed the filming of his first "Oh, You Honeymoon," which will show the adventures of the newlyweds at a fashionable hotel, where the young man refuses to tip the bell boys, waiters, and others. The groom thereby gains their ill will, and begets the blunt end of many practical jokes, the last of which is when the bell boys move the bathroom sign to the door of the newlyweds' suite. Unusual complications arise that make laughing situations. Willard Wayne and Alida Hayman are the principals.

Captain Peacock's second story is "Tickled in His Turn," being a joke turned on a husband who tried to make his wife believe it was not he whom she saw flirting with a chorus girl, but another man who resembled him. When he returns home late at night, his wife will not let him in, but instead informs him her husband is home and has retired for the night. Al. McKonnon is the husband, Peggy Coudray the wife, and Mina Cunard the maid.

W. W. Beaudine has the filming of the Harry Wulze comedy, "Their Dark Secret," being the adventures of Gale Henry, who reads from the tea cups that her husband's initials are to be B. V. D.

She finds him, and after a chase or two, a case of mistaken identity, and other trying situations, the man is finally landed. William Franey takes the part of Mr. B. V. D., Milburn Moranti the hotel clerk, and Charles Conklin the negro in the case.

"The Green-eyed Monster" gives to Lee Moran the part of a jealous husband, and Eddie Lyons the role of the college chum who is in love with his friend's wife. Vola Smith takes the part of the rich heiress whom Eddie hopes to win, but because of Old Man Jealousy constantly keeping two couples in a state of misunderstanding, his path of courtship is anything but smooth. Fred Gamble will be seen in the character part of the father of the heiress. The story was prepared by Bess Meredyth, who writes only for this company, and Louis Chaudet is in charge of filming the Nestor.

The "Sally Slopus" series of comedies featuring Jane Bernoudy as the slavey girl, is to be produced by P. T. Hartigan, and the first one "Her Fall to Fame," is now being filmed. It deals with Sally's endeavors to get a position with the Foolum Fillum Company. After she is once cast, her lover breaks in on the scene to save her from a burning building to the chagrin of the made-up people. The lover uses a fire hose, and to save themselves the actors resort to the same weapon. While the water duel is on, the fire burns out, and Sally saves herself but loses her position. Ernie Shields is the director of the Fillum Company, and Ed. Boland the cameraman.

The La Salle Motion Picture Company's first producing organization under the direction of M. de la Parelle, is making the final scenes for their first two-reel subject "The Flight That Failed." Unlike a majority of comedies, it gives a featured part and one of a heroic nature to the character known as the chief of police, played by Jean Otto. Others of the cast are Madge Kirby, late of Universal, and W. B. Scott; Miss Kirby appearing in the ingenue role, and Mr. Scott playing the part of the juvenile.

Reggie Lyons of the Christie Film Company's force is in charge of the photography, and G. E. Jenks, late scenario writer for Vogue, has been engaged to write scenarios. "The Flight That Failed" is the tale of an heiress who attempted to elope disguised as a messenger boy, but before she met her lover, she was caught by the chief of police, who thought she was bent upon robbery, and it develops that they are old sweethearts. The elopement is indefinitely postponed.

"Alice in Microland," by Edwards

A distinctive novelty with unlimited educational qualifications is shortly to be released through independent exchanges by J. T. Edwards, who has been engaged in the production for more than a year. The novelty will consist of a series to be known as "Alice in Microland." Alice in this instance is a little girl tired of the nursery playthings and her dolls, who becomes acquainted with a hermit who lives in seclusion that he may delve into scientific subjects, and be free from molestation. The hermit shows the girl the wonders of the microscope. The first subject will consist of four reels, and the principal objects to be shown are the various members of the fly family. The other five releases will be of two reels each, and will show the mosquito, red ant, and other insects known to every child.

The scientific microscopic feature of the film is made possible by the discovery of Louis H. Tolhurst who has perfected a new way of making motion pictures of microscopic objects.

Mr. Edwards is at this time just completing a five or six-reel subject which has been titled "The Montessori Method.' Dr. Marie Montessori spent considerable time at the San Francisco exposition last year demonstrating her method of child development, and it was at this time that Edwards became interested in making a film which would show this. The entire subject is based on the books by this well-known writer of child development, and shows the Montessori method of educating the child from the age of two and a half years until it becomes old enough to enter school. Orders for this film have been received from the Chinese government, and a number of copies have been booked for release in England and Spain, where Dr. Montessori is better known than in America.

Mabel Normand was the guest of honor at the luncheon of the Ad Club of Los Angeles, held last week at the Clark Hotel, and there served in the role of evangelist in a revival for new members. Monroe Lathrop, director of publicity for the Clune Film Producing Company, was one of the speakers of the day, and spoke of the methods of exploiting the feature film.

Edith Storey and her mother has arrived in Los Angeles on a pleasure trip, during which the well-known Vitagraph star will visit studios and spend two weeks among friends in the coast producing colony. Miss Storey may later be transferred to the coast producing company of the Vitagraph.

Current rumors in film circles are to the effect that Sid Chaplin has been granted a release on the Mutual program, and will shortly begin the making of comedies in Los Angeles. He has been here for the past several months the guest of his brother Charles, spending most of his time at the Lone Star studio. Definite information concerning the release will be given out by Mr. Chaplin shortly.



Helen Holmes as a Huntress in "Lass of the Lumberlands" (Signal)

Phillips Smalley is busy with the making of a two-reel subject titled "Two Rebels," with Roy Stewart as the featured player. The screen story is by Fred Myton of the Universal staff.

"Small Town Romeos"

The Lyons and Moran Company, under the direction of William Louis Chaudet is filming "Small Town Romeos" in which the well-known comedians appear as boobs, who become infatuated with the city cousin of their small town sweetheart. All the popular kid games including post-office, drop the handkerchief, and the dancing of the festive Virginia reel, will appear in the scenes, while Eddie and Lee put over the musicians act with accordian and mouth-organ. Priscilla Dean is the city girl.

This comedy company has just finished filming "The Angelic Trio," the title referring to three regular fellows, each one of which imagines the other to be a devout individual. They have some time in hiding their real characters, but eventually it all comes out, and they have a regular time. Louis Chaudet is the director. Besides Eddie and Lee, Priscilla Dean plays the leading feminine role, with Harry Nolan and Fred Gamble in the character roles.

Last week Lyons and Moran were the hosts of Clarence Oliver and Georgie Olp, who were in Los Angeles as headliners on the Orpheum vaudeville bill.

May Elmore Benson, character woman of the U stock company, who has played important character roles in subjects made in the last four years, died Saturday, September 30, at her Hollywood bungalow after a short illness.

Members of the Southern California Editorial Association, numbering more than one hundred, were guests of General Manager H. O. Davis at U City, September 26. The entire day was spent at the film city, and the many newspaper men who mold public opinion in California, saw the making of motion pictures for the first time in their lives. A reception was given for their honor in which many of the stars participated.

COBE MAKES WESTERN TOUR FOR UNITY

Andrew J. Cobe, vice-president and general manager of the Unity Sales Corporation, has been absent from his office in Chicago since the first of last week on a tour of the Western exchanges, which are handling "The Yellow Menace" and other features put out by Unity.

During the latter part of the summer, Mr. Cobe paid a visit to the East, South and Middle West and this trip, which he is now making, will complete the chain. Before Mr. Cobe returns to his office in Chicago, he will have personally visited every exchange handling "The Yellow Menace."

The United Film Service Company, handling "The Yellow Menace" in the Western territory, has exchanges in all the largest cities of the West and reports received by it show that the "Yellow Menace" is being well received in that section.

Looking Ahead With The Producers

Paramount's Third Comedy Release, "A Troublesome Trip," Exciting as Well as Thoroughly Amusing

THE third comedy to be released by Paramount, since adding single-reel comedies to its list of "little features," will be "A Troublesome Trip" on October 30.

The story of this comedy has to do with Box Car Bill and Journeying Jim, two typical hoboes, who are seated on the steps of a lunch wagon at the far terminal of a street car line, pining for a meal.

The lone street car of the "Lazy Line" reaches the terminal and the crew, leaving their caps on the car, run into the lunch wagon for a bite before starting back.

A crochety traveling man, in a hurry to catch a train, paces up and down beside the car looking for the crew. The tramps hear him say to himself, "I'd give five dollars to make that 4:30 train." They get an inspiration, sneak into the car, put on the caps of the motorman and conductor, and confront the traveler, saying "Give us the five. We'll get you there!" He produces a bill, they pile him into the car, turn on the current and speed down the track.

People on the street corners flag the car and the boys decide that they might as well get all the fares they can. Follows a "troublesome trip" in which many types of people and several kinds of animals furnish a record amount of difficulties and excitement. Bill, as the conductor, collects a lot of money in fares, while both he and Jim have their hands full with a dog and cat fight, an Irishman with a goat and other things too numerous to mention. When the real car crew find that their car has been stolen, they telephone the car barns and several carmen are sent out with another car to stop the thieves. The two cars meet at full speed and a bad wreck seems inevitable. The tramps, however, jump their car right over the other car and continue on down the track.

A broken bridge looms up ahead, but the tramps fail to see the danger sign and the car crashes through the bridge into the river. As a finish the two tramps float down the river on the broken top of the car, dividing the profits they had realized from the trip.

Second Chapter of "A Lass of the Lumberlands" Will Be Released by Signal Through Mutual on October 30

First-chapter suspense becomes second-chapter thrill in Helen Holmes' new photodrama of the big woods and big business, "A Lass of the Lumberlands," the Signal-made serial released through the Mutual Film Corporation October 23, chapters to succeed each other every Monday for fifteen weeks.

In the second installment, on the screen October 30, "Dollar" Holmes lays the foundation for and then builds upon it the vast power and wealth possible to one who dominates the great lumber industry. Believing that his wife and infant daughter have lost their lives in a river accident, Holmes weds the daughter of Greer, president of the Amalgamated, and a son is born to him.

In reality, the wife and child he had cursed and driven from his cabin in his humble days have been rescued and given permanent home in a logger's cabin.

Twenty years elapse. Holmes' son Stephen finished his university schooling and starts home on the steamship Marathon. Helen has developed into a young woman of beauty and courage. The Marathon runs on a reef in a fog, and Stephen, panic-stricken, leaps overboard and swims out to sea instead of into land. Helen, witnessing his plight from a high cliff, but not knowing he is her own father's son, dives into the ocean and rescues him. In appreciation, the elder Holmes gives her a position in a station on his railroad.

Through that station he sends a telegram ordering his camp foreman to buy the holdings of a small timberman, and thereby ruin a group of his neighbors. Helen goes to the man's cabin and warns him. When Holmes' emissaries come to the cabin he refuses to sell, and they shoot him to death. Then comes a wild race by Holmes' men in an automobile and Helen by locomotive and canoe, each intent on first reaching the recorder's office, miles away, and filing on the dead man's lands.

The automobile crashes through a condemned bridge and falls forty feet into a river. The occupants of the car swim to shore. On a high trestle Helen's locomotive is stopped, and by means of a rope sling she is lowered into a canoe on the surface of the stream far below, and starts paddling along a short cut to the recorder's office. At this point the chapter fades out.

"BOUGHT AND PAID FOR" FROM WORLD, NOVEMBER 13

Alice Brady in "Bought and Paid For" will be seen November 13 in motion picture theatres served by the World Film Corporation. In the screen play Miss Brady has the role acted in the oral drama by Julia Dean, while Charles Richman's part is assumed by Montagu Love. Allan Atwell, who originally played the Jap valet so well that a noted New York politician bet fifty dollars he was a real Japanese, retains this character in the picture.

"WITHOUT A SOUL" IS A WORLD RELEASE SET FOR NOVEMBER 13

The second advance of the World Film Corporation's Clara Kimball Young Service is due for November 13. Its title is "Without a Soul," and it is a picturization of the novel "Lola."

The principal role in "Without a Soul" is the charming daughter of an elderly savant whose labors of years have been devoted to the perfection of rays which will create new life in the body of one who has passed beyond. Just when success has crowned his efforts the scientist's beloved daughter is struck by an automobile and killed, and he applies the vivifying rays to her inert body.

The physique responds, and Lola in all her corporeal loveliness is completely reenergized, but, alas, it has not been within the scope of the animating force to summon back her soul. From a girl with every charm of heart and character this radiantly beautiful creature instantly becomes sordid, vain, unscrupulous and wanton.

But the body cannot endure the pace of the appetites which run riot in the absence of a controlling spirit, and Lola goes home to die, while her grief-stricken father realizes that in the height of its success his discovery is a wretched failure.

"UNPROTECTED" IS A LASKY, THROUGH PARAMOUNT, ON NOVEMBER 6

The Lasky Company announces that "Unprotected," the next picture starring Blanche Sweet, has been completed and will be released on the Paramount Program November 6. It is the story of an innocent girl convicted of a crime and sentenced to a long term in jail. She is a Southerner and in accordance with the customs which prevail locally is farmed out by the warden to work on contract in the neighboring turpentine groves.

The story itself is a thrilling drama, detailing the sufferings of this innocent girl, who soon finds that she is in imminent peril of becoming the personal slave of the man to whom she has been leased as a laborer by the state. The rest of the story concerns itself with the rescue of the girl from her perilous position and the ultimate amelioration of the condition of the other prisoners of the camp.

DRA-KO WILL SHOW CHRISTMAS PICTURE ON NOVEMBER 11

The Dra-Ko Film Company, Inc., 1451 Broadway, announces its holiday picture, "A Visit from St. Nicholas" ready for showing on November 11. This is an animated cartoon five hundred feet in length, drawn by Frank A. Nankivell, an artist and cartoonist of international reputation. State right buyers are invited to view this subject.



Irene Castle, Beauty and Dancer, Gives Attractive Glimpses of the Part She Will Play in the Forthcoming International Serial, "Patria" (December 4)

"Patria" Is Serial Vehicle for Mrs. Vernon Castle and Will Be Released by International

"PATRIA," the preparedness photoplay serial of the International, with Mrs. Vernon Castle, famous actress and beauty in the title role, will be released throughout the United States on Monday, December 5. "Patria" has been many months in the making, and now it is about ready for presentation to the public.

Louis Joseph Vance, one of the foremost American authors and playwrights, wrote "Patria." As "Patria" is a serial, it would be unfair to reveal the whole of the plot. But this much of it is announced:

Patria Channing impersonated by Mrs. Castle, is left an orphan early in life, bereft, too, of all other relatives. Her life is moulded by a painstaking guardian, who has instilled in her mind from childhood the idea of patriotism. She knows little about herself, except that she possesses a vast fortune and that she must some day take her place at the head of the great manufacturing industries, including vast munitions plants, that is part of her inheritance.

When she reaches her twenty-first birthday, Patria discovers that in addition to her vast fortune, she has been left to administer an heritage of $100,000,000. This vast fund was created to be used when needed to prepare the nation against attack.

A grand ball is held at her home in Newport to celebrate her anniversary, and at which Patria learns the details of this inheritance. Scarcely has the first surprise passed than she is hurriedly called to the telephone. A message from New York informs her that her town has been entered and her guardian foully assassinated, presumably at the behest of influential Japanese and Mexicans.

Accompanied by Donald Parr, of the U. S. Secret Service, and the best friend she has left, Patria hurries to New York. No sooner has she reached there, than she encounters obstacles that seem almost insurmountable. The origin of most of them she is able to trace to the door of Baron Huroki, a powerful Japanese. Her home is burned, and later she is thrown into the ocean to drown. The fund of $100,000,000 is stolen, but is later recovered. Attempts are made by the Japanese and Mexicans to gain control of the munitions plant, but these are frustrated.

Patria Channing, in fact, goes through fire and water for the defence of her country. But she is made of the stuff of which heroines are made. Eventually her efforts are crowned with success.

The International has surrounded Mrs. Castle with a cast, foremost in which are Milton Sills, one of the foremost American actors, who plays Donald Parr; Warner Oland, who appears as the scheming Baron Huroki, and Dorothy Green, who plays the part of Fannie Adair, an accomplice of the plotters. Mr. Sills is best known in motion pictures for his work in "Deep Purple;" "Under Southern Skies;" "A Woman Who Lied;" "The Rack" and "The Honor System."

Mr. Oland, before he became a screen actor, played "heavies," with Viola Allen, Sothern and Marlowe, Nazimova and in "A Fool There Was" and "The Yellow Ticket." His greatest previous work as a moving picture actor has been with Theda Bara.

Miss Green is famous for her "vampire" characterizations. She has had many successes, the most notable recent ones having been "The Devil at His Elbow," "Souls , Aflame," "Parisian Romance," "The Spirit of the Poppy" and "Women and Wine."

"King Lear," with Frederick Warde, Ready for Release on December 17 by Thanhouser

EDWIN THANHOUSER announces that his production of Shakespeare's "King Lear," starring Frederick Warde, the eminent Shakespearian actor, will be released through the Pathe exchanges on December 17.

Mr. Warde has played "King Lear" and other Shakespearian productions throughout the United States, and is noted as an authority upon the works of the immortal bard.

The Thanhouser "King Lear" is Shakespeare in every detail, except that, of course, it is produced upon a vastly larger scale than ever was possible on the speaking stage. Mr. Thanhouser believes that Shakespeare knew how to write and made no attempts to improve upon the story. He did improve, however, upon the production itself.

Castles were built and thousands of persons were employed in the making of the play. "King Lear," with its pathetic story of the old father who banishes the daughter who loves him and gives his all to the daughters who despise him, lends itself readily to the screen.

Mr. Warde as the king, portrays his transformation, as his mind weakens, into a dottering, persecuted old man.

Ernest Warde, son of Frederick Warde, directed the picture and plays the fool, the same part he played on the speaking stage with his father. J. H. Gilmour, famous for his work with Edmund Booth, is the faithful Earl of Kent. Lorraine Huling is Cordelia and Ina Hammer and Edith Diestel are the faithless daughters. Wayne Arey, as the Duke of Albany, Boyd Marshall as the King of France, Hector Dion as Edmund and Edwin Stanley as Edgar are among the other prominent players in the cast.

FLORENCE TURNER IS CAST AS ITALIAN GIRL IN "REDEEMED"

In "Redeemed," the forthcoming Mutual Star Production, Florence Turner is cast as Marea, a little Italian girl adrift in London.

Under the direction of Larry Trimble, scenes for "Redeemed" were taken in the burning Adelphi theatre with a panic stricken mob trying to escape through blocked doors.

In this story a helpless foreign girl is cast into the hands of villains by her own cousin, a selfish actress, but she holds her own and wins the place her cousin loses in the end.

"Redeemed" has for background London in all its teeming bustle of humanity.



Ask *any* old line Exhibitor what brought him the most money since moving pictures were first shown and he will tell you—"THE PROGRAM."

Ask him *why* and he will answer that the program with its short snappy diversified subjects enabled him to give more shows than he can now with features; this program pleased the entire family; the people who patronized his House didn't have to stand in line and wait,—neither did they have to come at any stated time in order to see the whole show, or see the last part of a feature first (as today) and then wait over to see the first part last.

The thought "Let's go to the Movies" always brought and always will bring an instantaneous decision on the part of the whole family to go because the whole family finds something to please them on the UNIVERSAL PROGRAM. Thus, with the tremendous pulling power of the UNIVERSAL PROGRAM plus the

UNIVERSAL ANIMATED WEEKLY

the greatest of all pictorial news weeklies, Exhibitors have placed in their hands, the most consistent profit producing factors in moving pictures today, tomorrow and everyday. Through the new sales policy recently instituted, the Universal Animated Weekly can be booked by any Exhibitor anywhere. For particulars write your nearest Universal Exchange or the Universal Animated Weekly, 1600 Broadway, New York City.

L-KO KOMEDY News

JULIUS STERN, Pres. 6140 Sunset Blvd., Hollywood, Cal. Nov. 4, 1916



JULIUS STERN,
President and General Manager L-Ko Comedy Co.

THE old adage, "A new broom sweeps clean," seems to have unusual realization in the recent reorganization of the L-Ko Komedy Co's forces at Hollywood, California. Since the advent of Julius Stern at the L-Ko studios things have been happening thick and fast. Now that Mr. Stern has been elected to the office of President and General Manager he has swept aside all the old time methods of comedy productions, surrounded himself with the most capable comedy people in the business, and is headed on the straight road to a huge success. Associated with Mr. Stern at the L-Ko studios in Hollywood are his brother, Abe Stern, as Secretary and Treasurer, and J. G. Blystone as Director General, plus a combination of other clever minds not found in the comedy film field in this or any other country. The old regime has been entirely discarded. Entirely new and cleverer methods have been instituted throughout the entire plant. The vulgar slap stick has been "canned." The old time thread bare "love in the park—brick throwing" picture has also been sent to the scrap heap. L-KO'S from Mr. Stern's advent have taken on a new dress. Newer in idea—newer in props, newer in every detail of production and no expense being spared now to make L-KO the topnotchers in the entire comedy producing field. Mr. Stern can feel complimented by the associates who have surrounded him and thru whose loyalty and brains, plus Mr. Stern's own initiative, augur a huge success for L-KO films and for all Exhibitors who are now showing them or who will show them.

"ALICE IN SOCIETY"

Latest L-Ko Makes Tremendous Hit in New York City

Manager of Mt. Morris Theatre Says It Tops Any Thing in Comedies Ever Shown At His House

WHEN all of us in the film trades get right down to brass tacks and talk plain without the fancy advertising phrases that anyone can use, we all know in our hearts that the acid test for any picture whether drama or comedy is the public. When the public respond so strong as to stand out a block long in line to see a comedy, you can beturesweetlife its got to be a good comedy. Alice Howell in "Alice in Society," one of the latest L-KO releases, stood the crowds out in line for hours, and you can take the theatre manager's word for it as being a good comedy or not just as you wish. Anyhow read what M. Edelstein of the Mount Morris Theatre (one of the largest theatres in Harlem) said about "Alice in Society": "All that you have heard about comedies not being well done in three reels is all a mistake. I write you of my experience, not of my own opinion. My audience, the other night saw your 'Alice in Society' and they screamed and screamed and screamed from the first flicker of the picture till the very last. I have been an Exhibitor many years and played all sorts of comedies and I must admit that I never heard any audience go into such convulsions of laughter as they did on your 'Alice in Society.' I watched it myself and laughed till the tears ran down my face. First time I've done that in many months." Signed M. Edelstein, Mt. Morris Theatre, 116th St. and 5th Ave., New York City. Even the critical reviewers on the trade papers stated that "Alice in Society" was a side splitter.



List of Winning L-Ko Releases growing bigger all the time

You simply can't hold 'em back. Every release adds up to a larger total of comedy successes. L-KO growing by leaps and bounds. Reason? Quality—punch—action—superiority in every detail. Book these and watch for the others coming constantly.

All these L-Ko's made exclusively under the direct supervision of J. G. Blystone, since the advent of Mr. Stern as President of L-Ko.:

"Crooked from the Start," "Cold Hearts and Hot Flames," "A Surgeon's Revenge," "Tillie's Terrible Tumble," "A Rural Romance," "Terrors of a Turkish Bath," "Alice in Society," "Murdered by Mistake," "A Mid-Air Mix-up," "Unhand Me, Villain," "Lizzie's Lingering Love,' "Where Is My Husband," "Temper-mental Mother-in-Law," "The Right Car, but the Wrong Berth," "Where Is My Wife," "Pirates of the Air."

Book "ALICE IN SOCIETY." Advertise your head off. Describe it as the funniest picture ever projected on any screen. The picture will make good ten times over. It's a whale. It's a riot. Get it NOW.

COMING

Sensational L-Ko with Alice Howell and great cast

Ss-h-h-h-h, whisper it softly. Keep it dark temporarily. Careful, so on hearing the news that your competitor don't get it away from you. It's coming. A sensational L-KO Comedy Release that is going to set the world upside down with laughter. Yes, and Alice Howell plays the lead with a supporting cast that will make all other comedy producers envious. It's going to be a genuine 4 base smash with the bases full and no mistake. Sh-h-h-h-h, don't let it out temporarily but keep your eye on the L-Ko ads in the trade papers.

We have secured good advertisers to talk to YOU. Listen to them!

State Rights on

"Idle Wives"

Produced by

"The Smalleys"

Lois Weber and Phillips Smalley

may be had in some very choice territory if quick action is used. "IDLE WIVES" played to capacity houses at the exclusive Maxine Elliott Theatre in New York City. "IDLE WIVES" is the play that lifts the curtains of Society's glass houses. "IDLE WIVES" is the greatest moral preachment ever shown on any screen, the artcraft of such geniuses as "The Smalleys," producers of "Where Are My Children?"—"Hypocrites"—"Scandal"—"Jewel"—and other notable film successes.

Send for the Illustrated Advertising Campaign Book
That explains the exhibiting of this great production

The most elaborately prepared Advertising Campaign book for Exhibitors ever produced for any STATE RIGHTS proposition, now ready. Send for a copy. Contained in this elaborate book are plans to put this production over. Everything explained in detail. Direct your communication for all information, Ad campaign book, etc., to the STATE RIGHTS DEP'T of the—

UNIVERSAL

FILM MANUFACTURING CO. Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe" 1600 BROADWAY, N.Y.

"Liberty" Leads Universal Program for the Week of October 30

UNIVERSAL announces the following releases for the week of Oct. 30:

First and foremost, the patriotic Universal Special serial, "Liberty," featuring Marie Walcamp, Jack Holt and Eddie Polo in the two-reel episode "For the Flag." This episode was written and produced as have been all the preceding episodes, by Jacques Jaccard on the Mexican border. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

The week's Red Feather five-reel drama is "The Isle of Life," the story of which by Stephen French Whitman was scenarioized by Fred Myton and produced by Burton George. Roberta Wilson and Hayward Mack play the principal roles supported by Frank Whitson, T. D. Crittenden, Lillian Concord, Hector V. Sarno, Dick Ryan and "Babe" Sedgwick. On the same day "The Isle of Life" is released the Nestor comedy, "Love and a Liar," featuring Eddie Lyons, Lee Moran and Priscilla Dean will be submitted to an indulgent public. The story of this comedy was written by Tom Gibson and produced by S. Chaudet. Fred Gamble plays an important role in the production.

On October 31, Gretchen Lederer and William Quinn co-star in "The Masked Woman," a three-reel Gold Seal underworld and society drama scenarioized by Harvey Gates from the story by Tom Gibson and produced by A. W. Rice. The principals in the drama are supported by Lloyd Whitlock, George C. Pearce and Jessie Arnold. The Victor comedy, "Victor on the Job," also will be released on October 31. This special one reeler was written by Harry Wulze and produced by Joseph De Grasse. George Felix, Eva Loring, Lon Chaney and Lydia Yeamons Titus play the principal roles.

"Terrors of a Turkish Bath," a two-reel L-Ko comedy featuring Dan Russell will be released on November 1 as the feature of the day. No. 44 of the Universal Animated Weekly and "The Midnight Toll," a one-reel Laemmle drama will also be released on this date, in addition to a Special one-reel Laemmle the title of which has not yet been decided.

On November 2, Douglas Gerrard and Francelia Billington will be seen in "Her Wedding Day," a two-reel Laemmle society drama produced by Mr. Gerrard from the story by I. M. Ingleton which was scenarioized by Harvey Gates. Ruth Clifford and Willard Wayne play important parts in the production. On the same day "Sea Mates," a Big U drama featuring Claire McDowell will be released with Clyde Benson, Harold Sinner and C. H. Mailes appearing in support. The story of "Sea Mates" was written by Francis Powers, scenarioized by F. M. Wiltermood and produced by Francis Powers. The third release on this date is a Powers split reel including "Sammie Johnson Minds the Baby," a comic animated cartoon and "Ceylon," an educational split reel of the Dr. Dorsey series.

Agnes Vernon and Malcolm Blevins co-star on November 3, in "Stumbling," an Imp two-reel underworld drama, the story of which was written by Max Genaske, scenarioized by Harvey Gates and produced by Leo Kent. Jack Livingston, Ray Hanford, Constance Johnson and Edwin Clark appear in support of the principals. "Us Kids," a Powers juvenile comedy, produced by Lule Warrington also will be released on November 3, with Ray Clark, George Hupp, Clara Horton, Dorothy Clark, John Sterling, Elizabeth Janes and Beth Roland, in the juvenile roles. There will be no Rex released on this date. Wallace Reid also will appear on November 3 in "Starlight's Message," a Special Big U one-reel Indian drama with a most exciting plot.

On November 4 Edith Johnson and Edward Hearn will co-star in "For Love and Gold," a Bison two-reel Mexican mining drama. The story of "For Love and Gold," was written by E. M. McCall, scenarioized by William Parker and produced by Henry McRae. L. C. Shumway, Marc Fenton, E. N. Walleck and Charles Dorien play important roles in the picture. "A Shadowed Shadow," a Joker comedy written by Jack Byrne and produced by W. W. Beaudine also will be released on November 4. Gale Henry and William Franey play the principal roles supported by Milburn Moranti, Lillian Peacock, Charles Conklin and Dan Duffy. There will be no Laemmle release on November 4.

Peggy Coudray and Dana Ong will appear in "Her Vanished Youth," a Rex drama, on November 5, with Walter Yant and Virgle Foltz appearing in support. "Her Vanished Youth" was written by Marie Havey and produced by O. C. Kelsey. The feature of November 5, however, will be "The Bandit's Wager," in which Francis Ford and Grace Cunard, most popular of all co-stars, will be presented. This Big U drama was written by Miss Cunard and produced by Mr. Ford. "The Secret Cellar," a two-reel detective drama featuring King Baggot will be released as a special Imp on this date. There will be no L-Ko release on November 5.

Mary Miles Minter and Margarita Fischer Lead Off for Mutual Week of October 30

MARY MILES MINTER and Margarita Fischer will head the release schedule of Mutual Film Corporation the week of October 30.

Miss Minter will appear on Monday, October 30, in "Faith," the third of her series of Mutual Star productions for the Mutual produced at the studios of the American Film Company at Santa Barbara, Cal. In it the star appears in the role of a girl in search of mother love. "Faith" was written especially for her by James Kirkwood, her director.

Perry Banks appears in the role of a one time brilliant lawyer degraded by drink, who summons all his past powers together for the supreme effort which saves Faith, the only one who has befriended him, from the dishonor that others would place upon her.

Miss Minter's sister, Margaret Shelby, is also seen in the cast, as is Lizette Thorne, Mrs. Gertrude Le Brandt, Josephine Taylor and Clarence Burton.

Margarita Fischer's role is that of Yulita, a daughter of the South Seas, in the five-part drama, "The Pearl of Paradise," which will mark the actress's first appearance in Mutual Star productions, and her return to the Mutual after an absence of considerably over a year.

"Miss Jackie of the Navy," a drama in which Miss Fischer plays the role of a girl masquerading as a boy, formerly announced as the first of Miss Fischer's five-part pictures made by the Pollard Picture Plays Company, under the direction of Harry Pollard, has been postponed until a later date.

Located in the South Sea Islands, with all the wild beauty of nature unmarred by commerce, "The Pearl of Paradise" is one of the most gorgeously set of any picture seen on the screen. Director Pollard has taken every advantage of the background to make this story of primitive life and passions and of the love story of a naive girl realistic.

As Gomez, the father, appears Joseph Harris. Harry Pollard plays the role of the beloved John Dallow, J. Gordon Russell is the trouble making element as Captain Piete Van Dekken, an uncouth suitor for Yulita's hand. Beatrice Van appears in the role of the fiancee of John Dallow.

There will be three dramas of short length during the week. "Paying the Price," a two-reel Mutual, will appear on Monday, October 30. "Canned Curiosity," will be released on Thursday, November 2, and "The Eternal Challenge" will go out on Saturday, November 4.

Edwin August will appear in his third Mutual short drama release in "Canned Curiosity," a drama with a comedy touch. He is supported in this playlet by Iva Shepard, William Bailey, Ruth Blair and others.

Orral Humphrey, the eccentric American comedian, appears in two diversified comedies released in one reel on Tuesday, October 31.

"The Last Thrust" is purely comedy, being the story of mix ups and funny rivalries, but "Spartan Spleen" contains enough of the dramatic and the real heroic to make it rather a drama with strong comedy element.

"Nearly a Hero," a Cub comedy, will be released on Friday, and on Sunday, November 5, Paddy McQuire, the Vogue's screaming comedy hit, will appear in "Bungling Bill's Bow Wow." Between a mongrel cur which has brains, and Paddy McQuire, this two-reel Vogue is a continual laugh.

The Mutual's usual weekly output of scenic, current news and magazine material produced by the Gaumont Company will appear on Wednesday and Sunday. Mutual Weekly No. 94 and the split reel-scenic-comic "See America First" and "Kartoon Komic" will appear on Wednesday. "Reel Life," the Mutual's magazine in film will appear on Sunday.



A Quintet of Mutual Releases. Left and Center: "Phillip Holden—Waster," "The Voice of Love," and (Right), "The Undertow"

DUSTIN FARNUM IN "A SON OF ERIN," FROM PALLAS, NOVEMBER 9

As its next release on the Paramount Program, Pallas Pictures announces "A Son of Erin," starring Dustin Farnum. The subject treats of metropolitan politics and offers Dustin Farnum in the role of an honest young Irishman who succeeds in breaking up a big political machine. In contrast with the complex unseen currents of graft in a big American city, "A Son of Erin" presents also the daily life of the poor farm tenants in Ireland.

The new Dustin Farnum vehicle also presents a big thrill in the way of the spectacular collapse of a poorly built viaduct. It was only after extended search and negotiation that the desired location was secured for this scene, which presents the actual destruction of a portion of a big viaduct now in course of construction near Los Angeles. Five cameramen were used to insure the filming of the scene.

Appearing opposite the star is his well-known leading lady, Winifred Kingston, in the role of the sweet Irish lass. Others in the cast are Jack Livingston, J. Wallace, Winifred McDonald, Wallace Pyke, Lee Willard, Mabel Wiles and Hugh B. Koch.

Staged under the direction of Julia Crawford Ivers, who is also its author, and photographed under the supervision of J. O. Taylor, "A Son of Erin" offers another Pallas Pictures masterpiece as regards detail, thoroughness of settings, together with artistic photographic effects. It will be released on the Paramount Program, November 9.

RELIGIOUS THEME IN "WORLD AND THE WOMAN," THANHOUSER

A subject with a strong religious theme is "The World and the Woman," a Thanhouser feature, starring Jeanne Eagels, and set for release through the Pathe exchanges in November.

Miss Eagels played the leading role on tour in "Outcast" and is to be featured in a play to be produced by Joseph Brooks on Broadway this fall. "The World and the Woman" is the first big picture she has done.

The story is by Philip Lonergan. Supporting Miss Eagels in "The World and the Woman" are Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace De Carlton, Carey Hastings and little Ethelmary Oakland, who is the child under whose influence "the woman" fights her way back to a righteous life. Eugene Moore is the director.

First Mary Pickford Picture to Be Released on November 6 in Eighty Theatres Simultaneously

NOVEMBER 6 has been set by Artcraft Pictures Corporation as the release date for Mary Pickford's first superior production, "Less Than the Dust." On that day eighty theatres in the United States will show this picture simultaneously. This is believed to be a record for a feature of the length of "Less Than the Dust." The list, which is nearly completed, promises to be a formidable one and includes practically all the most prominent circuits in the country.

Among the notable additions made recently to the number of theatres which have booked the new Artcraft productions are the circuits of S. Katz, Ascher Bros. and Lubliner & Trinz in Chicago. Max Goldstine, manager of the Chicago exchange, has already booked Mary Pickford productions in more than thirty theatres in that city. This preliminary chain will keep "Less Than the Dust" in Chicago for exactly 100 days. Jones, Linnick & Schaeffer's Colonial and the Bijou Dream have signed for two weeks for each picture. The Alhambra in Milwaukee is another big first run house and Mr. Goldstine's list includes the most progressive theatres in Illinois, the southern part of Wisconsin and the eastern part of Iowa.

Arthur G. Whyte in the New York exchange has put on the Academy of Music as a companion to the Strand and reports that negotiations for other large and popular houses are approaching a satisfactory conclusion. Every state in New England is well represented in the business obtained by the Boston exchange. Cincinnati, Cleveland, Washington, Baltimore, St. Louis, Kansas City, St. Paul, Minneapolis, Butte, Denver, San Francisco, Los Angeles, Portland and Seattle are other centres which are to have Artcraft service for long runs in numerous theatres.

One of the most remarkable examples of enterprise that has yet come to the notice of Artcraft is that displayed by the Majestic theatre in Dayton, Ohio. Gerber & Haas, managers of the Majestic, have ordered thirty-one 24-sheet stands of Mary Pickford which they will cover two weeks before showing, with the special printing prepared for "Less Than the Dust." Their campaign will cover twenty-one towns adjacent to Dayton and seventeen newspapers in that territory will carry advertising of the new Mary Pickford productions.

Mutual Announces Releases on Margarita Fischer Series, Made by the Pollard Company

FROM the Mutual offices comes the announcement of the titles and dates of the Margarita Fischer series of feature dramas to be released beginning in November. The pictures are the product of the Pollard Picture Plays Company, which, under the direction of Harry Pollard, the actor-director long associated with Miss Fischer, are being made at the Exposition grounds at San Diego, Cal.

"The Pearl of Paradise," already announced as Miss Fischer's first release of the series, will appear on Thursday, November 2.

This is a story of the South Sea Islands, picturesque both as to setting, costuming, and to characterization. It is the picturization of a story recently published in the Parisienne magazine.

"Miss Jackie of the Navy" will be the second drama. It is scheduled for release on November 30. In this picture the star masquerades in the clothes of a jolly little tar and gets herself into all sorts of trouble.

On December 28, "The Butterfly Girl" will appear, the third of Miss Fischer's pictures. Then will come "The Knight of Tarquizzi," a drama that is booked for January 25. "Birds of Passage," the fifth picture will go out, it is expected, on February 22. On March 22, "The Light of Heaven," the last picture so far chosen, will make its appearance.

Supporting Miss Fischer, aside from Harry Pollard, are Beatrice Van, Jack Mower, Joseph Harris, John Steppling. Julian Louis Lamothe is the scenario editor for this photoplay company.

WEST TO DIRECT DOROTHY DALTON

Raymond B. West is next to direct Dorothy Dalton and Howard Hickman in a co-starring vehicle, written by J. G. Hawks of the Ince scenario staff. One of the principal supporting players will be Charles Gunn. Miss Dalton and Hickman will be remembered as co-stars in "The Jungle Child" recently released.

AMONG THE EXCHANGES

Fireproof Film Exchange Building for Washington

AT last Washington, D. C., is to have a fireproof film exchange building. This comes as the latest move of Tom Moore, the original exchangeman in the city and at present its wealthiest exhibitor, with the Strand, Garden, Plaza and other enterprises under his control.

A film building complying with fire regulations and adequately equipped for exchange needs has been long needed in the Capital City, where fifteen separate exchange offices are located. These are scattered in various parts of the motion picture district, in many cases in buildings which are ill-suited to their purposes. Owing to fire regulations, the question of locating a film exchange always presents an extremely bothersome and difficult matter.

In the past, projects have been advanced for a film building, but they have never materialized. The building Mr. Moore contemplates will be located on Eighth street, occupying a piece of ground 51 feet by 100 feet. The height of the edifice will depend upon the exchanges and offices applying for space.

It is proposed that the building will include a large projection room, ample space for lithograph and lobby display, as well as for all theatre equipment and projection machines. There will be a large lobby, commodious elevator service for freight, and other service long desired by exchangemen.

One of the most important features of such a concentration of film men will be the centralizing of express service. This has become a source of annoyance in Washington owing to the fact that the expressman must call at so many offices within a limited time. Already an emergency private express has been established to collect "left-over" and "late" films and packages from exchangemen and theatres, so as to start them on the earliest outgoing trains. It is believed that such calls could be taken care of by the express companies if only one establishment were to be visited.

Already several film exchanges have applied for space in the new building and others are contemplating an application. An early selection of space will have its advantage in that the offices may be constructed according to the needs of the individual tenant. It is stated that the Film Exchange Building will have a height of about eight stories, from the present outlook of occupancy.

Artcraft Branch in Philadelphia, Under Supervision of Cunningham, Is Attracting Attention by Its Artistic Decorations

THAT the Artcraft Picture Corporation deserves its name is shown as far as Philadelphia is concerned. There the branch, now in full swing at 1220 Vine street, has been fixed up in artistic fashion under the supervision of Manager Boyd Cunningham.

Situated on a side of Vine street that had been rather neglected, the new exchange wil give impetus to its immediate neighborhood, while across the street the rapidly ascending Jarvis Building, which will house several prominent exchanges, bids fair to make things hum on that side.

The Artcraft is decorated in artistic tones of soft blues and grays with which the light woodwork harmonizes beautifully. A handsome oil painting of Little Mary adorns the walls.

The window is gay with the Artcraft trade mark border painted in gold and blue and red and black with a large oil painting of Mary Pickford as a centerpiece.

Even amongst the several notable window signs in Film Row, this attracts notice and admiration.

Mr. Cunningham believes in efficient service and with this conviction has paid particular attention to the advertising accessory department which has been so arranged that all publicity helps can go out twenty to thirty days ahead of playing dates.

The Philadelphia Exchange is determined to set new standards in effective service to those exhibitors who will book the Artcraft features.

Another policy of the Philadelphia office is not to employ any solicitors. That this meets with the approval of the trade is shown by the large number of bookings already in, and others on the way.

The first Pickford release, "Less Than the Dust," will have its Philadelphia premiere at the Stanley theatre on November 6. Here it will run a week, followed by a week at the Palace and a week at the Belmont in West Philadelphia.

Other week-long bookings already arranged for in Pennsylvania are: The Arcadia, Reading; Strand, of Scranton; Savoy, of Wilkes-Barre; in New Jersey, one of the Stanley houses in Atlantic City and the Colonial theatre in Camden.

J. H. Blawitz has resigned from the Monarch Film exchange, Kansas City, to work for the Bluebird exchange as traveling salesman.

HATCH IS TRANSFERRED TO CINCINNATI

S. W. Hatch, who has been manager of the V-L-S-E Exchange in St. Louis since the establishment of the office, has been transferred to the Cincinnati branch, and left St. Louis last week for his new headquarters. Mr. Hatch is well known and well liked in St. Louis territory, and takes with him all the good wishes of many friends and business acquaintances. Mr. Hatch went to St. Louis from Buffalo, where he had been affiliated with the Mutual Corporation. A. N. Webster, from New York, has been put in charge of the St. Louis branch of the exchange, at 3530 Olive street.

The Kleine-Edison-Selig-Essanay Exchange has moved from the Empress Theatre building to larger quarters in the Plaza building, at 3315 Olive street. The new office has two entrances, one on Olive street and one on Lindell boulevard. These two entrances are possible because of the triangular shape of the building. New vaults have been built and the office force has been increased.

I. P. Rosenberg, former manager, has been appointed special representative of the organization and Jack E. Burthorn has been put in charge of the exchange. F. H. Craenbrock is assistant manager. Mr. Burthorn has been with Kleine in Indianapolis and was transferred from that office to the St. Louis branch. He has had much experience in the handling of films, and for a time was an actor on the legitimate stage. The K-E-S-E makes the fourth film exchange in the Plaza building.

FRED MURPHY MOVES UP ALL THE TIME—HE CAN'T BE KEPT AT A STANDSTILL

Fred E. Murphy, the new vice-president and general manager of the Unicorn, has been in Boston taking up a few loose ends at the local office. He announced the expansion of the company on December 1 to include six new offices in San Francisco, Los Angeles, Seattle, Atlanta, New Orleans and Dallas.

Mr. Murphy is one more addition to the list of New England men who have achieved directorship of national film companies, taking his place with Hiram Abrams of the Paramount, Walter Green of the Pickford Company, and Louis Mayer of the Metro. Mr. Murphy entered the film trade in January, 1913, with the Mutual Boston office at a salary of twenty-five dollars a week. He next opened the New England office of the World Film in Boston. He left them to purchase a half interest in the Boston United office, and within a short time had brought out seven other United offices, subsequently shifting them to the Unicorn, of which company he now has control.

MARSON GETS SELIG BASEBALL PICTURES FOR BOSTON

The prints of the Selig "World Series Baseball" pictures, anxiously awaited, arrived in Boston last week. Manager R. D. Marson of the Kleine-Edison-Selig-Essanay Exchange immediately telephoned the sporting editors of the Boston papers and a special run-off was given at 5 o'clock for their benefit. Some of the photographers who manoeuvered the eight cameras at the Boston and Brooklyn baseball grounds were present. All were delighted with the results, and said that Selig was justified by the results in paying $25,000 for the exclusive rights for the "World Series."

The pictures, which comprise 5,000 feet of film, were made under the direction of J. C. Wheeler, and were taken from every angle of the field, the camera men perching on top of the grandstands, or crouching in the dugouts, or rushing to third or home to get a close play. The much discussed play in which the Boston catcher puts out a Brooklyn player after the latter's circuit of the bases on a long hit is shown distinctly, the Brooklyn man being blocked off from tagging the base. The parade of the Boston rooters after the games is shown, and the Brooklynites playfully heaving the cushions at them.

Manager Marson is busy booking the prints, which will be shown in practically all the first-class Boston houses. They are a departure from the usual baseball pictures, being exceptionally clear.

MANY CHANGES TAKE PLACE AT GENERAL EXCHANGE IN KANSAS CITY

There have been many changes at the Kansas City, Mo., General Film exchange during the past week. Thomas Dodd, who heretofore has worked as night shipper, but who, during the past summer has been at Nevada with the 3rd Regiment, has been promoted to booker.

William R. Keane, who has been with the firm for some time, has taken the position recently vacated by M. A. Tanner, who went to the Monarch exchange.

S. A. Hamilton, shipper, has been promoted to the position of booker.

One of the first impressions the visitor to the General Film Company exchange gets is that of the "pep" the fellows of the office put into their work. This has resulted in a big business, for enthusiasm always brings success. "The Girl from Frisco" has been the object of many requests reports J. W. Hicks, Jr., the live exchange manager of the General. Mr. Hicks made a trip to Chicago recently, to confer with F. C. Aiken, the district manager.

PATHE IN BUTTE MOVES TO MORE CONVENIENT QUARTERS

Pathe Exchange, Inc., Butte, moved into larger and more convenient quarters last week, from the Silver Bow Block, where they were on the fifth floor, to the ground floor of a fireproof building at 124 West Granite street. Metro and Mutual are also considering moving to the same building, and if they do, the other exchanges will probably follow, making it the exchange center of the town, and a short block and a half from the theatre center.

Many Changes Made in Greater Vitagraph Exchanges on West Coast

A MOST unusual and very appropriate invitation was issued by the Los Angeles Mutual Exchange to exhibitors for the private showing of the first episode of the new Mutual Signal serial, "A Lass of the Lumberlands," featuring Helen Holmes. This was prepared by Charles Cochard, in charge of the serial booking department, who had the invitation printed on a thin piece of redwood. Upon the opposite side is a picture taken from a still from the first episode of the serial.

Several changes have been made in respect to the Greater Vitagraph coast exchanges. Harry Naugel, who since the organization of the V-L-S-E has been manager of the Los Angeles exchange, has been promoted to the position of Pacific Coast manager of the Greater Vitagraph, and will retain headquarters in Los Angeles. J. A. Ferris, an assistant of Mr. Naugel at the Los Angeles exchange, has been named manager of the Seattle branch, and H. M. Lentz the manager of the Los Angeles exchange.

X. K. Stout, manager of the San Francisco Mutual Exchange, is spending a few days with Manager W. J. Drummond of the Los Angeles branch, conferring with respect to slight changes in the territory to insure more prompt service to theatres.

Dan Markowitz, manager of the San Francisco Universal Exchange, is spending a few days in Los Angeles and at Universal City to get acquainted with production conditions.

The first release of the Clara Kimball Young films, being handled in Southern California and Arizona by Sol L. Lesser's All-Star Feature Distributors, has been booked for two weeks' run at Tally's Broadway theatre, and for the first time in the history of this house the prices are to be increased during the showing of this subject. In the past the Tally theatre has had very exceptional business. This was formerly the home of the Paramount program, and there practically all of the Mary Pickford subjects were shown to big business.

Mr. Tally has anonunced that he has booked the Artcraft releases which are handled in that territory by a San Francisco exchange. The Clara Kimball Young picture has also had successful booking at Graug's theatre, Bakersfield, Cal., for four days; Opera House at San Bernardino, Cal., three days; Regent theatre, Riverside, Cal., three days; New Grand at Anaheim, Cal., for two days; La Petite theatre, Ocean Park, Cal., two days, and a number of other theatres.

The Lois Weber and Phillips Smalley state rights feature, "Where Are My Children?" which deals with the question of birth control, is now having its second downtown run in Los Angeles. When first released this picture ran four weeks at Clune's Broadway to record-breaking business, during this record run for that theatre, and it is now playing to big business at the Garrick, Los Angeles.

Sol Lesser and Leon Netter Acquire Rights to Big Film for Their Pennsylvania Territory

SOL LESSER and Leon Netter, owners of Masterpiece Film Attractions, have just acquired the rights to one of the biggest film features that has been produced this season, the name of which will be announced shortly.

While Mr. Netter was absent from his Philadelphia headquarters several days, engineering the deal, the exchange was in the hands of Assistant Manager Ashcraft.

"Purity," for which the Masterpiece firm has many states, has successfully passed the rigid Ohio and Kansas censors.

In the latter state it was stopped by authorities in two cities, but on appeals to the courts was allowed to proceed and showed to bigger houses than ever.

At the Criterion in Atlantic City "Purity" broke all records of attendance by 1,400 admissions.

Bookings on this release had been unexpectedly large in New Jersey, Indiana, Ohio and West Virginia.

This, however, should not be surprising, for exhibitors are getting considerable help in the advertising line.

Entirely new series of paper has been gotten out by the publicity experts, Hagerty and Bell of Phialdelphia, who are handling this end of it for Mr. Netter. Original ideas in posters, heralds and novelties have been designed by Cisar, a well-known Philadelphia artist.

"The Spoilers," another of the Masterpiece features, has proved one of the best pictures ever handled in Philadelphia.

"Neptune's Daughters," which Netter held quiescent for a time, will acquire unusual popularity from now on, owing to the new Annette Kellermann film, "A Daughter of the Gods," showing in Philadelphia this week.

This new picture is only going to big special theatres this season. But the publicity created for the fair Annette will make the public eager to see her in something else. Behold the psychological moment for Neptune's Daughters" to get good booking. Incidentally, the double publicity will do no harm to "A Daughter of the Gods."

"COMMON LAW" IS PICTURE WITH NO COMMON DRAWING POWER

The latest Clara Kimball Young production, "The Common Law," got a flying start in Michigan, and nothing can stop this feature being a tremendous box office attraction wherever it is booked.

The Broadway-Strand Theatre in Detroit played "The Common Law" for two weeks, ending October 21, to the biggest business in its history. During this engagement prices were advanced to twenty-five cents as the lowest admission price, both afternoons and evenings. Harry I. Garson, who has the state rights in Michigan and who has handled other successful features, says that on on no previous feature has he ever received as many voluntary bookings as on "The Common Law."

Business in Dallas, Texas, Pleases Exchangemen and Exhibitors —Unity Sales Offices Opened in Heart of Film District

A. W. PLUES, roadman for the V-L-S-E of Dallas, who has been laid up in Brownsville, Texas, for the past six or eight weeks with a complication of ills, is able to be back "on the job" to a modified extent, at least. Instead of getting back into the "hard road life," Plues is in the Dallas office holding down a mahogany-desk job. Though he has not yet regained his strength, he is making himself useful around the Greater Vitagraph office in Dallas.

The Liberty theatre at Houston, under the guidance of H. C. Norfleet, is one of the first theatres, if not the first, in the Southwest to put on a serial, continued from day to day. On the first of October Mr. Norfleet opened with Billie Burke's "Gloria's Romance," running the first four chapters. A program like this was used for three days; then the next four chapters were put on. When the first episodes were put on a "Billie Burke Serial" ticket book, good for the entire serial, was sold at fifty cents. It is needless to add that the venture was profitable, even though it was second-run.

W. B. Wesley, now with William Eppstein of San Antonio, the exhibitor who grabbed "Unborn" for the Southwest, has been hiking all over Texas, Oklahoma and Arkansas with this big picture; and you should listen to Wesley's tales of "prosperity." According to him, the Southwest is enjoying its bumper year—and "Wes" is not far off, even though his vision is from the receipts of "Unborn." Wesley was formerly with Kleine in Dallas and has been a very successful road man. His work with "Unborn" has kept him busy writing contracts in every city in the three states, and numerous return engagements and second-runs.

The Unity Sales Corporation has opened offices in Dallas, in the heart of the film district, at 1911½ Commerce street, with Francis J. Gilbert behind the "mahogany." Mr. Gilbert is well known to Southwestern exhibitors, having been one of the first independent exchangemen in the territory, with the All-Star productions several years ago. He also exploited the world-famous "Cabiria" throughout the Southwest.

In addition to "The Yellow Menace," the Unity will handle a regular weekly program, consisting of five or six reel features, one and two reel comedies, among which will be the "Tweedledum" series.

M. J. Mintz, special representative for the company out of New York, has been in Dallas for the past two weeks organizing the territory, and, in association with Manager Gilbert, a large number of contracts for Unity film have been made.

The Clara Kimball Young productions have started very auspiciously in the Dallas territory, opening at the Washington theatre, Dallas, for first run Sunday, October 8, for a week. The productions are handled in the Southwest by the J. A. Cressey Interest, who recently moved from the Southwestern Life Building to the film district, 1815½ Main street, upstairs over the Southern Theatre Equipment Company, where they have comfortable and roomy quarters. Frank M. Sanford, who opened the World office several years ago in Dallas, is managing the office, and L. C. McHenry is assistant manager and supervisor of sales. Mr. McHenry is also a former World exchange manager. In addition to Texas, Oklahoma and Arkansas, the territory handled by most feature exchanges in Dallas, this office has Louisiana also; and have been directing their attention to the city of New Orleans, with the result that the Pearce interests will run Clara Kimball Young's future releases.

Sometime ago the Southern Cabiria Company started business in Dallas, handling "Cabiria" and a few independent features. The concern has kept "plugging" and now they have a large business on "Mutt and Jeff," "Katzenjammer Kids," "The Unwritten Law," from the California Motion Picture Corporation, and other worth while productions. Almost every town you drop in is plastered with one-sheets of "Mutt and Jeff" or the "Katzenjammers," and Beatriz Michelena's "The Unwritten Law" brought Ray Stinnett at the Jefferson theatre, Dallas, so much business in three days that he has arranged a return engagement.

Warren Shorts went from Atlanta to Dallas last spring to catch a film pirate. He caught the pirate, but he spent some time in doing it. Having been "around" Dallas for several days, he liked it—so well, that he opened an office at 1911½ Commerce street, in Film Row. In addition to his Castle picture, "The Whirl of Life," he is now handling the war release, "How Britain Prepared" for C. E. Tandy of Atlanta. It is a 12-part production, and if Short talks to you five minutes, you'll think like him—that it's some picture—and it is. October 8 began a week's engagement at the Dallas Opera House, with the paste-boards going fast.

J. Charles Groshut, formerly director of sales for the Ambrosia American Company and other producers, in New York is now special representative for the Artcraft Pictures Corporation, featuring Mary Pickford productions, and has been spending the last month in Dallas, getting that office under way. Mr. Groshut has had quite a success with Pickford contracts, and says that there is quite a demand for productions featuring the dainty little star.

While talking with Mr. Groshut, the talk drifted to the exhibitors in the Southwest, and their co-operation with each other and the exchanges. Mr. Groshut was very enthusiastic over the friendly attitude of the exhibitors toward him, and he said that exhibitors in the Southwest territory were of a much higher type than he expected—as good men as any in the country, he added—and who are realizing the benefits to be derived from co-operation between themselves. He called attention to the conditions found in El Paso, where there is practically no friction between the exhibitors and a very friendly spirit prevailing. He said he believed if other towns would pattern after the exhibitors there that there would never be heard "cut-throat" methods, and such slurring remarks by exchangemen or brother exhibitors against any picture theatre manager.

J. W. Sanders, Queen theatre, Crockett, Texas, is trying the film business for a while; but he is "trying" it with such strenuous efforts that there is little question of his "sticking." He is one of the road men covering the Texas territory out of the Mutual offices with the new serial, "The Lass of the Lumberlands," and at present is hiking around Houston vicinity.

BUFFALO, N. Y., SCREEN CLUB PLANS BALL EARLY NEXT YEAR

The Buffalo Screen Club is planning a ball to be held early next year. It is expected that, because of the large attendance last year, the event will be transferred to the Broadway Auditorium, which is twice as large as Elmwood Music hall, where the ball was held last season. "Fatty" Arbuckle, and his wife, Mignon Anderson, Earle Metcalfe, Helen Green, Corrinne Parquette and other stars were the guests of the club at the 1916 dance.

This year the members hope to have many more stars present. It is recalled that Mr. Arbuckle promised he would attend the next ball, if he was in China, if he was only informed of the date in time to get the first train for Buffalo. Elaborate preparations are being worked out by the various committees having the ball in charge.

KIRK IS DEAN OF THE MANAGERS IN OMAHA

Manager J. E. Kirk of the Pathe exchange is Omaha's dean of exchange managers now, since the resignation of Ph. Goldstone, manager of the World exchange. Mr. Kirk has been in Omaha over two years, and shows promise of staying a lot longer, if the wishes of his many friends, including hundreds of exhibitors in the Omaha territory, are respected.

One of the latest feats of the Pathe exchange was the photographing of President Wilson on his visit there, and the historical parade in Omaha. This was shown by Manager Thomas of the Strand and viewed by thousands of people.

Fred Hunt, formerly an exhibitor, is now city salesman in Omaha for the Pathe exchange—the only exclusive city salesman in the city.

RUTLEDGE GOES TO PARAMOUNT IN CHICAGO

Official announcement is made of the resignation of Frank Rutledge as manager of the Detroit office of the Artcraft Film Corporation. Mr. Rutledge has accepted the appointment of manager of the Chicago exchange of the Paramount Pictures Corporation, recently made by D. Leo Denison when in Detroit. Before associating himself with Artcraft Mr. Rutledge was manager of the Detroit office for The Kleine-Edison Company. He is a former vaudevillian, theatre owner and general showman.

UNGER IN CHARGE OF BOOKING FOR GENERAL

I. E. Unger has been appointed manager of the booking department of the General Film exchange in Detroit, going direct from the Twenty-third street office of the General in New York, where he was head booker.

BROWN FILM PEOPLE HANDLE "YELLOW MENACE"

The Brown Film Service Company, which lately took over the handling of "The Yellow Menace" serial for Western New Jersey, reports a large number of early releases of the serial, among the most prominent of which is Proctor's theatre of Newark.

STORY IS K-E-S-E MANAGER IN KANSAS CITY

Jack Story, formerly of the V-L-S-E exchange in Kansas City, has been made manager of the Kleine-Edison-Selig-Essanay exchange, in place of Arthur C. Melvin, who had been manager of the George Kleine exchange.

Exchanges in Des Moines Are Active—A. D. Flintom and C. R. Seelye Visit Offices

TWO noted members of the film industry recently visited Des Moines. A. D. Flintom, president of the Kansas City Feature Film Company, distributors of the Paramount productions, was at the office of the Des Moines Film and Supply Company, representatives of the Kansas City firm, for several days. The other visitor was C. R. Seelye, general publicity manager of the Pathe exchange of New York. Mr. Seelye was at the Pathe office. When he departed he left for St. Louis and took L. A. Sheridan, Des Moines manager of the Pathe, with him.

Following a short stay in St. Louis, Mr. Seelye and Mr. Sheridan went to Kansas City. After a couple of days there, the Des Moines executive returned to Des Moines and Mr. Seelye continued on his visit of Pathe exchanges in this territory. Mr. Sheridan, after returning from the trip with Mr. Seelye, reported that his publicity department would be in working order in thirty days.

The latest addition to the traveling force of the Laemmle Film Service, Universal distributors, is R. F. Crawford. Mr. Crawford is at present proprietor of the Isis theatre in East Des Moines. During his absence on the road Mrs. Crawford watches over the theatre. Mr. Crawford was formerly head booker for the General in Des Moines, later being transferred to the Minneapolis office of the same company. He returned from Minneapolis to take a position as assistant booker with the Universal here. He later purchased several theatres, but has but the Isis at present. Mr. Crawford reports an excellent tour.

The recently contemplated trip to New York City of A. H. Blank, president of the Mid-West Photo Play Corporation, failed to materialize, owing to the pressure of business in Des Moines. Mr. Blank announces that J. C. Collins will represent his company in Iowa, handling the Clara Kimball Young productions and other Selznick features. Mr. Collins formerly traveled this territory for himself and later as a representative of the Garden Feature Film Company.

C. H. Stombaugh, Des Moines manager of the General, comments on the demand for the "Stingaree" series. "Although this serial is not especially new, we are having a lot of calls for it and are doing some great business with it. This is, however, not surprising to me, as the picture is really a good one." O. W. Garland, head booker of the General, has made arrangements to be on the road for several days each week. He is planning to get in personal touch with the exhibitors, so that mutual problems may be solved satisfactorily.

William A. Swain, head of the bookkeeping department of the Laemmle Film Service, recently took a trip to Galesburg, Illinois, to attend a home anniversary. When Mr. Swain left Des Moines he gave orders for a year's subscription to Motion Picture News and carried the latest one away with him in his pocket. During his absence M. M. McMekin, assistant, took charge of the work.

L. Shope, manager of the Capital City Mounting Company, which does considerable poster mounting for Des Moines exchanges, says that unless the price of paper comes down and comes down quickly, he is going to have to do something desperate. "As it is now, our firm is operating on an even break. Although paper that formerly cost us four cents a pound has increased to ten cents, our price to our customers has not been changed. You can easily imagine in what a condition we are."

This is the only poster mounting firm this side of Minneapolis, so it is easy to understand just what the condition is.

Pathe Exchange in San Francisco Moves Into New Quarters

THE oft looked for and long heralded move of the Pathe Exchange, Inc., from 67 Turk street, San Francisco, has at last taken place, and while the new quarters at 985 Market street are not in a completed shape, it is easy to see that they are a great improvement over the ones just vacated. The offices are much larger than the former ones, the lighting facilities are vastly superior, and the films will be stored in vaults, insuring their safety.

The fact that the change in location was made within a month after the arrival of the new manager, H. E. Lotz, is taken as an indication that he intends to do his best to make the service the acme of perfection, and that he is confident of a great increase in business. The new location is across the street from that of the Greater Vitagraph, and is within a couple of blocks of the Progressive, the Artcraft, the Atlas, the Nat A. Magner and C. L. Williams film exchanges, and is also near Film Row.

William Citron, who has had charge of the local branch of the Fox Film Corporation since it entered this field, will start for New York shortly to confer with his principals, and to inspect some of the coming releases of this concern. Harry Leonhardt, traveling representative of the Fox interests, visited the local office a few days ago, and has since resumed his trip of inspection.

C. M. Simmons, manager of the local office of the Artcraft Pictures Corporation, is making a trip through the territory south of here, while Arthur S. Kane, the district manager, holds down the throne in the quarters recently taken over in the Pacific Building. A downtown run has been arranged for in this city, but no contracts for service has been awarded for theatres in the residence districts.

J. J. Unger, district manager on the Pacific Coast for the Metro Pictures Corporation, arrived back at headquarters from a visit to Salt Lake City in time to witness the opening presentation of "Romeo and Juliet" at the Savoy Theatre, just around the corner from the exchange. This concern is winning a reputation for furnishing opening attractions for big houses in the downtown district, having furnished the program for the new Rialto Theatre, opened a short time ago.

Dame Rumor has been exceedingly busy during the past week in picking owners for the local Triangle Exchange, soon to be acquired by some one, but Manager Ben Simpson only smiles and advises the guessers to wait a few days. Incidentally, Mr. Simpson is wondering whether the new owners will assume active charge, or whether he will be retained in the position he has filled so capably for almost a year.

Work has been commenced on a one-story and basement building at Golden Gate avenue and Leavenworth street, and several film exchanges are already figuring on acquiring a new home. The Mutual is known to be after a large block of space there, and this will doubtless be taken over in case the home office places its stamp of approval on the terms of the lease.

The Progressive Exchange in the Pacific Building is making good use of the two additional offices recently taken over for the stenographic department and could even use more space, so busy is it at the present time. The new advertising department is doing some great work, and is accomplishing some definite results in interesting country newspapers in motion picture publicity. J. H. Allen, the local assistant manager, made a trip to Superior California points a short time ago and found conditions there improving to a marked degree.

Nat A. Magner, who conducts an exchange in the Pacific Building, is interested in a plan to erect a film exchange building on Golden Gate avenue, and in case this plan materializes will occupy a portion of the structure.

Extensive alterations have been made in the offices of the Kleine-Edison-Selig-Essanay Service on Golden Gate avenue and Manager W. O. Edmonds is now in a position to care for the influx of exhibitors interested in the new productions, several of which have been reviewed of late.

GLASSER MADE "V" MANAGER IN BALTIMORE

N. Glasser has been appointed the Baltimore manager for the Greater Vitagraph Corporation. He has made his headquarters at the Hotel Caswell. Mr. Glasser is not a stranger to Baltimore and he is very popular with the exhibitors there. Prior to joining the Vitagraph forces Mr. Glasser was with the Stanley Company of Philadelphia.



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WITH A REMARKABLE CAST,

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1600 BROADWAY NEW YORK



Film News From Foreign Parts

Variety in American Films Pleases British Public

Special to Motion Picture News.

London, Oct. 6.

A GREAT enterprise by the Union Jack Photo Plays, Ltd., said to cost £40,000, is being planned for a British production framed on the lines of the American "The Birth of a Nation" film. Exceptional facilities have been afforded producers of film which, it is expected, will rank amongst the most important of British cinema efforts. Some of the scenes are represented as taking place in the House of Commons, and one leading feature will be a mimic debate on the floor of the House, a replica of the chamber having been built to meet the needs of the producers. The naval authorities have been helpful to the promoters of the enterprise, in which, it has been computed, something like 15,000 people will take part.

Another important panorama series of battle views has been taken under official auspices and shown to the trade this week. This really is supplementary to the Somme battle film, and in 2,500 feet one is shown some of the ruins of devastated Belgium; King George of England viewing the battlefield; His Majesty's arrival in France, his meeting with the Prince of Wales, and glimpses of the great military leaders of the conflict. Interest is added to this historically valuable film by occasional incidents amongst the troops of a sentimental interest.

Never has the cinema received such official recognition of its potency in Great Britain as now. In exemplification of this one has only to instance the several films illustrative of the numerous phases of the great national endeavor Great Britain is making in this European conflict, and than these, revealing actualities, free from embellishment and staging, nothing could be more stimulating to public opinion. The war has certainly given an excellent stimulus to the production of topical pictures. In describing scenes pulsating with real live interest, words are weak to record the numerous sensations one experiences. This gave birth to the illustrated journal, which through the very fact that it portrayed *deeds*, and not *words*, commanded the public attention. And now the moving picture—the crowning consummation. That people are moved by the written word, I do not pretend to doubt, but whether that influence, supported by a photographic illustration, is as potent as the moving picture is questionable. My only reason for dealing with this subject at all is because of the important standing and the colossal circulations enjoyed by the Picture Press in this country, and this has more than a remote bearing on the topical film industry. The average reader of the illustrated press through the medium of his halfpenny paper is merely introduced to the passing phases of his daily life; he is given a glimpse of everything—for a daily newspaper is a hotch-potch of cosmopolitanism—the salient features of a story which, as a rule, rarely enable him to view a happening in its proper perspective. The cinema, on the other hand, enables one to take a broader outlook and by virtue of its fidelity to life is the more valuable of the two. The newspaper whets the appetite of the man who wants "more," and the cinema should make it its business to supply him with what he wants and promptly too.

It is only at the first-class cinemas that the latest topical films are shown, and I have seen picture houses showing "the news of the week in pictures" two and three weeks old. Pathes and Gaumonts provide a specialty for this class of trade, and while the facilities may be equal for any exhibitor booking first releases the resources are not so. The consequence is that most exhibitors instead of showing *news* are showing *history*.

If topical films are to fulfill all that is possible for them to do, they must first and foremost be up-to-date to win the favor of patrons, otherwise the news of the week in pictures would be better obliterated from the program. The Picture Press is so successful because it is "right up to the minute" with its illustrations (war subjects excepted). There are occasions when the cinema is equally so, but generally taking the places of amusement as a whole. This is not often the case. Topical picture production was showing great promise before the war, and that it may rise fully to the opportunities presented after the conclusion of hostilities must be the wish of everybody interested in the prosperity of industry.

American Films

American films are maintaining their versatility, the multi-reel particularly commanding attention. Exhibitors, however, are thankful for a good selection of one-reelers of the kind which the Trans-Atlantic and other companies are renting on open market. Film versions of popular novels are strong features of the trade just now, and while the names of the individual authors may carry considerable weight with the picture-going public, one is inclined to think that occasional stories of folk-lore, legend and other unusual themes would provide a welcome change. Amongst the most appreciated American films on past few days have been: "The Eternal Question," "The Devil at His Elbow" (Metro); "A Soldier's Oath," "The Love Question" (Fox); "The Dupe" and "The Ten Thousand Dollar Husband" (Jesse L. Lasky); "Husks," "The Two-Edged Sword" and "Tarantala" (Vitagraph); "A Dash of Courage," "The Sorrows of Love" and "Stepping Stones" (Triangle); "The Floorwalker" and "The Fireman" (Mutual-Chaplin); "The Lotus Woman" (M. P. Sales Agency); "The Fate of Dolphin" (Flying A), and "Havoc" and "A Daughter of the City" (Essanay). The Trans-Atlantic Company's new serial, "Liberty," has a very promising field.

In view of the big patronage which children give to the picture theatres, it is disappointing that more essentially children's subjects are not produced. It is estimated that in the city of Liverpool alone 13,000 youngsters under the age of sixteen years visit the picture houses daily.

The Kodak Company, which a week or two ago announced a reduction in the price of film stock, promising to give three-tenths of a penny rebate on every foot of raw positive film base purchased, provided that ninety per cent of the total footage of film used during the previous month was of Kodak manufacture, have decided in view of the feeling of trade to withdraw this condition and in future will sell at one penny per foot all round.

British Films

"Comin' Thro' the Rye," the Hepworth film which had the noted distinction of a "command performance" before Queen Alexandra and other members of the Royal Family, has been shown for trade and has had a most gratifying reception. This subject is a five-reeler of the first quality, and is a superb piece of British workmanship. Alma Taylor and Stewart Rome both achieve histrionic triumph.

The Charles Urban Trading Company are building a new factory in London, which will provide for a handsome studio. Both printing and producing will be done under the same roof.

The Samuelson Film Manufacturing Company, Ltd., is to be congratulated upon their choice of the leading vaudeville artistes for the "movies." As previously announced, they had secured the services of Miss Vesta Tilley. Now they give notice of a new production entitled "Dr. Wake's Patient."

Homeland Studios are engaged on a 3,000 foot subject of six episodes to be known as "Truth and Justice," visualizing Mr. Horatio Bottomley.

The London Film Company is engaged on a version of Hall Caine's famous novel, "The Manxman," showing Mr. Herbert Ainley. One of the principal scenes takes place at Tynwald Hill (where every year in accordance with the ancient custom the Manx laws every year are promulgated in public), for the use of which permission



First Foreglimpses of the Next Clara Kimball Young Production, "The Foolish Virgin," founded on Thomas Dixon's Novel. A Selznick Picture

had been obtained from the Manx Government, and some 8,000 people witnessed the camera scenes enacted there.

The British Empire Films are working on the drama, "The Pleydell Mystery."

The Ideal Company announce a new film—"The Vicar of Wakefield"—a delightful tale of a benevolent clergyman who lost a fortune, and for a time his daughter through the trickery of less scrupulous men. The trials and sorrows of the vicar form many a delightful scene. A rare charm pervades the story, and its successive incidents—the fair, the motley prison scene, etc., are brought out in the film in the most telling fashion, and are the true essence of drama. The cast includes Sir John Hare, Miss Marie Illington, Miss Laura Cowie (who was in Sir Herbert Tree's Company at His Majesty's Theatre, and leading lady of Sir J. Forbes Robertson's Company on his farewell tour in America), and other distinguished artistes.

Leading British Films of the Week Are:

"Sealed Lips (Ideal film), based on "The Silence of Dean Maitland"; novel by Maxwell Gray. A virile story forcibly demonstrating the irresistibility of conscience.

"The Campbells Are Coming" (Samson film). A stirring drama of the Indian mutiny. Miss Grace Cunard's acting adds to the delightful charm of the story.

"Drama and Destiny" (Windsor Film Company). Five-reel drama of a locksmith's burglary, a crime and its startling sequel.

The first "allied trade show" of Broadwest Company and Eclair Film Company (Paris) has taken place, and prior to the exhibition of the films—"Honor in Pawn" (Broadwest) and "The Trial" (Eclair), the orchestra played "Rule Britannia" and "The Marseillaise." The British film is a four-reel drama of a girl compelled by professional thieves to steal from a nobleman's residence. The nobleman having an affection for the girl prevents her and saving her from cruel fate secures the conviction of the ringleaders.

FRED GRONBACK.

BIG "V" COMEDIES BOOKED FOR STRAND

Harold Edel, managing director of the Strand Theatre, New York, has just booked several of Big "V" comedies after seeing them projected in the exhibition room of the home office at 1600 Broadway.

"Don't Make South America Your Backyard"

"The Continent South of Us Can Be Developed Into a Market for the Best Pictures," Says Albert M. Beatty, Just Back from a Tour with "Birth of Nation"

"DON'T make South America your back yard," is the protest registered by Albert M. Beatty to American producers, "develop it, give it as good pictures as you tender to the better theatres of North America," he continues. Mr. Beatty has just returned to this continent from a tour of the Republic of Argentine with "The Birth of a Nation." Among other things he said that the Griffith spectacle went well in that country the other side of the equator, but this wasn't his main idea in speaking with a representative of MOTION PICTURE NEWS.

"I refer to Argentine," said he, "when I say that the people there want good, clean pictures, as good as the best of the houses get in the United States. With Brazil the case is different. The Brazilians like the racy production. But the people of Argentine are even more discriminating than those of the United States. They don't want the slightest bit of suggestiveness included in their entertainment.

"It is peculiar," continued Mr. Beatty, "that most of us up here have the mistaken idea that the population of the Argentine Republic is totally Latin, and low Latin at that. Such is not the case. There are British there in a plenty. And it is the better class of Britishers who have made the republic as advanced as it is today. And so they want their entertainment to be as advanced as they are, or else no entertainment.

"The field in Argentine is tremendous but tremendously neglected, possibly because it is so far away from the home base. Buenos Ayres, the capital of the State with its population of a million and a quarter and with its two hundred and fifteen theatres, has only two exchanges to meet the demand of the exhibitors. The few companies who have become established down there ship their poorest stuff to these exchanges. They are the recipients of worn out prints, or perfect prints in such a condition because the pictures on them were too bad for home consumption. Of accessories they have practically none.

Lots to Learn About the Business

"During my tour with the 'Birth of a Nation,' I encountered more ignorant operators and managers than ever before in my life. They wanted to learn the ins and outs of projection and theatre management, but there was no one there to teach them. When I set up two projecting machines in the theatres we played, they were aghast. There isn't a theatre there that has more than one machine, and that one is usually of antiquated model and make.

"If someone was farsighted enough to establish a general exchange in South America, where a full line of good pictures and all sorts of accessories were handled that fellow would be working a boon to South America and incidentally to himself. He would have to be an expert exchangeman and an expert accessory man rolled in one, and if such was the case he would find himself with more work on his hands than he could handle.

"On the whole Argentine is about six years behind time in the picture business and not because it wants to be. Previous to the war in Europe, numerous foreign films were distributed throughout the republic, but even these found little applause in Argentine. Brazil like them, but the people of Brazil and the people of Argentine are as far removed in tastes as those of First and Fifth avenue, New York.

"There are no news weaklies there, there is a dearth of exchanges and a horde of people eager for good shows. In each of the twelve States of the country there is a magnificent municipal theatre located in the capital. Those houses are dark half the year and more. And if those won't do, there is plenty of space and plenty of ready money for new houses. In fact they're ready for everything in the high-class line that the North American market can supply."

"SNOW WHITE" FROM EDUCATIONAL ON NOVEMBER 1ST

"Snow White," a four-part fairy tale, will be released by the Educational Films Corporation of America November 1, on a States right basis. As yet no territory has been sold, but the company announces that it has many inquiries regarding the release. Mr. Hammons, manager and vice-president, states that there has been an increasing demand for children's pictures, to be shown at special matinees, and he feels that "Snow White" will not only meet this demand, but will be appreciated by the grown-up folks as well.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Censorship Situation in British Columbia Is Again Assuming Unfavorable Aspect

THE censorship situation in British Columbia is again assuming an unfavorable aspect, and some of the Vancouver exchanges have experienced a great deal of trouble and financial loss through rejections which have been made during the past few weeks.

Following the rejection of the Selig nine-reeler, "The Spoilers," about a year ago, when Attorney-General W. J. Bowser passed the picture over the censor board's veto, the industry entered upon a new era as far as censorship was concerned, and although cuts were still made profusely and indiscriminately, the censoring department evidently perceived that to condemn a picture like "The Spoilers," because it was "immoral" showed a fantical narrowness that was the height of absurdity.

It was recently disclosed, however, that many features are being condemned, and that within the past ten or eleven weeks the following films have been rejected as unfit for exhibition: "Fear," a Thanhouser production in three reels, which was condemned as "immoral and gruesome;" "The Love Liar," Centaur feature in five reels—"immoral;" "A Law Unto Himself" (five-reel Centaur) for which the official reason was "nothing but gun-play, robbery, violence and gruesome scenes; no redeeming features." Also considered as too immoral were "Four Months," a three-reel American; "Ghosts," five-reel N. Y. M. P.; "The Miracle of Life," five-reel American; "The Reward," four-reel N. Y. M. P.; "The Profligate," three-reel American; "The Quality of Faith," five-reel Thanhouser; while "The Heart of Tara," a five-reel Horsley, was condemned as being a "story of Hindu intrigue, and against public policy."

This, it will be seen, gives an average of more than four reels per week from a single exchange, rejected at this rate for a period of ten weeks, and to make the situation still more unbearable, it is stated the rejected subjects are no more objectionable than many other features which are continually being passed by the same board of censors. Some of the subjects recently condemned are pictures which have been submitted and condemned before, but have now been re-submitted for further consideration. The fact that they were all rejected for the second time furnishes one of the best arguments for an appeal board, as under the present system an exchange is placed in the position of asking a court to pass on the correctness of its own decisions. It is hardly likely that they would reverse themselves in many instances.

With the reins of government about to be handed over to the Liberal party, as the result of the recent elections, an opportunity is offered to exhibitors and exchangemen to demand an appeal board, and the installation of a new board of censors. It might also not come amiss to demand ordinary business courtesy, without discrimination, from the public servants who are being supported solely by the moving picture industry.

WANT NO INTERFERENCE FROM POLICE

Fred S. Wolfe and J. D. Callicot, who have been showing a picture at a theatre on Market street, to which objections have been made, have petitioned the Superior Court for an injunction to prevent Chief of Police White of San Francisco, from interfering with its exhibition. The picture deals with the so-called white slave traffic, and they declare that it is not objectionable. Most of the protests that have been filed of late regarding the presentation of moving pictures have been on account of the lurid manner in which lobbies have been decorated, rather than against the pictures themselves.

Interstate Commerce Commission Is Petitioned by Express Companies

THE various express companies of the United States engaged in interstate commerce have petitioned the Interstate Commerce Commission for an order authorizing the maintenance of express rates dependent upon the value declared or agreed upon in writing by the shipper as the released value of the property, and it has been ordered that a hearing concerning the propriety of the issuance of such an order, to be limited and confined to the presentation and consideration of this petition, be held in this city Oct. 23.

This request from the express companies follows the passage of the amendment to the so-called Cummins Amendment to the Act to Regulate Commerce, which provides that the provisions of the original amendment respecting liability for full actual loss, damage or injury, shall not apply to merchandise received for transportation, concerning which the carrier shall be expressly authorized by order of the Interstate Commerce Commission to establish and maintain rates dependent upon the value declared or agreed upon in writing by the shipper as the released value of the property.

Before the enactment of the Cummins Amendment, the express companies made rates for the transportation of merchandise dependent upon the declared value, irrespective of actual value, the liability being $50, or 50 cents per pound. The passage of the original Cummins Amendment did away with such practice, but the matter now reverts to its original status by reason of the second amendment, except as to ordinary livestock. As the law now reads, the express companies can go back to their former practices and agreements with shippers as to value in case of loss, irrespective of actual value, and make rates dependent upon the same.

SOLVE THIS MYSTERY—HOW DOES THE MIND OF A CENSOR WORK?

The Pennsylvania State Board of Censors have gone themselves one better. They have condemned a one sheet on the current Ivan release, "Her Surrender," handled by the Liberty Film Company.

The poster bears an excellent likeness of Anna Nilsson, the heroine of the picture, in evening dress.

It is the opinion of all those who have seen the picture that it is the most unwarranted act recently perpetrated by the Pennsylvania State Board of Censors, as there is nothing whatever objectionable in the picture.

Some of the rules laid down by this board are considered the biggest jokes in the censorship line possible and it is the enforcement of these absurd rules that will soon awaken the motion picture men of that section to a realization of the damage done them by the board.

ARGUE "NATION" SUIT IN OHIO

Oral arguments were presented to the Ohio supreme court in the "Birth of a Nation" suit last week. The Griffith Company wishes the court to reverse the state censor's ruling, prohibiting its exhibition in Ohio.

Film Men of Minneapolis Endeavoring to Prevent Official Censorship from Obtaining a Foothold

IN the hope of obtaining a better working understanding between the film exchanges and the Minneapolis city administration, Mayor Wallace G. Nye has temporariy rescinded his order requiring the film men to register in his office all films for release in Minneapolis. The order requires this registration to be made at least one week before the film is shown so the motion picture censor committee may have time to review any questioned film.

Minneapolis exchange men were notified by the film manufacturers that the latter would back them in any move to prevent official censorship from gaining a foothold in Minneapolis, and said also that the registration plan was a step toward official censorship. They, however, said that a heart to heart talk over the differences would be better thaon open warfare, and when this word was sent to the Mayor he gave the film men time to prepare a plan which they believe will be satisfactory to everyone.

The unofficial volunteer censorship committee is at sea just at present. They have an arrangement with the Mayor whereby they view films unsanctioned by the National Board and report to him. He has in most cases followed their advice even when they have stepped in and ordered cuts in films passed by the National Board of Review.

A new Mayor, however, will come into office January 1 and neither of the candidates have indicated whether they will work with the censorship committee. The committee is working to strengthen its position so that it can make its position secure.

Film men believe that if the thirty members of the censorship committee do not have the facilities for the private viewing of the films they now have and are compelled to go to the shows on the first nights along with everyone else, that much of the joy will be taken out of censoring and taht the committee will die a natural death.

Under the present arrangement the films are shown privately in the City Hall on request. Those who see a film that is later rejected are looked upon with certain awe by the curious just as though they had been on a great slumming tour and had seen the things the eyes of the world generally cannot see.

IF THERE IS ANYTHING LEFT THE BOSS GETS IT

Every amusement house in Butte, Mont., having met the new wage scale adopted two weeks ago, theatrical employes in that city receive probably the best pay for their work. The new scale is said to provide for forty-two dollars per seven days week for moving picture machine operators, stage manager thirty-five dollars, grips twenty-seven dollars and fifty cents, props thirty-one dollars and fifty cents, orchestra leaders forty-five dollars to fifty-two dollars and fifty cents, and musicians forty dollars. The results obtained appear to bear out Henry Ford's assertion that better paid men are more efficient and economical. Butte can boast of well nigh perfect projection in every house; ghosts and brown edges are practically unknown, and there is a noticeable lack of petty annoyances that generally accompany projection put on by less competent men. All but two smaller houses have orchestras made up of real artists in their line, and the musical accompanient to the pictures is an attraction of itself.

"PURITY" IS PURE, SAYS THE LAW

When is purity not purity? This question was left to a jury in the court of Justice T. Ernest Maholm, of Indianapolis, to decide recently. Manager Leonard of the Rialto theatre, Indianapolis, was arrested by a constable from the justice court, charging that "Purity," featuring Audrey Munson, was a vulgar and indecent production. In order to facilitate a verdict the jury, which was composed of business men, resolved to see the performance.

After seeing the picture a special session of court was held on the stage of the theatre and fifteen minutes later the management of the theatre was vindicated. When the picture was pronounced decent the doors of the theatre were reopened and business was resumed with a rush. The picture was booked for one week at the Rialto theatre, but was held over for a second week.

COURT STOPS THEATRE PLACARDING BY OPERATORS

William C. Francke and other officers and members of the Moving Picture Operators' Protective Union of Boston, I. A. T. S. E., 182, were restrained last week by Judge Jenney in the Superior Court from displaying banners, signs or cards declaring that the Apollo theatre or its owners, Raymond T. Gammon and Theresa Harkins, are unfair to the A. F. of L. or refuse to employ members of that organization.

They are also restrained from interfering with the employment of Harry Martin or Leo Wellbrook by the owners by representing that the latter will suffer by employing them.

Martin and Wellbrook, operators, are members of the Knights of Labor. The defendants are members of the American Federation of Labor.

PARALYSIS BAN LIFTED IN PHILADELPHIA

Every Philadelphia manager had new business to report since the ban against children had been lifted from the theatres a few days ago by the Health Board authorities.

As predicted in these columns recently, a rush for the nearest picture house was made by the neighborhood as soon as the kiddies were allowed in most of the houses getting more than they could handle.

"Yes, indeed, things are picking up," said one; "this looks like old times again, when the picture houses really made money. And we look for even better results next month when the parents get over their fright."

NEW INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

KNICKERBOCKER THEATRE COMPANY OF WASHINGTON, D. C.; operating places of amusement; capitalized at $150,000 in Wilmington; incorporators are: Harry M. Crandall, Washington, D. C.; Barry Bulkley, Washington, D. C.; Fred S. Swindell, Washington, D. C., and George T. Smallwood, Washington, D. C.

In Illinois:

LANE COURT THEATRE COMPANY; operate a place of amusement; capitalized at $24,000 in Chicago; incorporators are: Nathan Ascher, 220 S. State St., Chicago, Ill.; Max Ascher, Lewis F. Jacobson.

NATIONAL PRODUCING COMPANY; conduct amusement enterprises; capitalized at $1,000 in Chicago; incorporators are Howard Hayes, Raymond S. Pruitt, Frank B. Murray.

In New Jersey:

RAY AMUSEMENT COMPANY, INC.; amusement enterprises; capitalized at $10,000 in Passaic, N. J.; incorporators are: Louis Eskwith, 952 Aldus street, N. Y. C.; Rudolph Finkelstein, 939 Dawson street, N. Y. C.; Benjamin Goldberg, 212 Bergenline avenue, Union Hill, N. J.

In New York:

YORKVILLE GERMAN THEATRE, INC.; theatrical motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Louis J. Cohen, 198 Broadway, N. Y.; Gizella Rachman, 157 E. 96th street, N. Y., and Allan A. Deutsch, 23 Stuyvesant avenue, Brooklyn.

COHAN & HARRIS THEATRE CORPORATION; theatrical and motion pictures; capitalized at $10,000 in Manhattan; incorporators are: Daniel G. Donovan, 106 W. 94th street, N. Y.; John C. Voight, 42 Reservoir avenue, Jersey City, N. J., and Elizabeth A. Reilly, 500 W. 112th street, N. Y.

TIP TOP THEATRE CO., INC.; theatrical and motion pictures; capitalized at $3,000 in Brooklyn; incorporators are: Henry Vaeth, 224 Knickerbocker avenue, Brooklyn; Barbara Vaeth, 224 Knickerbocker avenue, Brooklyn, and Karl Scheiner, 1829 Gates avenue, Brooklyn.

MAJOR MFG. CO., INC.; motion pictures; capitalized at $5,000 in Manhattan; incorporators are: John F. Sullivan, 19 W. 103rd street, N. Y.; Della C. Sullivan, 19 W. 103rd street, N. Y., and E. Prudhon, 687 Walker avenue, Brooklyn Manor, L. I.

A. H. JACOBS PHOTOPLAYS, INC.; theatrical motion pictures, etc.; capitalized at $25,000 in N. Y. C.; incorporators are: Fdk. G. Braun, 111 Broadway, N. Y.; Lawrence H. Axman, 111 Broadway, N. Y., and Arthur H. Jacobs, 162 W. 54th street, N. Y.

MAXIM P. LOWE, INC.; gen. theatrical; capitalized at $1,000 in Manhattan; incorporators are: Milton Shaw, 159 W. 121st street, N. Y. C.; Danl. Lowe, 159 W. 121st street, N. Y. C., and David A. Sterling, 1482 Broadway, N. Y. C.

CORTELYOU PICTURE & SHOW CO., INC.; theatrical and motion pictures; capitalized at $5,000 in Manhattan; incorporators are: Sophie Goldenberg, 1605 Foster avenue, Brooklyn; Joseph Goldenberg, 1605 Foster avenue, Brooklyn, and Michael Athias, 66 Ft. Washington avenue, N. Y.

NORMA TALMADGE FILM CORPORATION; motion pictures; capitalized at $500,000 in Manhattan; incorporators are: Samuel H. Newbold, 1493 Broadway, N. Y.; Henry J. Hoebel, 1493 Broadway, N. Y., and Leopold Friedman, 1493 Broadway, N. Y.

ORCHESTRA SALES AND SUPPLY COMPANY, INC.; theatrical, motion pictures, etc.; capitalized at $5,000 in Manhattan; incorporators are: Carl F. Rettick, Wallacks Hotel, N. Y.; Walter E. Fox, Knickerbocker Hotel, N. Y., and Jack Belford, 1457 Broadway, N. Y.

LUELLA MOREY PRODUCING CO., INC.; theatrical, motion pictures, etc.; capitalized at $500 in Manhattan; incorporators are: Morris Zwerling, 1829 Seventh avenue, N. Y.; Wm. Levine, 490 Warwick street, Brooklyn, N. Y., and David H. Sloane, 35 Nassau street, New York.

STARLIGHT PRODUCTIONS CORPORATION; films, motion picture business, etc.; capitalized at $10,000 in Manhattan; incorporators are: Tony Lucchese, 907 Southern Boulevard, Bronx, N. Y.; George K. Rolands, 1001 Faile street, Bronx, N. Y., and Modesto Alverez, Hotel America, N. Y. City.

ARGUS FILMS, INCORPORATED; motion pictures, photographs, printing, etc.; capitalized at $1,000 in Manhattan; incorporators are: Paul J. Dubois, 1405 Amsterdam avenue, N. Y.; Paul H. Hahn, Kew Gardens, L. I., N. Y., and Edwin H. Collins, 3750 Broadway, N. Y.

CREATIVE FILM CORPORATION; theatrical and motion pictures; capitalized at $6,000 in Manhattan; incorporators are: Leon Wagner, 1665 Nelson avenue, N. Y.; Donald Campbell, 145 W. 45th street, N. Y., and Jacob Weinberg, 141 Second avenue, N. Y.

JUST TO MAKE TALK

By LONGACRE

"I WISH," said June Caprice, after watching her latest picture run off at the Academy of Music, "that I could take you all in my arms," thereby establishing an original remark in the way of curtain speeches.

Eggs and potatoes are again coming into vogue for admission fee to picture theatres. —News Item.

Dan, the manager was starving
The b. o. receipts were bad;
His film exchange was hollering
For cash it should have had.

But Dan was of great intellect
And he hit upon a way
With which to soothe his stomach
And keep pictures in his 6A.

He advertised to farmers
Throughout the country side;
And he advertised to gardeners
Round about the country wide.

Quoth he in letters bold,
"Bring me a chick, a grouse,
A cabbage or an onion,
For admission to my house.

A rose, a bean, a violet,
Each represents two nickles;
A box is for the giving
Of a quart of sour pickles."

Next day the film ex-manager
Received from out the fields,
A load of farmers' produce
In payment for his reels.

Said he in accents wild,
At the shipment from old Dan,
"The open market has its merits,
But I'm a fillum man."

There is no end of inconveniences that these picture stars are put to. Think of Harold Lockwood and May Allison being forced to learn how to fish, just because Harold Macgrath, the author of their next picture chose to put a few fishing scenes in it. The next thing you know some star will be forced to learn how to paddle a canoe or swing a tennis racquet.

The date of the Reel Fellows Club Ball —November 10—is rapidly approaching, so says an announcement, which begins with the fact that it will be held in Chicago's Hotel Morrison. But this line at the bottom sort of procures our angora as you might or might not say, "several speakers will be on hand (More Entertainment)." Is it possible that those speakers will entertain? If they do we will even go so far as to mention their names on this page.

Yes, he is in captivity now—confined in a padded cell. Eugene Gaudio who filmed "Ten Thousand Leagues Under the Sea," met an old acquaintance recently. "Wot 'af you been doing zees year?" questioned the friend. "I've been filming 'Twenty Thousand Leagues Under the Sea,'" answered Gaudio. And the next line was "Twent' t'ousand legs? Sapristi! And where did you geta de ten t'ousand girls?"

We beg to correct an error that occurred when credit was given the wrong person for the authorship of "Main 4400," on page 2559 of the October 21 issue. Willard Bradley is the author of the picture.

It seems after all as though scenario writers have just as hard a time of it as reviewers. William Wing, who for some reason is to be seen about "hocking th' Kaiser," (P. 162, M. P. Studio Directory), is so beset by interviewers that he runs off the following dialogue on the talking machine whenever they come around:

"Br-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r-r"

"Mr. Wing, how did you happen to turn to playwriting?"

"I didn't turn, my foot slipped."

"What are some of your best plays?"

"They haven't been produced yet."

"What kind of pictures, in your opinion, does the public demand?"

"Two dollar features for five cents."

"Do you believe motion pictures have come to stay?"

"Not if 'legitimate' interviews can kill them."

"Do you believe in censorship?"

"Are you inquiring regarding bare-leg acts on the stage, smutty monthly magazines, newspaper crime whoopers or the pictures?"

"I refer to motion pictures."

"Undoubtedly they should be suppressed in favor of the other income sources I have mentioned."

"Would you advise other writers to get into the photoplay game?"

"Not if there is insanity in the family."

"Do you love your art?"

"I certainly do if the chef is a good one."

"Are you satisfied with your advancement?"

"Well, I landed the office of janitor in the Scream Club."

"What is your favorite recreation?"

"Looking behind for speed cops."

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., October 28, 1916

EDITORIAL

Herewith we begin a crusade against the actor who throws his cigarette butt on the carpet. This genus homi is growing smaller picture by picture, but a few of it are still roaming about at large. This paper believes they should be hanged by the neck until dead, dead, dead, or else forced to look at themselves on the screen. Just to satisfy our own curiosity we would like to glimpse the carpet on the floor of this actor's hall room. It must be so perforated that he gets his feet full of splinters at night or in the morning, whenever he goes to bed. But it is the actor's business to act. When he is playing the part of a gentleman of intellect, education and what not, he should remember that there are such things as ash trays and that they are made to use and not to look pretty. The only place where it is etiquette to deposit butts on the floor is in a newspaper office. In such a place ash trays are not ash trays but paper weights.

LOCAL NEWS

—Considerable wetness fell around here last wk.

—On being interviewed Walt Kane Hill said there wasn't much difference between a p. a. and a bar fly. Kane ought to know.

—Al M. Beatty who took el espectaculo de D. W. Griffith, "El Nacimiento De Una Nacion" through Argentine was a pleasant caller last wk., he telling much about the m. p. bus. there. Come again, Albert, say we.

—Mrs. and T. O. Eltonhead entertained ye ed. at dinner one night last wk. Many thanks Mrs. and T. O. say we.

—Quite a few from here went to cover Ann Kellermann in Bill Fox's picture last wk. Most of them gave it up as being a job of too much detail.

—Ed Weitzel is back after vacationing in Detroit, Mich. Ed. says its more like vacationing to get back to N. Y., he being responsible for stating the fact that Det't, Mich., is a faster burg than ours.

—O. Cooper and wife are back after vacationing about Conn. O. put out the m. p. studio directory, which went, is still going and will in future go, big. (Adv.)

—The w. k. Smith sisters, Aggie and Sal, who go about as 1 missed many of the best press showings last wk.

—Geo. Fawcett, who of late made a wheeze about his name and a water or bear pipe, that is to say the faucet usually coming on the end of such things, was sitting on the railing in front of Keene's on Wed., last wk.

—Jim Stiles of Freeport has been sick which is too bad.

—Ye ed. took a short trip to Phila. and Wash. over Sunday last.

—Many more pictures than usual were shown last wk., there being two of Bill Shakespeare's "Romeo and Juliet's" among them.

—After seeing Ann Pennington in "The End of the Rainbow" many were sorry they missed Ann in the Frolic and Follies.

—Elevator service in the Godfrey Bldg., continues as good as ever.

—Ye ed. and others saw "The Offspring of the Gods" last wk.

—Chas. Christie, w. k. as the brother of Al. may be in N. Y. when this paper is issued.

—E. Draw has resigned his job of reviewing for the m. p. news. E. has other work to do.

—News are rather scarce this wk.

"To what do you attribute your success?"

"To the advice I receive from actors."

"What is your honest opinion of motion pictures as a whole?"

"I refuse to answer on advice of my attorney."

We always sympathized with advertising men, because theirs is a hard lot. However, we never really believed that the work affected the brain. Poor old Red Jessen, who sent in a lot of ad copy for the Studio Directory has been hit quite hard. Along with other items, he sends this in:

"Hugh Fay, Keystone comedian, claims to have the only dog in the world entitled to a Carnegie medal. The fox terrior recently attended the circus, and children were there feeding the elephants peanuts. One child had a pet field mouse and it escaped from her pocket and leaped toward the elephant which immediately became angry and snapping the chain which bound it to a stake, started for the children. It was at this instance that the dog became a hero, for he immediately ruined the field mouse. Fay vouches for the truth of this story, and agrees to prove it to any one who will bring him an elephant."

Al Ray, late of Vim and Ray, is the latest addition to the Keystone staff of scenario writers.

It was late one night at the Morosco studio. It was dark, of course, because it was in the night. Vivian Martin softly entered her dressing room for a forgotten powder puff. She switched on the light, and oh horrors, there was a man lying on her little couch! (Cut). Vivian ran and ran for Dan, the poor but honest night watchman. Dan seized his trusty six-shooter and crept over all the ground that Vivian had run until at last he came to the fatal spot, knee sore and quivering for the fray. Dan, his college training standing him in good stead, made a leap for the man on the couch and closed his fingers over the ruffian's throat in a vice-like grip and the fight was on. Here, however, Pete Schmid spoils a wonderful story by disclosing the fact that the man was not a man but a dummy. Evidently trying to boom the realism of the Morosco properties, hey Pete?

The firm of Meaney and Barry, owners of a motion picture clearing house in Hollywood has been dissolved, Meaney having bought out his partner. Meaney has an organization of twelve people with Bess Meredyth head of the scenario department and Ralph Spence in charge of publicity.

FOX STARS PLAYED WITH CELEBRATED STAGE STAR

Harry Hilliard, heroic hero, and Stewart Holmes, villainous villain, who are now with William Fox, both played with Henry Dixey in gone by stage days.

Holmes had a part in Mary Jane's Pa," and Hilliard acted in "The Devil" with Dixey. This should not be taken to mean, the devil with Dixey, as the two Fox stars think highly of their early teacher.



Three of the Principals in Gaumont's "Vampires" Series. Left to Right: Edmond Mathe, Juliet Musidora, Marcel Levesque

Ike Schlank Will Produce Billy West Comedies for Exhibitors

Three-Reeler Made by Norbig Is Also Coming; Several Two-Reelers as Well, and Further Important Announcements May Be Expected

THE newly elected president of the Unicorn Film Service Corporation, Ike Schlank announced to a representative of this publication last week, that he has had the good fortune to discover a good comedian who is entirely different in rank and file from the screen fun-makers. The personage in question is Billy West. According to Mr. Schlank, Billy West is destined to make a distinct impression upon exhibitors and patrons of the Unicorn program.

"The Billy West pictures," said Mr. Schlank, "are each in two reels, and what metropolitan critics have pronounced to be a screaming comedy. There will be released every other Monday, beginning November 9, when the first Billy West picture entitled "His Married Life," will be offered to exhibitors through Unicorn's twenty-eight exchanges."

Among Unicorn's announcements is a three-reel drama, "The Path of Darkness," which was produced by the Norbig Film Co., and which deals with a topic of present day interest.

Yet another of the novelties on the Unicorn program is the new two-reel society drama "When Hands Are Idle," in which Barbara Castleton, one of the best known of the younger stage emotional actresses, is introduced to the picture-loving public. "When Hands Are Idle" shows the dangers into which a neglected married woman may be drawn, owing to the engrossment of her husband's business.

"The Vengeance of Dan McGrew" is another production up to the Unicorn standard. An interesting feature for the present week is entitled "The Honor of the Tribe." This is a two-reel feature which describes the love story of a rough western trapper who was redeemed from the consequences of a careless life by a beautiful Indian maiden.

Just by way of variety, Unicorn also offers another comedy, "Disposing of a Lover." Other features which the concern says are worthy of the exhibitors attention are "An Indian Maid's Vengeance" in two reels, "The Lost Ring" and "U. S. Fighting Craft."

Mr. Schlank states that within the next few days he will have further announcements of interest to make directly to the exhibitors.

"LASH OF DESTINY" FROM ART DRAMAS, INC., IN NOVEMBER

The first production of the Van Dyck Film Production Company to be released through the newly formed Art Dramas, Inc., will be "The Lash of Destiny," which will be completed and ready for release about the latter part of November. Gertrude McCoy has been signed for the leading role, while Jean Southern, who made a favorable impression in support of Theda Bara and in "The Mysteries of Myra," will have one of the important supporting parts. Mabel Julienne Scott, who co-starred in "The Barrier," under the direction of Edgar Lewis has been engaged for another one of the important supporting parts. The picture is now in the course of production under the direction of George Terwilliger.

IN AND OUT OF TOWN

A. P. Tugwell, vice president of the M. P. E. L. of America and member of the executive committee was in town from Los Angeles last week. Other executive committeemen in town were Alfred Hamburger, Chicago, and E. H. Horstman, Boston.

C. R. Coulter, prominent "states rights" buyer of Seattle, Washington, has been in town and left Tuesday for the west.

Marcus Loew left for Chicago last week. He will stop at Hotel Sherman, and make his headquarters at the offices of Jones, Linick and Schaefer, 110 S. State Street.

Sidney B. Lust, president of Famous Players Feature Co., 903 E. Street, Washington, D. C., was in town last week.

Jay Elmont, technical and art director, has gone to Los Angeles to join the Triangle forces.

D. Leo Dennison, personal representative for James Steele's Paramount exchanges in the middle west, is making an extended visit to this city.

Frank L. Greenwald, of the Exclusive Photoplay Company, Cleveland, Ohio, was a visitor in town last week.

M. Gottlieb of Minneapolis was in town last week.

PECK, SCENARIO MAN, IS ON HIS WAY EAST

Charles Mortimer Peck, especially engaged by the Essanay Company six months ago to write a number of original features for Henry B. Walthall, has finished his task and will soon leave Chicago for other fields of endeavor—probably New York; or he may return to the Pacific Coast where he scored a large number of pronounced successes.

Mr. Peck, who was a newspaper man of note, began his motion picture career with William Fox, in New York, four years ago. He was next associated with the Balboa Company, Long Beach, Calif., where he remained nearly a year. For a few months he successfully free lanced among the companies operating in and near Los Angeles. He then joined the staff of the American Company of Santa Barbara where he attracted the attention of Essanay.

Mr. Peck is a prolific writer of strong dramatic features and one of the foremost experts in the country in the matter of continuity. Directors who have produced his plays say his manuscripts are so nearly perfect that they can be put on without change of scene or substitute. During the coming months Mr. Walthall will interpret the leading roles in a number of original features written by Mr. Peck.



Charles Mortimer Peck

Mr. Peck has had seventy-two dramas on the screen and is the author of a series of twelve three-reel plays which he expects to market when he reaches New York. It will be two or three weeks before Mr. Peck will be at liberty, after which he will take a short rest and then jump into his writing harness again.

THE ETCHER AND HIS ART SHOWN IN PICTOGRAPHS

Walter Raymond Duff, one of the most skillful etchers in the world consented recently to pose for motion pictures and give the public a more intimate knowledge of the more mechanical details required to produce a finished etching. These pictures were taken by Paramount and will be released in a forthcoming edition of the magazine-on-the-screen the Paramount Pictographs.

Mollie King, Star of "Kick In," Began Stage Career Early

One of the Latest Screen Players to Join Astra for Pathe Releases Appeared in Important Child Part with Maxine Elliott in "Her Own Way"

ONE of the latest screen stars engaged for the Pathe Gold Rooster productions is Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.



Mollie King

"Kick In" is a famous Woods' success, which will be released in a short time, and in which Miss King was co-starred with William Courtney.

Mollie King was born in New York City on April 18, 1898. She attended the New York Public schools, graduating from Wadleigh High School. Her first stage appearance was at the age of eight months, and she has been on the stage ever since. She played in several Broadway successes, and was a feature at the Winter Garden after a two-year tour of the Orpheum Vaudeville Circus, where she and her sister Nellie did a sister act. She has been starred in several of the productions of the World Film Corporation, and is well known to the motion picture audience throughout the country.

She is of fair complexion with reddish blond hair and hazel eyes. Miss King can sing and dance charmingly as millions of vaudeville fans throughout the country can attest.

Mollie King's first actual stage engagement after she had passed the infant age, was an important child part she played with Maxime Elliott in "Her Own Way." She was then seven years old, and made a hit both in New York and in London. As a child actress she also played in "The Royal Family" and "The Little Princess" as well as with the leading Denman Thompson in his vaudeville sketch "Joshua Whitcomb."

After leaving school, Miss King acted as an understudy for Elizabeth Brice, in the musical comedy "The Winsome Widow," playing the star's part on many occasions. She was then fifteen years old. Afterwards she played a season in vaudeville with her sister Nellie, then filled an engagement with the Passing Show at the Winter Garden, and then supported Sam Bernard in "The Belle of Bond Street."

Miss King comes from a theatrical family. Her brother Charlie King is known through the world as a member of the famous team of Brice and King, and her sister Nellie is a vaudeville artist.

Little Zoe Rae Featured in "Gloriana," a Bluebird

"A Stranger from Somewhere" Is Scheduled for November 13, "The Measure of a Man" Is Set for the 20th, and "The Bugler of Algiers" Comes on the 27th

BLUEBIRD exhibitors will be concerned in the statement that the releases on that program for November are considered by the manufacturer to comprise the best attractions they have released in any month since the series started.

Little Zoe Rae will be featured among a company of children and grown-ups in "Gloriana," to be released the day before election.

"A Stranger from Somewhere," scheduled for November 13, will advance a novelty in photoplay construction. Franklyn Farnum and Agnes Vernon will be the featured ones, in a company otherwise including Arthur Hoyt, Helen Wright, Barney Furey and Claire MacDowell. Willis Woods provided the scenario, and William Worthington directed. The play starts as a drama, and when everything is ready for serious business the complications run into comedy finishing with a surprise.

"The Measure of a Man" will be the release for November 20, with J. Warren Kerrigan and Louise Lovely playing the leading roles. These players were individual stars in earlier Bluebirds, but recently joined forces in "The Social Buccaneer." Jack Conway, who has been Mr. Kerrigan's director for a long time, produced the feature from a story by Norman Duncan. The scenes are located in the Sierra Nevadas, and a new type of rugged drama is pictured.

On November 27 "The Bugler of Algiers" will be released, and in this feature Bluebird believes it will have the most widely discussed feature since "Shoes." While totally different in theme than the last-named feature, "The Bugler of Algiers" is such a remarkable photoplay that it will surely cause comment, in the opinion of its manufacturers. Robert H. Davis, editor of Munsey's Magazine, in collaboration with Perley Poore Sheehan, wrote the story, "We Are French," upon which the picture is based. Rupert Julian directed the production, and will be featured, along with Ella Hall and Kingsley Benedict.

KATHLYN WILLIAMS SPECIALS ARE IN DEMAND

The Selig Polyscope Company reports popularity of Kathlyn Williams Specials released as Selig Red Seal Plays through Kleine - Edison - Selig - Essanay exchanges. These productions, five or more reels in length, include "The Rosary," "The Carpet from Bagdad," "Thou Shalt Not Covet," "Sweet Alyssum" and "Into the Primitive." "The Rosary" presents Miss Williams supported by an all-star cast, including Wheeler Oakman, Frank Clark and Charles Clary. "The Carpet from Bagdad" is a story by Harold MacGrath featuring Miss Williams. "Thou Shalt Not Covet," founded on the Biblical commandment, "Thou shalt not covet thy neighbor's wife," was written by James Oliver Curwood. "Sweet Alyssum" and "Into the Primitive" recently enjoyed extended runs in a Seattle, Wash., theatre.

Lasky Lets Contract for Administration Building

Many Other Improvements Are Contemplated by the Company for Its Hollywood Plant—Studio Enlargement Will Mean 200,000 More Square Feet

Special to Motion Picture News.

Los Angeles, Oct. 21.

CONTRACT for the erection of a new administration building for the Jesse L. Lasky Hollywood Studio was let last week, and in connection with the announcement came the news that many other improvements are to be made at this film plant.

Perhaps the most important change will be the enlargement of the studio, the company having secured a lease on the entire city block immediately east of the present plant, which adds more than 200,000 square feet to the ground floor space of the property, giving the studio two entire city blocks, each 350 feet wide by 650 feet in length. Negotiations are now pending with the city council of Hollywood to close the street which divides the two blocks, which will materially add to the value of the property for studio purposes.

Plans for the enlargement of the Lasky studio laboratories are now being made. This department has been completed by six months, and is now found to be inadequate to meet the needs of the company, even with two shifts of help working at the laboratories sixteen hours each day. When the laboratory was completed, less than six months ago, it was the belief of officials that it would have sufficient capacity to accommodate the making of all prints for the Paramount program, but additional orders of prints from Lasky subjects, which increase the number to more than fifty, has made it necessary to enlarge the plant. The building will be made almost twice as wide, and the additional space used for projecting and drying rooms.

All dressing rooms at the studio are to be torn down in order to make room ror the enlargement of the open air stage located at the extreme north of the present plant, and also for the erection of two additional stages, each to be 60 by 250 feet in size. One of these will be enclosed with glass, while the other will be used only for open air sets.

A new dressing room building is to be built along the south side of the plant, which will consist of three floors, and contain in all about ninety dressing rooms. A feature will be a green room in connection. This building will be connected by telephone with all stages, making it possible for the players to remain in their rooms until the directors are ready for work on the stage. The telephones will be installed to serve as a call system.

When proposed improvements are made it will give the Lasky Company one entire city block to be used for the erection of exterior sets, a new property and wardrobe department, and materially increase the output of the plant.

Director General Cecil B. deMille of the Lasky Company plans to leave for New York shortly to personally supervise the presentation of the Geraldine Farrar subject of ten or twelve reels based on the life of "Joan of Arc." On this trip Mr. deMille will be accompanied by the author, Jeanie McPherson, and her mother; Alvin Wyckoff, director of photography; Howard Ewing, in charge of lighting effects at the studio, and probably others of the company. It is stated at the studio that all of these people worked with Mr. deMille many hours each day during the making of this big picture, and the trip East will serve as a brief vacation for all.

J. C. Jessen.

Efficiency Reduces Time at "U" 50 Per Cent

Filming So Planned That Producing Company Works Alternately at Studio and on Exterior Locations—Features Made in Eighteen Days

Special to Motion Picture News.

Los Angeles, Oct. 21.

THE efficiency plan inaugurated at Universal City in the past nine months under the supervision of General Manager H. O. Davis, has made possible a reduction of approximately fifty per cent. of the time needed for the making of pictures. At the present time eighteen days is required for the making of a five-reel photoplay, while previous to the inauguration of the efficiency system, it required from four to six weeks.

When Mr. Davis assumed charge at the film city, he immediately made plans for the reduction of time wasted by producing companies for waiting for sets, costumes and stories. Now when the photoplay is turned over to the director for production, complete scene plots have been prepared by the production department in charge of O. L. Sellers. The filming is so planned that the producing company will work alternately at the studio and on exterior locations.

This gives the technical department time to prepare one set while the players are absent from the studio. A big night shift of stage help is employed, and all sets required for the following day are ready when the players and director arrive at the studio. This arrangement has other advantages. It relieves the director of looking after the preparation of sets, as this is taken care of by the art department, in charge of Frank Ormston.

The efficiency system has been inaugurated step by step, with every new feature thoroughly tried out before being adopted permanently. No effort has been made to cheapen the quality of pictures made, but on the other hand, it is the aim of the management to cut out waste, and add what has been lost in the past to the productions now being made.

Captain Lesley T. Peacock, who did his first scenario writing in Los Angeles for the Universal, is again with the company, but now engaged as director. He is now at work on his first subject, a one-reel comedy.

J. C. Jessen.

Al Ray and Robin E. Williamson Join Vogue Company

Several Changes Made in Casting at Studio in Last Two Weeks—Ben Turpin Will Appear with Paddy McQuire—Rube Miller to Head His Company Alone

TWO additions have been made to the directing and scenario staff of the Vogue Comedy Company at Los Angeles. Al Ray, magazine writer, actor and director has become scenario editor for this company, whose output is released through the Mutual. Robin E. Williamson, formerly director with the Vim Company at Jacksonville, Fla., has just agreed to give his services exclusively to Vogue.

During the last two weeks there have been several changes in the casting at the Vogue studios. Ben Turpin, who has been playing for the past few months in comedies with Rube Miller, will appear with "Bungling Bill," as Paddy McQuire is known. Robin Williamson will direct this company.

Rube Miller will head his company alone. He will direct as formerly, with the assistance of Henry Kernan.

In the studios supporting cast, members of which are chosen to play with either Paddy McQuire and Ben Turpin or with Rube Miller, as occasion demands, are Lillian Hamilton, Gypsy Abbott, Linna Templeton, Arthur Moon, Owen Evans, and Larry Bowes and E. J. Laurie.

Aside from the players, a trained dog belonging to Paddy McQuire is gaining many honors for his work as an intelligent actor.

Paddy, with a company consisting of Gypsy Abbott and Arthur Moon, is now at work on Al Ray's first scenario, which finds its setting in a restaurant. Paddy himself is cast as the restaurant keeper.

The Vogue studios are situated in the center of the beautiful grounds that formerly surrounded the mansion of ex-Senator Cole of California. J. R. Crone is the general manager of the company.

PACIFIC LABORATORIES IN TEMPORARY QUARTERS

Los Angeles, Oct. 21.

The Pacific Film Laboratories, whose plant at 5813 Santa Monica Boulevard, Hollywood, was recently destroyed by fire, has opened temporary quarters in connection with the Vogue studios.

ENLARGING OF STAGE SPACE AT FOX-HOLLYWOOD STUDIOS IS PLANNED

Special to Motion Picture News.

Los Angeles, Oct. 21.

Additional plans for the enlarging of the stage space for the William Fox Hollywood studios are now being made, and shortly additional stages are to be built. Another producing company is soon to be added, and the new stage will be ready by the time this company begins work.

As General Western Representative A. Carlos has made contracts with Violet Radcliffe, Francis Carpenter, George Stone, Joey Jacobs and Carmen deRue, it is believed the next company to be added will devote its time to the making of pictures with numerous child parts. Practically all of the children engaged have been playing in Fine Arts Productions where they have become known as "the Fine Arts kiddies."

William Farnum is to work under two directors alternately, at least that is the present plan. He is cast for the star role in a photoplay to be made under the direction of Frank Lloyd, and with the beginning of work in this subject he will cast aside any plans for appearing in open air drama or melodrama. Within a few days Farnum will start work in a production to be made by R. A. Walsh.

FOX FILM, "ROMEO AND JULIET," SEEN IN PHILADELPHIA ON OCTOBER 23

Special to Motion Picture News.

Philadelphia, Oct. 21.

George Dembow, Fox manager in Philadelphia, has just returned from a trip around his territory in the interest of the Fox "Romeo and Juliet," with Theda Bara, which has been released here October 23.

Every exhibitor having a contract either doubled or tripled his time for this picture. Everywhere eager interest was shown in the film and all were confident of big business on it.

C. L. Worthington, district manager of the Fox Film Corporation, after a trip around his exchanges stopped off in Philadelphia for the opening of "The Daughter of the Gods."

Mr. Worthington reports that things were never better than right now in pictures. He found the biggest business in the history of his company during this trip.

BROOKLYN'S SHOWING OF METRO'S "ROMEO AND JULIET" IS SET FOR OCTOBER 26-27-28

The Metro Production of "Romeo and Juliet" with Francis X. Bushman and Beverly Bayne, will receive it's initial Brooklyn presentation at the Cumberland theatre on Thursday, Friday and Saturday, October 26, 27, and 28.

An orchestra of sixteen soloists with the combined effects of the pipe organ will render the specially arranged musical score. Manager Francis A. Mangan has caused the interior of the theatre to be tastefully decorated to harmonize with the time in which the play is supposed to have taken place.

Storey Visits to "V" Theatres Promote Publicity

Good Will Is Created Through Interest of Patrons Attending Shows to See the Star in Person—Her Itinerary Results in Increased Business for Exchanges



The Kansas City Screen Club on the Night of the Reception to Edith Storey, the Greater Vitagraph Star

WHEN the executives of the Greater Vitagraph decided to send Edith Storey on to the studio at Hollywood, they also made out an itinerary for her so that she might stop over in the principal cities of the country and appear personally in some of the houses using Vitagraph productions.

How well this has worked out both from the publicity standpoint and from the standpoint of good-will created and new business secured is revealed by the letters received at the home office from the branch managers who were fortunate enough to entertain Miss Storey and her mother on their transcontinental trip.

Sidney Abel, Chicago Vitagraph-V-L-S-E manager, reports that he has secured ten new customers for Vitagraph productions, two of them for first-runs and, by arranging the schedule of appearances for Miss Storey and her mother in Chicago, he has won the good-will of the theatres this Vitagraph star and her mother visited. The Chicago newspapers were very good to Miss Storey, carrying interviews and pictures in a way calculated to let the people of Chicago know that she was in their midst.

S. W. Hatch, St. Louis manager, who is now in charge of the Cincinnati office, reported a fifty per cent. increase in current bookings during Miss Storey's visit to the Missouri metropolis.

E. R. Pearson, Kansas manager, arranged twenty-five appearances—some of them repeats for Miss Storey in his territory—and secured over twenty days' booking for the two days she was in Kansas City. He also signed two of the downtown houses for long-term agreements on the strength of her appearances. Summing up, he says that Miss Storey's visit to Kansas City enabled him to sign up ten new local accounts.

J. B. Dugger, Dallas manager, has written to the home office that Miss Storey appeared before 7,000 people in Hulsey's Old Mill theatre, the largest house in the Southwest, the record being broken.

The Cadillac Automobile Company, in Dallas, furnished Mr. Dugger with an automobile decorated with "Scarlet Runner" banners in honor of Miss Storey's appearance.

A number of the business houses, such as the Field-Lippman Piano Company, tied up their large display advertisements with Miss Storey's visit, and the Dallas papers spread themselves with interviews, pictures and articles about the famous star. Mr. Dugger reports the opening of several new accounts and an increase in bookings on "The Scarlet Runner," through Miss Storey's visit to Dallas and to San Antonio, which was a side trip for her.

The co-operation of the Vitagraph-V-L-S-E managers with the plans outlined at the home office for receptions to Miss Storey and her mother on her way to Los Angeles has naturally met with the hearty approval of President Albert E. Smith, Commodore Blackton, Walter W. Irwin, and all the other executives of the Greater Vitagraph.

BABY JOSE GETS SILVER SET

Little Helene Jose, the new baby daughter of Edward Jose, the well-known director, may be said to have been born with a silver spoon in her mouth. The Astra Film Corporation has presented her with a magnificent solid silver service suitably engraved. Baby Jose is described as "a new release on the Pathe program, directed by Edward Jose."

PATRICA HANNA LEAVES "VODE" FOR PICTURES

Patrica Hanna, who has had a number of years' experience in vaudeville and musical comedy, has been engaged to play second leads in the Parrott-Mann Fox comedy company on the west coast.

"CODE LETTER" FROM KALEM ON GENERAL PROGRAM, OCTOBER 20

October 20 saw the release of "The Code Letter," the first episode of Kalem's new series, "Grant, Police Reporter." The order of prints on the first and succeeding episodes by the General Film exchanges sets a new record for the one-reel General Film releases, while early reports of the first run bookings indicate that in this respect the new feature will also equal the exchange marks.

In the Greater New York territory alone eight prints of the initial episode of the series featuring Dare-Devil Larkin and Ollie Kirkby are at work. Forty-seven theatres ran the one-reeler as a first-run attraction for one or more days.

Kalem officials are also enthusiastic over the co-operation shown by the exhibitors in the use of the various publicity aids. The line includes a stock half-sheet, one and three sheets on each episode, slides, newspaper cuts and fictionizations of the stories in newspaper mat form.

George Beban Signs Long Time Contract with Morosco

Well-Known Delineator of Italian Character Parts Whose Work in "The Italian," "An Alien" and "Pasquale" Made Hits, Is on Way to Los Angeles Studios

GEORGE BEBAN, the delineator of Italian character roles, has signed a long term contract with Morosco-Pallas and recently left New York for the studios of these companies in Los Angeles.

The engagement of Mr. Beban was effected by Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation and marks the first stellar addition to the Famous Players - Lasky - Morosco - Pallas companies since their combination announced recently.

Since Mr. Beban's last appearance on the screen in the Oliver Morosco subject, "Pasquale," many requests have been received from Paramount exhibitors and patrons throughout the country for his reappearance on the program, which resulted in a new contract of long duration between the producers and the star. Among his other screen triumphs which are being booked through Paramount exchanges in this country are "The Italian" and "An Alien."

The initial Beban production under the new contract will be an Italian character subject written by himself in collaboration with Lawrence McClosky. Other subjects of different Latin types will follow.

Shortly after Mr. Beban signed his name on the dotted line, Donald Crisp, who had been connected with D. W. Griffith in an advisory capacity for many years, was engaged to supervise the production of all the Beban photoplays. Mr. Crisp is prominently known as director of many big subjects, including "Ramona."

Accompanying the star on his transcontinental trip is John Clymer, photoplay author, who has been engaged to collaborate exclusively with Mr. Beban on all his future productions. Just before departing, Mr. Beban lowered the blinds of his drawing room windows and advised his friends that there would be no scenery gazing during the trip, as he and Mr. Clymer would immediately commence to work on ideas for his forthcoming plays for the Paramount Program.

A notable gathering of motion picture and theatrical celebrities was at the Grand Central depot to see him off, including Mr. and Mrs. Carl H. Pierce, Lawrence McClosky, J. Parker Reed, Jr., and a delegation from the Friars Club who sang the Friars' anthem as the train pulled out. Mrs. Beban also accompanied her husband.

Essanay Reports Gratifying Reception of "Return of Eve"

Picture Will Be Followed by "The Prince of Graustark," for Release Through the Kleine-Edison-Selig-Essanay Service on November 6

ESSANAY reports that the reception of its feature "The Return of Eve," second Kleine-Edison-Selig-Essanay release, by exhibitors and public has been most gratifying and that the film is now experiencing first runs in practically every large city of the country.

This hit, followed by "The Prince of Graustark," will get the new distributing agency away to an excellent start. Kleine-Edison-Selig-Essanay Service reports to Essanay that its branch offices are deluged with inquiries concerning "The Prince of Graustark."

This play will be obtainable November 6. It featured Bryant Washburn and Marguerite Clayton with Ernest Maupain and Sydney Ainsworth. President George K. Spoor believes it a high comedy of decidedly unusual merit and attractiveness. It possesses box office possibilities from more than one angle. The book is a sequel to a great novel and a highly successful photoplay. It has sold upward of ten million copies. The author is a popular one. The stars are extremely well known everywhere on the screen.

It is such stories as "The Prince of Graustark" that exhibitors and public may expect from Essanay henceforth, according to Mr. Spoor. Only stage plays of superior grade and successful novels will be adapted by that company.

"The Chaperon," from the stage hit of Marion Fairfax, and "The Breakers," from Arthur Stringer's story in The Saturday Evening Post are examples of this policy. These will follow "The Prince of Graustark" on the Kleine-Edison-Selig-Essanay Service.

The Essanay-Chaplin Revue of 1916 is off to a great start. Exhibitors everywhere are after this feature, Essanay reports. General Film Service has already notified Essanay that the first estimate on copies of the film was inadequate.

President George K. Spoor believes that the unusual idea coupled with the grade of the comedies which go to make up the revue guarantee this to be a box office attraction with few rivals.

The revue has been taken from three Essanay-Chaplin successes, "The Tramp," "His New Job" and "A Night Out." All new posters and other advertising material have been arranged.

Two-Page Spread for "Patria" in Cosmopolitan Magazine

First Time Monthly Publication Will Be Used to Exploit a Single Picture—Other Publicity Methods Are to Be Used for International Serial

FOR the first time, monthly magazine advertising will be used to exploit a moving picture. The International has just signed a contract for a two-page spread in the December Cosmopolitan. The entire space will be used to tell of the wonders of "Patria," the serial of the International in which Mrs. Vernon Castle has the star part. It is probable that other monthly magazines will also be used in the gigantic advertising campaign the International is laying out for "Patria."

The Cosmopolitan was selected because of its circulation of more than 1,200,000 copies. The International believes that this circulation will reach many readers to whom a direct appeal for motion pictures has never been made. The fact that Mrs. Castle is a national figure, that "Patria" is a patriotic picture, and that it will eventually be shown in every large city and town in the United States, makes of it a national advertising proposition.

Magazine advertising, however, will be only a small part of the campaign for "Patria." The motion picture trade publications will be used more extensively than ever and the leading newspapers in practically every large city will carry "Patria" advertisements.

ATTRACTIVE ADVERTISING MATTER IS ISSUED FOR "SNOW WHITE" BY EDUCATIONAL

As a help to the exhibitor in making the showing of "Snow White" successful, The Educational Films Corporation of America, which is releasing this picture, has prepared some extraordinary advertising matter to attract patrons. It consists of one and three sheets, window display cards and window display cut-outs printed in four colors. The company has also issued illustrated booklets which the exhibitor can give in advance of the showing. These booklets contain a brief story of "Snow White" and the seven dwarfs and will be read by the children with interest, who in turn will want to see it played on the screen.

MILLIMAN IS PUT IN CHARGE OF "U" IN WASHINGTON, D. C.

Although it was decided that J. A. Lavelle would remain at the Washington, D. C., Universal Exchange as manager after the death of the former manager, J. L. Yates, a change has just been made by the home office and C. R. Milliman has been placed at the head of the office.

Mr. Lavelle, who has been acting manager since Mr. Yates was taken ill in August, has left for Wilkes-Barre, Pennsylvania, where he will take charge of the Universal forces. Mr. Lavelle goes to a city where he is thoroughly familiar with conditions and exhibitors.



Dustin Farnum and Winifred Kingston as They Will be Seen in the Forthcoming Pallas-Paramount Production, "A Son of Erin"

"HIDDEN VALLEY" RELEASED BY THANHOUSER IN NOVEMBER

Valkyrien in "Hidden Valley" and Jeanne Eagels in "The World and the Woman," are featured by Thanhouser in five-reelers for release through the Pathe exchange in November.

"Hidden Valley,' a South African drama, was made by Ernest Warde from a story by Emmett Mixx. Valkyrien appears as an explorer's daughter who is captured by savages and hailed as their white goddess. The tribe is on the point of sacrificing her to the god of water when a young divinity student, played by Boyd Marshall, appears and by clever and adroit tactics rescues her.

Ernest Warde, the director, himself plays the part of the villainous high priest of the African tribe. Arthur Bauer is the feather importer who sends the young man to Africa.

"Hidden Valley" is to be released on November 5.

"The World and the Woman" was directed by Eugene Moore, from a story by Philip Lonergan. Miss Eagels, famous for her work on the legitimate stage in "Outcast" and "The Great Pursuit," plays the part of a girl of the streets who, through the influence of a child, is spiritually regenerated and becomes a faith healer.

It is to be released on November 19.

Miss Eagels is supported by Boyd Marshall, Thomas A. Curran, Wayne Aray, Grace De Carlton, Carey Hastings and Ethelmary Oakland.

FREDERICK WARDE IN "THE VICAR OF WAKEFIELD"

Frederick Warde, has completed his lecture tour, and has begun playing in "The Vicar of Wakefield," a five-reel feature, directed by his son Ernest Warde. "The Vicar" is expected to be as fine a picture as Mr. Warde's "King Lear," which will be released through the Pathe exchanges in December.

Hawkins Expects to Handle Cream of Independents

He Is Now on the Way to the West Coast to Establish a Branch and Pick Releases for Early Exploitation—Good Pictures at Low Cost Is Aim

F. J. HAWKINS, vice-president of the Hawkins and Heaney Company, general distributors of the Christie comedy films, the productions of the E. and R. Jungle Film Company and the releases of other independent manufacturers, left New York City on October 13 for Los Angeles where he will attend to the business of establishing a Western office. Mr. Hawkins when interviewed by MOTION PICTURE NEWS before his departure told of future plans and important deals of the Hawkins and Heaney Company, that will be of great interest to the independent exchanges.

"Our success with the Christie and E. and R. comedies," said Mr. Hawkins, "has led us to develop along broader lines. So we have contracted to handle the feature productions of the Dixie Film Company of Chicago, the first of which will be 'Tempest and Sunshine,' already completed. It is our plan to secure more independent features, perhaps until we are able to offer to our exchanges two features a month, besides the small stuff we are already marketing.

"In a word, it will be our aim to supply exchanges with carefully selected productions at a price that will enable the exchange men to furnish the smaller as well as the larger exhibitor with good pictures within his financial reach.

"That the necessity of this plan is self evident is shown by the success which we have so far had in securing exchanges throughout the United States, Canada and foreign countries for the distribution of the various productions we handle.

"Now, take your independent manufacturer who produces only one, two or perhaps half a dozen pictures in the course of a year. He doesn't know his market well enough to sell his product and so he comes to us. We look over his film. If we believe that it is a money making proposition we undertake to sell it for him, assuring him a profit of at least twenty-five per cent on a percentage basis over the cost of his production, providing of course that his picture was made within a nominal sum.

"We have an exchange in each territory that has signified its willingness to cooperate with us along these lines. And so as a first step we have contracted with the Dixie Film Company for their productions. 'Tempest and Sunshine,' the first, by Mary Jane Holmes, pictures life in the South. The direction of this is of a high order and the story sufficiently strong.

"When I arrive in Los Angeles," continued Mr. Hawkins, "I will immediately go about the establishment of an office there. The board of directors of the company believe that it will be necessary for me to spend a good deal of my time there. That being the production center, I will be in a position to look over the independent market and take the cream of it for distribution. You will hear from us again shortly."

TWEEDLEDUM COMEDIES NOW BOOKING

The Unity Sales Corporation are releasing this week the second Tweedledum comedy, under the title of "A Scrambled Honeymoon," featuring the eccentric acrobatic comedian Perez.

The Unity Sales Corporation have added, during the past week, additional independent exchanges, who will handle the "Tweedledum" comedies. Among the new exchanges, which have booked these comedies are Koppin Film Company, Detroit, Mich., Unity Pictures Corporation, Minneapolis, Minn., Unity Photoplays Co., Denver, Colo., Unity Pictures Corporation, Dallas, Texas.

Metro Makes "Romeo and Juliet" Strong Film Play

Spirit of Shakespeare's Immortal Love Story Is Successfully Transformed to the Screen by Bushman and Beverly Bayne, Assisted by Company of Clever Players—Picture Is Destined to Promote Appreciation of the Bard's Classic

TO convert the spirit of Shakespeare into a silent form that will register clear and true, without seemingly missing a single important line in the brief, would seem next to impossible—yet it has been done, and in our present generation, the tercentenary of Shakespeare's fame.

To make of the world's greatest classic love story and tragedy so powerful a silent drama that the masses, as well as the classes, can be counted on to give it their highest stamp of approval, is what has been accomplished by John Arthur, Rudolph de Cordova, and John W. Noble, with the assistance of Leander de Cordova, Edward Powers, and Harry Sothern, in the financing and costuming, and Francis X. Bushman in the assistance of the directing of himself, Miss Bayne and the many prominent characters which all helped to give a seemingly perfect harmony to a production which will not soon be duplicated.

The premier of "Romeo and Juliet" took place at the Broadway theatre, New York, Thursday morning, October 19. Much was expected. Irene Berge, pupil of Massenet in Paris, and Samuel Berg, of G. Schirmer, Inc., had made selections from both the Gounod opera and Tschaikowsky's symphony of music which would fit in perfect harmony every scene and incident. Titles, usually a mere incident, had been trimmed and rearranged, perhaps a score of times, so that the story might flow on in the smoothest possible manner to convey clearly by pictured incident and necessary written explanation Shakespeare's every thought. Everything possible had been done to attain perfection, but not until the big audience drew a free breath at the end of two hours of absorbing plot and counterplot to break into applause that came direct from the heart, could it be said for certain that "Romeo and Juliet" was a realization in pictures fully entitled to rank with Shakespeare's own immortal lines.

Is a Picture of Dramatic Force

The important fact in this review which we want to bring out is that Metro's "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne and a score of dramatic celebrities in the important roles, is first and foremost a moving picture of great force and as near perfection as our lights will enable us to see. If there are flaws, no ordinary audiences will see them. We cannot doubt that even the lavish expense of two hundred and fifty thousand dollars was justified and will be returned to the Metro Corporation through return bookings.

For they have produced a picture with a universal appeal and that the multitudes can appreciate. From a spectacular standpoint, the rich costumes of "Romeo and Juliet," the seemingly perfect reproduction of the streets and homes and monastery of old Verona, and the grand funeral procession, back up the claims to great cost of production. But "Romeo and Juliet" is first a big, compelling drama; second, a true reproduction of the world's greatest love classic, and last a spectacle. This is as it should be. William Shakespeare, as a modern scenario writer for motion pictures, made good in this Metro masterpiece.

As lovers, Mr. Bushman and Miss Bayne could not help filling satisfactorily the roles of Romeo and Juliet. We have seen them before, as dignified lovers, who can register sincere emotion without spreading it all over the screen. It seems to us that the biggest single asset of this production is the restrained dignity with which these lovers show the depth of their emotion in ways as expressive as one could ask, but entirely in keeping with the rank and breeding of the great families they represent.

Nor was the good acting confined alone to the principal stars in this play. We are told actual lines were spoken, and weeks of preparation taken by every single player who appeared on the screen. We can easily believe this from the harmonious result attained. No character was allowed to draw attention from the main theme, but the picture was replete with detail always in keeping with the theme.

W. Lawson Butt as Tybalt was the most conspicuous character, next to the principals. His was the role to simulate the daring blade whose sword made him feared of all. Robert Cummings as Friar Laurence fitted this principal role exactly. Eric Hudson and Edmund Elton as Montague and Capulet seniors, Horace Vinton as Prince Escalus, Helen Dunbar and Genevieve Reynolds as Lady Capulet and Lady Montague carried their parts equally well. Adella Barker as the nurse added the chief character role to the play. And Ethel Mantell, niece of the eminent tragedian, was a splendid selection for Rosaline, Romeo's first love. Alexandro Herbert took the role of Friar John, while such well known names as Sothern (Harry Sothern as Abram), Booth, Kemble, Davenport, Hall-Caine, and many others added to the painstaking correctness of even the minor roles.

The story of "Romeo and Juliet," like all good stories, is not too complex. The Montagues and the Capulets, two noble houses of Verona, are at enmity with one another. This is well shown in the introductory scenes, in which, too, Romeo's passion for the pale Rosaline introduces his friends Benvolio and Mercutio as scheming to shift his affection, by getting him to attend the

(*Continued on page* 2864)



Francis X. Bushman and Beverly Bayne Are Here Shown in Scenes from Metro's Multiple Reel Production, "Romeo and Juliet"

Fox Marine Spectacle Presented in New York

"A Daughter of the Gods," with Annette Kellermann, Calls Out Big Crowd at the Lyric on October 17, and Is Made the Subject of Much Comment by the Dailies—Picture Is a Wonderful Fairy Story with Many Imaginative Effects



Some of the Mass Scenes in "A Daughter of the Gods" and the Little Lee Children Who are Members of the Big Cast

WILLIAM FOX presented "A Daughter of the Gods," with Annette Kellermann, at the Lyric theatre, New York, on Tuesday, October 17. The spectacle attracted much comment in the New York dailies, the majority of them speaking favorably of it, and from the way the public has received it, a run of many weeks has been predicted. The picture must measure over ten thousand feet, as on the opening night it took a full two hours and a half to run it off, including a five-minute intermission.

Written and produced by Herbert Brenon down in Jamaica, "A Daughter of the Gods" commences with a delightful little allegorical bit, in which two song birds are the central figures. One of them is killed by a cat, and the other left without its mate, throws itself into the water. Thus they both become creatures of the sea. In after years the male bird takes the form of a man, and is mistaken for the long-lost son of a rich Sultan. The female appears as a girl (Miss Kellermann), who is ever under the spell of a witch, although a good fairy does her best to put the witch to rout.

The film then follows Anitia's wanderings. The Sultan goaded by the witch, tries in divers ways to kill her, but the supposed son refutes many of his plans. She drifts into the kingdom of the gnomes, and when the Sultan's troops revolt against him she leads the gnomes, who suddenly change to armed men against the revolutionists. The Sultan's kingdom, however, becomes united at the approach of the invaders, and, instead of aiding her beloved, Anitia is forced to fight against him. Both meet death, but in spirit they again become united.

A Wealth of Setting

Mr. Brenon has set his story in a wealth of beautiful settings. His Turkish city peopled with vast hordes of supers is a marvel of itself. The kingdom of the gnomes is a fantastic and pleasing creation. And then there are mermaid scenes in abundance similar to those in the former Brenon-Kellermann picture. The photography in most of the scenes is very good, others are tinted in a highly pleasing manner.

The scenes of the picture, which will, without doubt, meet with the greatest approval, are strange enough, quite apart from the story. They are injected here and there during the course of the unreeling, and they show Miss Kellermann doing all sorts of diving and swimming stunts. She doesn't bother over the formality of a bathing suit or even a pair of tights, but dives and swims unincumbered. You see her dive from the top of a high tower into a dashing sea, and then swim for what seems to be miles and miles, pursued by a dozen or so natives of Jamaica.

And it also behooves us to tell of numerous scenes in the old Sultan's harem, with equally numerous young ladies sitting, dancing or swimming about. As we understand the matter, inmates of harems don't wear an awful lot as a rule. And Mr. Brenon is realistic to a minute degree.

Of course, "A Daughter of the Gods" does not pretend to be dramatic. A leader tells you it's a fairy story, and you can take it or leave it at that. Children always enjoy fairy stories, and they certainly will enjoy. "A Daughter of the Gods," for what little story there is will entertain them, and then there are little Jane and Katherine Lee, who swim about as mermaids, as well as the scores and scores of little people who play as gnomes.

As for grown-ups, that is quite another proposition. An evening of watching a fairy story minus anything resembling good, strong drama will hardly appeal to the general run of theatre-going and motion picture-going folk. In other words, "The Daughter of the Gods" is a big thing, but it doesn't grip.

Fight Between Gnomes and Sultan's Army

Mr. Brenon has attempted to build to a climax in the attack of the grown-up gnomes on the Sultan's army. He flashes the gnomes turning into armed men as they approach the city, and then the opposing forces meet in a few encounters. But the thrill that should be isn't there. The battle is fought well enough, but it doesn't get under the skin, possibly because the armies are not real, and that it is all because of a misunderstanding that they are indulging in the fight. And there are a few glimpses of a wall siege of which the same may be said.

The city constructed in Jamaica specially for the picture, about which the Fox press department has been saying so much since last winter, is an impressive sight. It looks massive, firm, and permanent. Its main buildings and its smaller structures are respectively gorgeous and neat. The interiors are equally impressive. The city, in truth, looks as if it were made of some sort of stone, perhaps marble, and so it seems somewhat of a shock when the whole thing burns up. The walls of the palaces fall in like flimsy lathe. The fire scenes taken from the distance are fine, particularly those taken with the water between the city and the camera.

Supporting Miss Kellermann appear William Shay, Hal de Forest, Mlle. Marcelle, Stuart Holmes, Violet Horner, Ricca Allen, Henrietta Gilbert, and others. Their work is pleasing, although there is no special scene calculated to grip because of its acting.

"ROMEO AND JULIET"

(Fox—Seven Parts)

REVIEWED BY GEORGE N. SHOREY

TWO productions, of more than ordinary magnificence, from Shakespeare's immortal theme have presented themselves this week for review. Direct comparison would be impossible for each reaches by different means, and with totally different personnel, a similar goal. Both are sincere efforts to interpret a classic story, which all know, and both are magnificently staged and lavishly, nay extravagantly portrayed. Theda Bara, Mr. Fox's greatest leading woman, gives an interpretation of Juliet so far removed from the vampire type in which this actress is accustomed to be cast, that she has scored a signal triumph in versatility.

She is the bewitching, girlish, impulsive Juliet that students of Shakespeare say the real Juliet was, and in the earlier scenes of the play quite makes one forget the strong roles she can assume so well. As misfortune begins to come upon the two

lovers this girlishness naturally gives way to a more serious and ardent nature, which one may well imagine the fiery love of a Romeo would produce, even in the immature child Juliet.

Harry Hilliard as Romeo plays a strong lead to the passionate Juliet, who finds in his wooing the inspiration of a burning passion that leads her to sacrifice life itself to be with him through all eternity. Walter Law as Friar Laurence, John Webb Dillion as Tybalt the quarrelsome nephew of Lady Capulet, Einar Linden as Paris, Glen White as Mercutio, Edwin Eaton as Montague, senior, and Edwin Holt as Capulet, senior, give excellent interpretation to the supporting roles. Alice Gale as the Nurse of Juliet, Victory Bateman as Lady Montague, and Helen Tracy as Lady Capulet, complete a well selected cast.

Several scenes of more than usual magnificence punctuate the action of "Romeo and Juliet." The bal masque of the Capulets, the funeral cortege, and the scenes showing the two families fighting in the streets of Verona, show the quality of direction throughout. We are told that in this production four hundred and thirteen scenes were required by the scenario, and we think this estimate is not far from a correct one.

If any criticism were to be offered it would be the cutting short of several scenes which might well have been held on the screen longer. Full of constantly changing action as Shakespeare's story is, it would seem to have been necessary to include in this production more than the usual number of distinct settings, and Mr. Fox has spared neither pains nor expense in this respect.

Elaborate and handsome costumes predominate in scene after scene, and big sets, where required, add to the realistic depiction of ancient Verona and the wealth of the two families presented in this story.

The great banquet hall of the Capulets was an impressive place. The street scenes showed thoughtful building. The tomb of the Capulets, and the cloister of the friars, breathed the dignity of ancient origin which the camera is so wonderful in simulating, and in general sumptuous mounting characterizes William Fox's "Romeo and Juliet." Several touches characteristics of Fox thoroughness in spelling atmosphere also mark the play, such as the introduction of Juliet's feathered pets and the two attractive Capulet children (Jane and Katherine Lee).

The fencing scenes were splendidly realistic. An excellent scene was Capulet's wrath at Juliet's refusal to obey his mandate to marry Paris.

The most impressive scenes in the play commence with Juliet's struggle with herself before she musters sufficient courage to take Friar Laurence's potion, which shall place her in a trance simulating death. She sees visions of awakening to find herself alone in the death chamber, and the horror all but overcomes her will. The double death of Romeo and Juliet beside the bier was convincingly handled by both principals, and fittingly closed an entirely successful filming of this immortal play.

Of Theda Bara as Juliet, opinions may be counted on to widely differ. To those who prefer her exclusively in vampire roles, her Juliet will seem tame, for strong as Shakespeare's story is in its dramatic heights, only in the last scenes is Miss Bara called upon for tremendous emotional expression such as is her forte. And largely on this point will hinge the success of this film. That Miss Bara makes an acceptable Juliet none will gainsay, but does she reach the heights of greatness of her most popular plays? We are sure there will be wide differences of opinion on this point. But Mr. Fox has given us a big production, well handled.

ELABORATE NEW THEATRE FOR BERKELEY, CAL.

Special to Motion Picture News.

San Francisco, Oct. 21.

NEGOTIATIONS have been completed for the erection of a fine new moving picture theatre on University Avenue, just west of Shattuck, Berkeley, Cal., to cost in the neighborhood of $130,000. The house will have a seating capacity of about two thousand and will be the property of L. M. Williamson and R. H. Bradshaw. It will be controlled and operated by A. H. Moore and J. P. Dean, the former having at one time been manager of the local house of the Turner & Dahnken Circuit. Plans for the theatre are being prepared by Architect James W. Plachek and provide for an auditorium about ninety by one hundred and fifty feet in size. The exterior of the building will be of tapestry brick, with terra cotta trimmings.

The furnishings of the house are to be rich, but not elaborate. Fine spring edge theatre chairs will be installed and there will be a pipe organ to cost about $15,000. The interior illumination will be of the flood order, similar to the effects obtained at the recent Exposition at San Francisco. All the seats will be on one floor and there will be no obstructions in the form of posts. The location of the house is regarded as being ideal, many car lines passing the site, with suburban trains having their terminus a half a block away. The house will probably be called the U. C. Theatre, after the University of California.



Theda Bara and Harry Hilliard in Fox's "Romeo and Juliet" at the Initial Showing, Academy of Music, New York City

SCREEN EXAMINATIONS

"THE BRAND OF COWARDICE"

(Rolfe-Metro—Five Reels)

REVIEWED BY H. S. FULD

CHARLES MAIGNE is the author of this latest from the Rolfe Studios and under the direction of John W. Noble it loses nothing in the telling. Lionel Barrymore, as Cyril Van Cortlandt Hamilton, the spoiled son of a wealthy widow who finds himself when the great test comes, makes the ideal type for the part.

With his love for Marcia West, the daughter of his commanding officer, for an incentive he enlists in an Irish regiment after



Cyril Makes the Mexican Indian His Friend for Life

being branded a coward for resigning from his own regiment at the outbreak of the Mexican hostilities.

Navarette, posing as a wealthy Mexican, on a visit to the United States, is in reality a bandit chief on the lookout for a couple of rapid-fire machine guns that he can sneak away to his retreat on the Mexican side of the Rio Grande.

Through bribery he manages to secure a gun from one Mallin, a corporal of the company of which Cyril is a member. To save himself, Mallin accuses Cyril and a Mexican Indian whom he has befriended, and both are arrested and ordered to the guardhouse. Cyril and the Indian escape across the river and on the way are just in time to see Marcia captured by Navarette's men as she is taking a horseback ride along the border.

Telling the Indian to make his way to the American camp and notify Colonel West, Cyril follows the bandits. The Indian is bitten by a snake, but gamely continues on his way.

Marcia is taken to the bandit's stronghold, but by setting a house on fire at the other end of the town, Cyril draws all the men to that end and is enabled to rescue Marcia from the clutches at Navarette, and kills the bandit with his bare hands.

Pursued by the Mexicans, Cyril makes a last stand, and with his last cartridge promised Marcia, that she will not fall in the hands of the Mexicans alive, is about to shoot her when a stray bullet finds him.

As he falls to the ground the Colonel arrives in an automobile filled with soldiers, just as the cavalry surround the Mexicans and cut off their escape. The brand of cowardice removed, Cyril make a quick recovery from his wound, and he and Marcia are happily married.

Grace Valentine makes a bewitching Marcia and does credit to her part, while Tula Belle as Rana, the Mexican's daughter was a revelation in child parts.

There are two good hand to hand combats that are realistic in the extreme. Cyril and Mallin have a fist fight in which the former comes out victor, and the struggle in which Navarette is strangled by Cyril is bound to stir the blood of any audience. There is not a lagging moment and the suspense is sustained throughout.

This number will be well received, especially so, as the latest unpleasantness with Mexico—with its thousands of troops on the border and "Villa—dead or alive"—is fresh in the memory of every American.

"THE MAN WHO STOOD STILL"

(Paragon-World—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE picture version of Jules Eckert Goodman's play follows the original very closely, and for that reason alone it becomes an interesting and entertaining offering. In addition to this, it contains two big stars in the leading roles, Lew Fields and Doris Kenyon, and it is hard to tell which pleases the most. Lew Fields will always be Lew Fields, but he is not nearly as funny on the screen as on the speaking stage. This is largely a matter of his excruciatingly funny dialect, which of course it is impossible for the screen to transpose. The lack of it is a distinct loss in a Lew Fields picture.

There were moments in the picture when Mr. Fields reached the heights of acting ability, when merely by the expression of his whole being he was able to depict, so that it could be felt, great sorrow and pathos. Doris Kenyon is possessed of a fresh, clean, young, beauty that even though she were not a clever actress



What Shall He Say in Answer?

would be sufficient reason for incorporating her in the cast of the picture. As it is she accentuates this great beauty by her really meritorious work throughout the whole production, being especially effective in those scenes in which she mothers her illegitimate child.

Owing to the success of the original play only the briefest outline of the story is necessary. Herman Krauss is an old fashioned, unprogressive German, the owner of a small jewelry store. He is greatly desirous that his daughter, Marie, marry the son of his old friend Otto Spiegal. Marie runs away and believes that she marries Frank MacPherson. Later her husband deserts her and

she learns that she only went through a mock ceremony. With no place to go, she turns to the Spiegals and is taken in by them until they learn that the child is illegitimate. Turned out of the house by Otto Spiegal, she becomes reconciled with her father, and the picture closes with Fred Spiegal coming to the front and convincing Marie of his undying love wins her consent to their marriage.

Though the plot of this story is simple and seemingly trite in synopsis form, the manner in which it has been treated and worked out leaves little to be desired. The picture has been given a most excellent production at the hands of Frank Crane with settings, lighting and photography well up to standard. The supporting cast was made up of George Trimble, Viola Trent, Harry Fraser, Edward O'Connor, John Powers, Dave Ferguson and Augusta Burmester.

Considered from the box office standpoint, this is a picture on which the exhibitor can go the limit on advertising and general methods of exploitation. It is a picture in which there can be no come back. Emphasis should be laid on the acting ability of Lew Fields rather than on his humor, for although there are numerous scenes which tickle the risibles, it is his general ability which pleases most. The rare beauty of Doris Kenyon and the general merit of her work is another feature that should offer great opportunities for advance advertising. Taken as a whole, the picture contains all of the elements of a good box office attraction as well as an artistically meritorious production.

"THE END OF THE RAINBOW"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"THE end of the Rainbow" may or may not be a pot of gold —that all depends of course on whether the exhibitor's patronage likes it. We are certain that the patronage of many exhibitors will like it. In the first place it is a Lynn Reynolds picture. That much about it ought to serve to fix its quality in the exhibitor's mind. Mr. Reynolds stands for pictorial cleanliness and he adheres strictly to that rule, refusing to allow that which is pointedly suggestive to enter into his work. And he accentuates the value of his clean story by selecting settings of unusual beauty and interest for his backgrounds. His staging in "The End of the Rainbow" with the exception of a few



A Little Light Reading, with "Heavy" Stuff in the Rear

settings is "all outdoors," high up in the mountains of California. And his photographer, Clyde R. Cook, has left nothing to be desired in his end of the work.

Mr. Reynolds also wrote "The End of the Rainbow." His story is strong in suspense and contains a wealth of comedy, some of which is highly original. Take, for instance,, the scenes in which Jerry Simpson, son of a backwoodsman, who has ambitions to be a lawyer, delivers his maiden speeches to the tree stumps in the forest. Or the various flashes of the sheriff of the mountain county who is in a wild hurry to get home from San Francisco. He takes automibile, horse and wagon and horseback and meets with some disaster each time. And finally he ends up walking. These flashes come as a relief from the tenser part of the main story and are so arranged as to cause the observer to believe that the sheriff has an important arrest to make on reaching home. But he hasn't. His all important telegram is finally flashed on the screen which tells him to come home because "it's a boy."

One touch of comedy does much to help out a picture. Many touches might put it over even though the story was mediocre. Mr. Reynolds' story is not mediocre, neither is it superb or wonderful, but it is good. It shows the manner in which the daughter of a wealthy timber owner, came to his lumber camp incog. to make the discovery that her father's manager was not on the level and also to find out what a fine fellow Jerry Simpson would make, looking at him from a matrimonial angle. The climax of the picture is effective and there is a good thrill registered when the villain comes to grief while shooting down the flume on a log.

Myrtle Gonzalez and Val Paul fit the leading roles very well and Fred Church is a good villain. George Hernandez, a sterling character actor, is the girl's father while others are Jack Curtis, Jack Connelly and Joe Ryan.

"DOMESTIC DIFFICULTIES"

(Mutt and Jeff—Half Reel)

REVIEWED BY PETER MILNE

BUD FISHER unearthed a most humorous story on which to base his latest "Mutt and Jeff" cartoon. It has many laughs in it and the animation runs very smoothly.

Mutt wants to get out when his wife has told him to go to bed, and finally, with the assistance of Jeff, he escapes via the water pipe. During the rest of the evening he collects a healthy "bun" and, arriving home, is afraid to go upstairs and face the music. He gets Jeff to go up first to see if all is well and he, poor fellow, gets a rap on the head with a rolling pin. He comes down to tell Mutt to go right up—his wife is fast asleep. Then he stands outside musing of the beating up that Mutt will get, and in a little while the long fellow is seen coming out the window followed by a rain of bricks. The worst of it is the whole pile lands on Jeff.

METRO MAKES "ROMEO AND JULIET" A STRONG FILM PLAY

(*Continued from page 2860*)

great Capulet feast, where he may see other beauties. But alas! his affection now attaches itself to the daughter of none other than Capulet himself, and so this love begins with Tybalt, Lady Capulet's nephew, on a still hunt for the life of the bold stranger who would dare invade the very Capulet household itself.

The famous balcony scene takes place with the ever-present peril of interruption by a blood-seeking Capulet, and the secret marriage at Friar Laurence's preceded and followed by the street brawls in which Mercutio, Romeo's best friend, is killed by Tybalt, and Tybalt, the Capulet, is himself slain by Romeo, result in Romeo's banishment forever by the Prince.

Scarcely has Romeo departed, after bidding his love a dangerous farewell, than Juliet is told that Paris, a friend of her father's, is to have her hand almost immediately. Friar Laurence suggests to Juliet a feigned death, to be created by a powerful potion, which Romeo shall be told of but none other. Juliet takes the potion, and with great pomp and abject grief all mourn her demise. Father Laurence's message to Romeo fails of delivery and Romeo, hearing of Juliet's death, returns and the final scenes of Romeo's grief, his taking of poison and Juliet's awakening and joining him in death reach a climax of emotional pantomime which will be forever remembered by those who see this production. It can be seen from the foregoing what a powerful theme is developed, and why we say that this picture will live forever as both a classic masterpiece and a triumph of dramatic screen construction.

MALL THEATRE, ANOTHER METRO HOUSE, SOON READY IN CLEVELAND

Announcement has been made that the new Mall theatre, Cleveland, which will open in November, is to be linked with the Alhambra. According to contracts signed, these theatres will be the home of Metro pictures in Cleveland. Although the completion of the new Mall is over a month off, the picture service, it is understood, willl be started in the present Mall Sunday.



A Trio of Kalem Releases. Ollie Kirkby and George Larkin in Episode 3 of "Grant, the Police Reporter." Marin Sais in Episode 13 of "The Girl from 'Frisco," Bud Duncan in the Ham and Bud Comedy, "The Merry Motor Menders"

"FIFTY-FIFTY"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

"FIFTY-FIFTY," with Norma Talmadge in the leading role, was selected by Mr. Rothapfel as the piece de resistance of the bill at the Rialto theatre during the week of October 15. It was directed by Allen Dwan from a story by Robert Shirley and possesses the usual fine production of Fine Arts subjects. The story is melodramatic and elemental, although it has strength and more than the usual amount of suspense.

The story tells of a marriage of a girl of New York's Bohemia to a business man. After the birth of her child she so neglects her husband in favor of the infant that he wanders away from home ties and enters upon an affair with an adventuress. He asks his wife to divorce him and she refuses, so he puts matters into the hands of the adventuress. She, with the assistance of her confederates, compromises the wife by means of an old badger trick. She is lured to a room and there a man seizes her in his arms just as a photographer steps into the room and catches the scenes on his tell-tale film.

Then we have several scenes in the divorce court. The picture is produced by the husband's attorney. He demands custody of the child, and the mother, to save it for herself, says that her husband is not its father. The divorce proceedings are held in mid-air just long enough to allow the husband to discover what sort of a woman the adventuress really is, and then the kindly judge manages to effect a reunion between husband and wife after he has received a confession from the latter that her words on the witness stand regarding the parentage of her child were false.

There are some things in this which will create rather a disagreeable impression on the average audience—that is, judging from the manner in which the Rialto audience took them. The drawn out episode in which the wife is compromised and photographed is a little too broad for family consumption, while the sudden announcement of the wife, asserting that her child is not her husband's, comes out of a clear sky and is merely astonishing of itself instead of being dramatically forceful.

Miss Talmadge does some excellent emotional work in the role of the wife and J. W. Johnston as the husband fares equally well. Mr. Johnston is truly one of the best leading men on the screen. The work of the supporting cast is praiseworthy in every instance. It includes Marie Chambers, Ruth Darling, Harry Northrop, Frank Currier, Dodson Mitchell and W. P. Richmond.

"THE ISLE OF LIFE"

(Red-Feather—Five Reels)

REVIEWED BY GEORGE N. SHOREY

STEPHEN WHITMAN, whose brain is responsible for the theme of this play, in novel form, painted a never-to-be-forgotten picture of a man with no respect for God, man or devil, yet who, because he was, after all, human, finally softened to the all-powerful call of nature, with a woman's love as his reward. In transferring this dramatic word-painting to its visualized form on the screen, Director Burton George has given us some very strong scenes, and Frank Whitson, Roberta Wilson, and Hayward Mack, have very satisfactorily filled the important roles of Sebastian, Ghirlaine Bellamy, and Lieut. Pamfort.

If the audience will have patience to wait through two preliminary reels until the action really gets started, this will be voted a good picture. The opening scenes, designed to show the incorrigible character of the hero, are largely explanatory, and even the violent kidnapping of the heroine, and her subjection to the man in the lonely villa on "The Isle of Life," do not catch the interest thoroughly, until the awakening of the father instinct, caused by the birth of the babe to the servant in the house, starts the better nature of the man into being.



Conscience Being Awakened

From this point on, beautiful scenes, combined with heart interest, amply repay the patient waiting for the plot to develop. The ending is novel and forceful, too. On the whole this picture is quite acceptable and we should say would have a general appeal.

"AMERICAN ARISTOCRACY"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

THE exhibitor knows the value of Douglas Fairbanks. As a fifty-fifty combination of a comedian and athlete he has no equals. In "American Aristocracy," he does a lot of amazing stunts such as vaulting a fence as high as his head, riding aloft an automobile and jumping off to hang on a wire and flying in a "hydro." Aside from that he uncovers a plot to furnish gunpowder to Mexico by packing it in Malted Milk bottles.

We sincerely believe that Mr. Fairbanks can put this picture over with any audience whatsoever. It mixes comedy and thrills superbly. However, in the matter of construction it is not up to the standard of the best of his former pictures. It starts off with such a bang and with such a rattling selection of uproarious subtitles that it can not keep up the pace and as a consequence the action slows up for a while during the middle of the picture. In the end, however, the thrills start again and takes the picture through to a glorious finish.

It is hardly necessary to dwell on the merit of the subtitles written by Anita Loos. Written in a free, easy and highly humorous style they are responsible for almost as many laughs as the comedian himself—perhaps more in the case of the present picture. Miss Loos also wrote the scenario for "American Aristocracy," and while she has not done as good work in this line, judging it from a constructive standpoint as she has in the matter of the subtitles, hers is on the whole no ordinary or mean piece of work.

Opposite the irresistible Fairbanks is Jewell Carmen, a ravishing young lady if there ever was one. Charles DeLima, Albert Parker and Arthur Ortiego make up the principal support, while a whole troupe of society people appear as extras. Lloyd Ingraham directed.

"THE CRIMINAL"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

MR. INCE here presents Clara Williams in an Italian role in a picture possessing a strong vein of sympathy but little else. While the production tendered it by Reginald Barker would in every way do justice to a superb story, it is regretable that C. Gardner Sullivan's current offering falls considerably far below his usual work. Briefly "The Criminal" can be summed up by saying the story is lacking in strong dramatic qualities. The main plot is forced to carry the whole picture and it is under a strain to do so, as there are no sub-plots.

Miss Williams is first seen as Naneta, a native of Italy, lacking the formality of a second name and so an outcast. The entire first reel is spent in presenting her dismal plight. In the second reel her departure for America comes, followed by her introduction to an Italian restaurant as slavey. In the third she meets Donald White, and there is love. In the fourth and fifth there is the denouement. Naneta finds a baby and she learns it is a cast off like herself. To save its name she says she stole it but Donald makes her confess and also confess regarding the shadow shrouding her own birth. That doesn't make any difference to him and so they are married.



Naneta in Prison

Miss Williams is an actress of skill and when the occasion demands she is able to rise to emotional heights, but her whole performance in "The Criminal" is handicapped owing to the fact that the observer is obliged to see so much of her. She is skilful but she can't carry a scene with the wonderful strength of George Beban, for instance. William Desmond is seen as Donald White. He acts well but to our mind he is absolutely miscast. It is unconvincing to watch a love scene between him and the Italian girl. For the sake of congruity an Italian type could have been picked for the role. Joseph Dowling, Gertrude Claire, Charles French, Walt Whitman, to say nothing of Enid Willis, the baby, are cast in the supporting parts.

Mr. Barker's production is excellent. His cameraman has aided with some fine light effects, while the sepia tinting of some of the exteriors greatly enhances their beauty.

"COMMON SENSE BRACKETT"

(Monarch Photo Play—Six Reels)

REVIEWED BY H. S. FULD

THE exhibitor that goes into the open market for a change from the program might do well to book this latest of the state rights productions from the studios of the Monarch Photo Play Company.

"Common Sense Brackett" is another "Way Down East," and is a beautiful story of the "Old Folks at Home" or down on the farm. Comedy situations galore, good rural atmosphere, splendid photography, good acting on the part of a competent cast, a clever plot interestingly told, and quite a few tense moments, all help to make this number a good investment from a box office standpoint.



The Long-Lost Daughter Is Found

Bruce Brackett, the proprietor of a small country hotel, marries the leading woman of a road show, who in a fit of longing for the sight of the white lights of Broadway once more, leaves him, taking their only child with her. Brackett after a fruitless search for his wife and daughter, comes back and adopts an orphan girl of his home town.

Sixteen years later this girl discovers, by an interesting chain of developments, that a new arrival in the town who is giving dancing lessons, is the long lost daughter of her adopted father. Fearing that she will lose the love of the man she has called "father" as long as she can remember she keeps her discovery a secret.

Brackett, with the tragedy of his own life ever before him, warns a neighbor against making a drudge of his wife and neglecting her. Through his efforts another scandal is averted and for a reward is reunited with his daughter.

The story runs along smoothly and is bound to please any audience. Those in the cast deserving of special mention are: William Frederic as Brackett, William J. Sorrille as Newton Offertt, his neighbor, and Baby Joan as Little Marion.

"A LASS OF THE LUMBERLANDS"

(Signal-Mutual Serial—First Chapter)

REVIEWED BY WILLIAM C. ESTY

AFTER viewing the first chapter of this new Mutual serial, it doesn't require much imagination to foresee the many interesting and intense episodes that can, and undoubtedly will, be built up from the auspicious opening. Indications point to a really original and entertaining continued photoplay.

The scenes of this serial are laid in the timber lands of the Northwest. Great pains were evidently taken in selecting the locations. These locations are a joy, showing forests of gigantic redwoods, the wonderful scenery being excellently photographed.

The first chapter not only introduces most of the principal characters, but also brings in several ultra-dramatic incidents. "Dollar" Holmes, a common logging boss, has two ambitions: to become a lumber king, and to have a son who will inherit his title. Holmes is under contract to deliver ten million feet of felled timber by a certain date, but a forest fire wipes out most of the trees at his disposal, and he cannot fulfill his contract. His only salvation is to get the lands of a nearby tribe of Indians, When he cannot obtain these by fair means, he sends a "boot-legger" to sell liquor to the Indians, and then he obtains deeds from the drunken redmen. This coup causes the lumber barons to make Holmes one of their number.

Having realized his material ambitions, Holmes anxiously awaits the birth of his son. When his child proves to be a girl, Holmes is insane with disappointment, and drives the mother and infant from the house. The mother attempts to cross the river on a log jam, but is caught in a dynamite explosion. She is saved by a logger, but Holmes believes she is dead, and decides to marry the daughter of the lumber trust president.

Helen Holmes, the heroine of the serial, does not appear in the first installment, since she takes the part of Holmes' daughter twenty years later. To give some idea of the thrills that are in store, the second chapter shows that Holmes married again, and has a son just back from college. In a terrific race to register some timber deeds, Helen Holmes pits herself against this son. This race involves trains, automobiles, shooting rapids in a canoe, etc. The heroine saves the life of her half-brother, and the end of the second chapter points to an unnatural romance between the two.

When Helen Holmes gets started on the material of the second chapter, the fans will doubtless hang onto their chairs and follow the girl's fortunes for twenty weeks. The unusualness of the film's locale, the intenseness of the plot, and the popularity and daring of Helen Holmes certainly ought to make this serial a sure winner.

Others who take part in the picture are: Thomas Lingham, Katherine Goodrich, William Behrens, Will Chapman, Paul Hurst, George Wischussen, William Brunton, Florence Holmes, and Leo Maloney. The directing was done by J. P. McGowan.

"THE CRIMSON STAIN"

(Episodes Five, Six and Seven—Consolidated-Metro—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE fifth episode of this mystery serial of crime and murder is called "The Figure in Black," and tells of the arrest by the police of Robert Clayton accused of the murder of Truxton Lambert. Dr. Montrose realizing the awful horror that he has created with his invention thinks that he has an opportunity to destroy Pierre, but for some unexplainable reason he nearly kills another member of the gang. Stanley goes to Robert's studio to look for clues, and there discovers two members of the gang. He conceals himself behind some portieres and learns of an attempt that is to be made to kidnap Florence. A fight in the studio follows. Florence is kidnapped and taken to a lonely house, but when the police arrive Stanley is discovered to be one of the kidnappers having overcome one of the gang and assumed his disguise. Pierre is in a closet but escapes the clutches of the police by means of a smoke bomb.

The sixth episode is called "The Phantom Image," and contains some exceedingly good double exposure photography showing the image of Pierre reflected in the pupil of Vanya's eye. The episode is taken up largely with an account of Vanya's early life and her meeting with Pierre. Just as she is about to make an important disclosure to Stanley, Pierre, the arch criminal, appears in an aperture of the wall and hypnotizes her. Pierre tries to murder Florence and Stanley, while they are in a dark room, with poisonous gas. They break down the door, pursue him, and shoot him in the forearm. He escapes by jumping from the roof of the house to a tree. Later Felix enters the laboratory from the secret room and dresses a wound in his forearm. In examining the photographic plate containing the image of Pierre in Vanya's eye Parrish drops and breaks it.

"The Devil's Symphony" is the title of the seventh episode, and it tells how Pierre and his gang tttempt to rob Mrs. Clayton of a valuable necklace at a masked ball at her house. There are some exceedingly beautiful settings in this episode. Stanley finds a cipher that makes him believe that Parrish is actively connected with the gang. The attempt of Pierre and his cohorts at robbery and murder is frustrated by Stanley. One of the gang is thrown into the river by Clayton, after an exciting chase between an automobile and motor cycle, and Florence is saved from death in the nick of time by Stanley. The episode is exciting throughout.

Excitement and mystery, however, seem to be the keynotes of the whole serial, and though there are times when the action is not quite clear, still this only adds to the mystery, and it is probable that these events will be cleared up in later episodes.

Maurice Costello and Ethel Grandin please in the leading roles. The supporting cast is made up of T. J. McGrane, Eugene Strong, Olga Olonova, who is extremely good by the way, William H. Cavanaugh, John Milton, and N. J. Thompson.

"THE RAINBOW PRINCESS"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

NO ordinary picture is "The Rainbow Princess." Perhaps if it were a little more ordinary in respect to some things, such for instance, the development of the story, it would be ultimately better. But on the other hand witness the realistic circus scenes, realistic, because laid round and about a real circus, the presence of Ann Pennington at the head of the cast and the introduction of the wriggly Hula Hula dance that the dainty little actress did in a recent edition of the "Follies."



Hope Meets Warren After the Trial

The circus scenes, particularly those in which the fat lady and her minute husband and the skeleton man appear are delightfully humorous. Hope, the little dancer, who is really none other than Miss Pennington, is adopted by a family of high estate, but that doesn't make any difference to her and when the whole troupe of freaks from the circus comes calling, they are royally entertained, to the great grief of the staid old family servants, and to the general disaster of the dining room table and its contents. The comedy scenes dominate "The Rainbow Princess."

The scenario was written by Shannon Fife; the direction in charge of J. Searle Dawley. Mr. Fife's work is just a little too laborious for good effect. He takes a long time to get into his story, to reach his big situation and then it isn't very dramatic. Hope, who ascends in a balloon daily at the circus, and who also does the Hula Hula, is adopted by a judge, who is led to believe her his grand daughter. A love story with the judge's nephew is brought in, but it is not very prominent. And then the judge discovers he has been duped, that Hope is not his granddaughter at all. That night she starts to leave, but encounters the two sons of the circus owner robbing the family safe. They are caught, she believes the judge thinks her in league with the crooks and she goes back to the tent sadly. But the judge and his nephew want her after all and she comes back to a happy home.

Miss Pennington is not the conventional actress. She isn't given many real opportunities, but creates a favorable impression nevertheless. Evidently she preferred to work with little or no makeup on and as a consequence she really looks like the Hula Hula girl she is supposed to be in some few scenes. William Courtleigh, Jr., is the nephew and Grant Stewart the judge.

"TO THE RAINBOW"

(Educational Films Corp. of America—One Reel)

THIS is another excellent scenic, made by Robert C. Bruce, and, like its predecessors, given its initial showing at the Rialto theatre, New York.

Mr. Bruce takes the spectator along the trail of the Rainbow River deep in the Cascade Mountains. The journey ends at Rainbow Falls, which Mr. Bruce "shot" from many different angles, thus catching a wealth of scenic beauty. The photography is sharp and clear throughout.

Throughout, there is a pleasing vein of light comedy, based upon incidents of camp-life. Rialto audiences were distinctly pleased.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"Borrowed Sunshine." (Essanay. Two reels. Tues., Oct. 24.)—This short length subject is full of the kind of heart interest that most audiences delight in. While not characterized by dramatic climaxes of any kind, it is full of interesting touches. Richard Travers and Marguerite Clayton, both of whom have considerable followings, have parts well suited to their abilities. Mary McAlister, a new child actress, is really excellent. This picture will make a very good filler for almost any program.

Helen Grant lives in a wretched tenement with her six year old sister Goldie. The child's chief delight is her flower pot, on which the sun shines for a few fleeting moments in the afternoon. Even this bit of sunshine is lost when a huge chewing gum sign is erected on the building opposite. Goldie goes to the owner of the building to complain of this act, and meets Glenarm, a young architect, who works in the building across the way. By a system of mirrors, Glenarm contrives to send sunshine down to the little tenement room all day long. Glenarm falls in love with Goldie's sister, but does not have enough money to marry her. When he wins a $5,000 prize competition, he is able to marry the girl.

"The Fable of the Throbbing Genius of a Tank Town Who Was Encouraged by Her Folks Who Were Prominent." (Essanay. Wed., Oct. 25.)—This George Ade comedy not shown for review; the story follows: Lila, daughter of an egg and poultry king, scores a knockout in the charity benefit theatricals. Her friends advise her to go into the movies. Thereafter, when Lila moved from one room to another, the portieres had to be spread the entire length of the pole so as to make room for her head. She spurned the local haberdasher, who longed to surround her with a new bungalow and a lot of mission furniture. Lila finally got a part in the movies as the maid who enters with her back to the camera in the early part of Reel Two. When Lila saw the first run, and found her scene had been cut out, she got the first train for the home town. The next day she had a strip of red carpet spread for the haberdasher, and was learning to cook on a fireless cooker. Moral: The true friend to talent is one who goes to the benefit and hisses all the evening.

"It Never Could Happen." (Essanay. Three reels. Sat., Oct. 28.)—Not shown for review; the story follows: Incensed at Bob Prandor's escapdes, his father tells him to leave home until he has earned one hundred dollars. Bob gets a job as a waiter and then is hired to *butle* for Wyman, a broker. Wyman's daughter, Thrya, is in love with a man opposed by her father. To throw her father off the scent, she pretends to be in love with Prandor. In trying to escape the girl's demonstrations, Prandor falls out of a window. By the time his wounds have recovered, he has fallen in love with his nurse. Later Prandor is arrested by Wyman, charged with forgery. Bob's father proves that he is not guilty, makes him a partner, and the boy marries his nurse. The cast consists of Richard C. Travers, John Cossar, Anna Mae Walthall, Thomas Commerford and Frances Benedict.

"The Beach Comber." (Essanay. Two reels. Tues., Oct. 31.)—This is an unusually good comedy of the polite kind, sure to please the majority of audiences. It is right up-to-date, involving, among other things, the modern ukelele craze. The scenes on a bathing beach, with numbers of comely maidens in swimming attire, will not be displeasing to anyone. More chuckles than guffaws will be caused by the action. Harry Dunkinson, Virginia Bowker and Roy L. Douglas take the leads. When Andy, a traveling salesman, arrives at Rest Haven a summer resort, he decides to take a vacation. Andy makes a big hit with the girls by teaching them classic dancing and ukelele playing. The other men at the resort naturally eye the intruder with disfavor. Andy's firm fires him, and he finds himself unable to pay his hotel bill. Although unable to swim, he gets a job as a life guard. In this new position he is idolized stilll more by the summer girls. The other men fake a drowning, which shows up the life guard. The girls quit him in disgust, but he gets his old job back and figures that selling neck-ties is better business than fussing susceptible girls.

"Canimated Nooz Pictorial No. 17." (Essanay. Split reel. Wed., Nov. 1.)—Wallace Carlson's latest animated cartoon burlesque of the news weeklies shares the reel with 500 feet of scenic taken around Crater Lake, Oregon.

"The Heart of Virginia Keep." (Essanay. Three reels. Sat., Nov. 4.)—Not shown for review; the story follows: Virginia Keep's father is accused of a murder committed twenty-five years before. Virginia determines to secure evidence to prove his innocence. Arnold Trude, a young millionaire, who is acting as a reporter, keeping his identity a secret, promises to help Virginia. Together they go to the slums to secure evidence, and having found Virginia's father innocent, they dash to the Governor's office to find that the man has already been pardoned. Trude and Virginia fall into each other's arms. Marguerite Clayton, John Cossar, Edward Arnold and Thomas Commerford are in the cast.

"The Merry Motor Menders." (Kalem. Tues., Oct. 31.)—This single reel Ham comedy is absurdly ridiculous from start to finish, and for that reason is more or less amusing. Ham and Bud take a garage and when business is slack sprinkle tacks, nails and glass in the road. They also evolve what they call a speed cocktail out of gasoline which causes some wonderful effects. As a finale Bud drives an automobile through the back wall of the garage, later the machine explodes and they are shown making a trip through the clouds.

"Out of the Shadows." (Selig. Two reels. Mon., Oct. 23.)—This release is rather elementary in its theme, acting and production. The high moral note sounded by the plot, and the high flown sub-titles, do not seem to be in accord with present-day taste. The picture will get by with unsophisticated audiences. A short comedy, entitled "Paradise for a Day," is on the same reel. Since the characters of this slapstick farce are the same that appear a few moments before in a heavy drama, the effect is somewhat ludicrous. In the cast are Robyn Adair, Eugenie Forde, Leo Pierson, Virginia Kirtley, Louella Maxam and E. J. Brady. Burton L. King directed.

The wife of Frank Lord, a successful broker, is concerned because her husband spends so little time at home. Her suspicions lead her to hire a detective to watch his movements. This sleuth finds Lord in a road-house with a notorious vampire. Mrs. Lord arrives on the scene to reproach her husband, but finds that he has been consorting with a woman to show their son Paul, whom the vampire has infatuated, the worthlessness of the woman. A happy family reunion takes place.

In the comedy, Percy, an unwelcome suitor, disguises himself as a tramp in order to get in the house of his loved one. His girl mistakes a real tramp for the masquerader, and the hobo is given the time of his life until the mistake is discovered.

"A Close Call." (Selig. Sat., Oct. 28.)—This Western does not have much of a plot, but the riding stunts introduced are unusual and well done. Like all of the Tom Mix pictures this one ought to get across well in any audience that appreciates Westerns. Supporting Tom Mix are Victoria Forde, Joe Ryan, Pat Chrisman and Sid Jordan. Masters, a ranch foreman, rides to a nearby town to cash a check. He is attacked by a gang of bandits and robbed, but he rides after the desperadoes, getting back the money, and winning the rancher's daughter by his bravery.

"Small Town Stuff." (Selig. Three reels. Mon., Oct. 30.)—This is an echo from the "Bloom Center" series of rural comedies released by Selig sometime ago. The scenes of the comedy are laid in a country hamlet, offering many opportunities for legitimate and slapstick humor. This number will moderately please most audiences. The fact that the main idea of the picture was taken bodily from Mark Twain will probably not be noticed by many. In the cast are William Hutchinson, John Lancaster, Lee Morris, Ralph McCombs, William Chapman, Harold Howard, Martha Mattox, Lyllian Leighton and Irene Wallace. Othello Boothe, a ham barnstormer, goes to Bloom Center to produce some amateur theatricals. In making love to the village belle, he finds much competition, and so tries to terrorize his rivals by making up as a ghost. This fails and the village constable does not try to find the perpetrator of the deed, because he is busy looking for an escaped crook called Micky. After the performance of the theatricals, the proceeds disappear. One of Boothe's rivals lowers a blindfolded cat from the attic, and the cat's claws fastening in the actor's hair proves that the hair is only a wig. The great tragedian stands revealed as Micky, the crook.

"Tom's Sacrifice." (Selig. Sat., Nov. 4.)—This is a Western of the usual Mix type, introducing excellent feats of horsemanship and other cowboy stunts. The story and acting are elementary. Tom Miller shoulders the blame of a robbery committed by his brother, and goes West to become a cowboy. Tom makes good at his new profession, and falls in love with Maud, the daughter of the ranch owner. Sid Jackson, another cowboy, is also in love with Maud, and intense rivalry ensues. Jack is outwitted and Tom and Maud decide on their wedding day. The cast is composed of Tom Mix, Victoria Forde, Sid Jordan, Joe Ryan, Joe Simkins and Howard Farrell.

MUTUAL PROGRAM

"Bungling Bill's Bow-Wow." (Mutual. Two reels. Sunday, Nov. 5.)—There are many good spots in this slap-stick comedy, and many that drag. Trick photography and new comedy "business" create quite a number of laughs, and the very grotesqueness of the plot wil amuse many. A burlesque of the Sherlock Holmes school of detecting is not a new thing in comedy, but is well done in this instance. Among others in the cast are Paddy McQuire, Arthur Moon and Alice Neice. The stern father refuses to allow his daughter to marry until the suitor produces the almost extinct "wampus." The manly hero finally secures this extraordinary animal, and is blessed by the father. Meantime, two villains have stolen the animal. A detective is put on the case, and many slap-stick complications ensue until the creature is finally recovered. Then the "wampus" disappears before the eyes of the owners. The suitor says "there ain't no such animal," and is given a good beating by the irate father.

Mutual Weekly, No. 95.—U.S.S. Arizona goes into commission, Brooklyn Navy Yard, New York City; U. S. sailors hold circus, Newport, R. I.; New York police who have trained for army at camp parade; steamer Antilla arrives at Norfolk, Va. with fire in hold; Episcopalians in convention, St. Louis, Mo.; Ambassador Sato from Japan, at Washington, D. C.; Cubs christened in Central Park, New York City; Firemen's field day, Bridgeport, Conn.; Fashions posed by Betty Brown.

Reel Life, No. 26.—The timely news dealt on this week embraces: Operating a submarine minelayer in animated drawings; Training a hunting dog; Making potash from sea weed; Developing truant boys.

See America First, No. 60.—The field of the battle of Gettysburg comprises the greater part of this release. Various views of interest are shown. An animated cartoon by Harry Palmer comes on the same reel.

PATHE EXCHANGE, INC.

"A Scratch of the Pen." (Pathe. Two reels.)—Another two-reel melodramatic number in which the actors stop at no sort of artificiality to put their points across. The hero is arrested on circumstantial evidence, and a thrilling escape and a series of hot hand-to-hand fights comprise the rest of the film. Exciting but just a little too crude to compare favorably with preesnt-day films.

"Historic New Orleans." (Pathe. Split reel.)—Views of the ancient city of Louisiana are shown in this half-reel on the same spool with "Fowls and Game Birds." It makes an interesting travelogue.

"Fowls and Game Birds." (Pathe. Split reel.)—Chickens, pheasants, quails and other birds are shown on this half-reel, which is very well colored. On the same reel with "Historic New Orleans."

"Luke's Preparedness Preparations." (Rolin.)—Lacking the story that is usually present in the Rolin release, this Lonesome Luke comedy with its rough and tumble tricks can hardly rank with other releases in which this comedian has appeared. The gags are mostly old, and there is much kicking and falling resorted to as a means for comedy.

"The Shielding Shadow." (Astra. Two reels. Episode Seven.)—The action continues highly melodramatic and mysterious in this number of the serial, and besides there is present a thrill of the genuine sort. Ravengar and Leontine are high in the air in a balloon when it catches afire owing to the machinations of One Lamp Louie. Leontine is obliged to escape via the parachute route, while Ravengar falls the whole way into the water. This is, perhaps, the best number of the serial to date.

UNIVERSAL PROGRAM

"The Masked Woman." (Gold Seal. Three reels. Tues., Oct. 31.)—An underworld melodrama with a strong mystery strain running through it. It tells the manner in which a kindly doctor, in trying to save the brother of his fiancee from the coils of an adventuress, gets accused of theft. After a hot fight both the brother and the doctor emerge triumphant. The interest never lags in this, and the suspense is kept at a high pitch throughout. Tom Gibson is the author, while in the cast appear Gretchen Lederer, Lloyd Whitlock, William Quinn, Jessie Arnold and George Pearce.

"Terrors of a Turkish Bath." (L-Ko. Two reels. Wed., Nov. 1.)—The fun suggested by the title is not entirely realized in the body of this comedy, which is rather slow compared to the general run of L-Kos. The action takes place in a Turkish bath parlor, and while there is a good lot of comedy business done, one is continually looking for something that never arrives—perhaps its the customary dare-devil finish. Dan Russell has the star part.

"Sea Mates." (Big U. Thurs., Nov. 2.)—A swift moving drama laid by the sea, that is well produced and enacted, but which is based on a story that hardly has enough in it to arouse the average amount of interest. Its basis is rivalry between two fishermen for the hand of a girl, and the fact that the characters are somewhat originally drawn does not counterbalance the shortcomings of the story. Claire McDowell is featured. Francis Powers wrote and directed.

"Us Kids." (Powers. Fri., Nov. 3.)—A comedy, entirely played by juveniles and directed by Lule Warrenton. Its appeal is centralized altogether in children, although a better and more airtight story might have been chosen with which to amuse to the youngsters.

"For Love and Gold." (Bison. Two reels. Sat., Nov. 4.)—One of Henry McRae's thrillers, in which the villain does his best to ruin the prospects of an American with mining interests in Mexico when he learns that his case is hopeless with the fair daughter of the miner. Naturally there is a hero who safely puts the villain to rout, but not until many thrilling situations have been introduced. E. M. McCall wrote the story, and in the cast appear L. C. Shumway, Edith Johnson and Ed Hearn.

"A Shadowed Shadow." (Joker. Sat., Nov. 4.)—One of the very best of the recent Jokers written by Jack Byrne. The plotting housekeepers play ghosts in order to scare away the heir that they themselves may have the property. But there are two other sets of ghosts in the form of an amateur detective and a group of burglars. The usual Joker cast appears in this and every scene in a laugh.

"Lucille, the Waitress." (Special Laemmle. Wed., Oct. 25.)—Really, one expects much more originality and real comedy when such a writer as Bide Dudley turns to the motion picture. But instead of offering something worthy of his name, Mr. Dudley has resorted to the old situation of having a living person take the place of a statue and the resulting situations are of equal mustiness. No doubt some will find humor in the reel, but hardly enough to warrant it being termed a good comedy. Jeannie Nelson, Paul Panzer and Howard Crampton have parts of some importance.

"Felix on the Job." (Special Victor. Tues., Oct. 31.)—There is no story here, simply a lot of gags which are worked one after another. They are all on the practical joke order, and while some of them succeed in getting a laugh there are too many of them for real enjoyment. Among other things a house is completely wrecked. George Felix directed and heads the cast himself, cavorting about in what is termed a scenario by Harry Wulze.

"Love and a Liar." (Nestor. Mon., Oct. 30.)—The complications that arise after a quiet marriage of two students in a co-educational college are here dwelt on with a good deal of snap and plenty of humor by the Nestor Comedy Company. Tom Gibson prepared the scenario for Eddie Lyons, Lee Moran, Priscilla Dean, Fred Gemble and Martha Mattox.

"Her Wedding Day." (Laemmle. Two reels. Thurs., Nov. 2.)—After her marriage the wife learns that all has not been just right with her husband's past, from the woman in the case. The wife who doesn't love her husband at all is rather glad when the woman in the case puts him out of the way, so that she may then marry the man she really cares for. This subject is quite far from pleasing, and has somewhat of a demoralizing effect. E. M. Ingleton wrote the scenario for Douglas Gerrard, Francelia Billington and Ruth Clifford.

"Stumbling." (Imp. Two reels. Fri., Nov. 3.)—A melodrama in which a society man is restored to his fiancee by a denizen of the underworld. Ray Hanford playing a gangster is quite the individual star of the picture, as his actions are typical and at times furnish not a little humor. Jack Livingston, Malcolm Blevins and Agnes Vernon all have important parts which they handle effectively. This is one of the best melodramas filmed under the direction of Leon Kent.

"Her Vanished Youth." (Rex. Sun., Nov. 5.)—This story by Maie Havey of the break between husband and wife because of another woman and of its healing by the innocent meddling of a little child has nothing creditable about it to hide its conventionality. Neither the acting nor the handling of the subject merits any praise. Dana Ong, Virginia Folz, Walter Yant and Peggy Coudray are the leads.

"The Bandit's Wager." (Big U. Sun., Nov. 5.)—Francis Ford and Grace Cunard appear in this comedy-drama, which is too foolish to merit much attention. Miss Cunard's chief method of expressing violent emotion is to wreck an entire setting and such stuff is too elementary to convey any idea at all. Jack Ford also appears.

INTERNATIONAL

"Play Ball." (Beatrice Fairfax. Episode 10. International.)—As usual Grace Darling as Beatrice Fairfax, and Harry Fox in the character of Jimmy Barton, the reporter, carry off the honors. But in addition we have some clever work by Olive Thomas (who, by the way, is very good to look upon) in her characterization of Rita Malone, sweetheart of Bert Kerrigan (Nigel Barrie), a baseball pitcher. The ball game between the Giants and the Yankee baseball teams furnishes the setting for the story, and the Polo Grounds, with the game in progress, is shown from different angles with unusually clear photography. Kerrigan is kidnapped by a professional gambler so as to prevent his pitching for the Giants, and thus insure the Yankee's winning. His sweetheart gets Miss Fairfax interested and with the assistance of Jimmy, Kerrigan is rescued and rushed to the Polo Grounds just in time to beat the Yankees and win the game for the Giants. A very timely number with a good plot and well acted and put on. Two reels on a par with the forerunners of the series.

"The Wages of Sin." (Beatrice Fairfax. Episode 11. International.)—A new invention in the shape of a deadly infernal machine is left in a safe by the inventor who dies without revealing the secret. His daughter in going over his effects finds a letter addressed to herself instructing her to open the safe and see that the invention is thrown in the river, with the admonition "Do not touch the Third Button." A band of anarchists who know of the invention, try to steal it and succeed in winning the girl's lover over to their side. She, in desperation, goes to Miss Fairfax with her troubles and is fortunate in enlisting her help. Miss Fairfax, in company with the indefatigable Jimmy, frustrates the gang and Jimmy succeeds in pressing the "third button" in time to blow the gang and their den to the four winds. A clever story with Grace Darling and Harry Fox at their best, with Betty Howe as the girl in trouble. Two reels of thoroughly enjoyable melodrama with good acting and photography.

Hearst-International News Pictorial, No. 84. (Fri., Oct. 20.)—Ruins of German Zeppelins in England; War scenes from Russian Poland; Models for coming fashion show in training, Chicago, Ill.; Troopers of Minnesota National Guard, Brownsville, Tex.; Fashions worn by Laura Hamilton; Frances Cowells makes record swim, Alameda, Cal.; President and Mrs. Wilson at Indianapolis, Ind.; U.S.S. Pennsylvania steams out for target practice, New York City.

Hearst-International News Pictorial, No. 83. (Tues., Oct. 17.)—Ocean liner, fearing submarines, awaits night-fall before starting trans-atlantic trip, New York City; Lewis machine-gun exhibited, Utica, N. Y.; Eight millionaires leave for coaching trip, New York City; Rescuing a private from water, Brownsville, Tex.; Gun crew of U.S.S. Pennsylvania, Brooklyn Navy Yard, N. Y.; New stabilizer in use on aeroplanes, Hempstead, L. I.; Fashions displayed by Frances White of Ziegfeld "Frolic"; Reducing out-of-date submarine to junk, Philadelphia, Pa.; Pennsylvania state democrats visit President Wilson at Shadow Lawn, N. J.; "Cheese Day," Monroe, Wis.; Ambassador Sato from Japan, at Washington, D. C.; Celebration of 150th anniversary of Rutgers College, New Brunswick, N. J.; Rioting strike employes of Standard Oil Company, Bayonne, N. J.

EXHIBITOR PERSONALS

(*Continued from page* 2825)

La Salle: The Family theatre has been changed to the Colonial; Clara Gedye is running it. Brown and Pierard now have the New La-Salle; W. H. Taylor has succeeded Chas. A. Conley at the New Majestic. E. C. Zimmerman has the Opera House. The Colonial is the newest show. The Photoplay theatre is out of business, as is also the Royal, which was burned out.

Minonk: Hann Heindrichs of the Royal has nearly a clean field—the Rose theatre closed with the death of C. D. Coster; R. B. Witte gave up the Schlitz Opera House and has left town.

Olney: J. R. Van Almen is running the Alco.

Roanoke: The only picture show in town is the Palace, managed by Badhaine and Sands.

Rockford: The Orpheum managed by H. Gramp; Dreamland managed by C. B. Anderson, and the Princess managed by J. Morrison, are running along as usual. Johnson Bros. have succeeded John F. Walsh at the Royal. The Majestic and the Rockford motion picture parlor have gone out of business.

Roseville: J. N. Lammey has changed the Rose to the Isis theatre. The Palace has gone out of business.

Savanna: J. D. Fubrath has succeeded Ed. Hendricks at the Web theatre, and M. A. Law J. E. Gorman, at the Orpheum. The Star theatre is closed.

Victoria: T. Crane is now running the Victoria theatre.

Vienna: Gray Bros. are doing well with the Theatorium.

Watseka: C. L. Eastburn is the manager of the Star theatre. The Princess theatre has been out of business for some time.

Windsor: J. V. Kirk's Electric theatre has the field. Wm. Nolting sold out the Lyric and has gone.

INDIANA—Elkhart: Harry Lerner is now managing the Opera House and W. Ormsby the Orpheum. The Venetian by Angelo Pecorelli and the Family theatre by Peter Sarantos are new houses. The Jefferson and the Airdome are out of business.

Hobart: Harry Coons is now managing the Gem theatre, which succeeded the Colonial.

Mishawaka: The Century and the Lincoln theatres are now under the same management. Mr. Lambiotte is running the Temple theatre.

Rosedale: Frank Straughan's Star is the only theatre now, the Isis having moved.

Salem is well taken care of through the Opera House (Sante Davidson), and Switow's Dream theatre.

Waveland: Alex Moore has opened a motion picture show. G. D. Gregory is managing the Rex.

MARYLAND—St. Michaels: Lee and Wrighston, proprietors of the Electric Rainbow theatre, have solved the problem of getting crowded houses, by showing high-grade pictures.

OHIO—Massillon: The Dreamland theatre under the management of D. G. Dunham (who bought out Thomas Davis), is enjoying a very prosperous season. Its 400 capacity is frequently taxed to the limit. F. A. Kelley is manager of the Lincoln, Mrs. M. F. Frank of the Grand, and Charles Shearer of the Lyric.

CALIFORNIA—San Francisco: The Savoy theatre, resplendent in new decorations, a splendid stage set, new screen and other marked improvements, was opened recently as a home of motion pictures. M. E. Cory, a national figure in the industry, is the manager.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, October 30, 1916.

BIOGRAPH—The Goddess of Sagebrush Gulch (Griffith-Blanche Sweet, Re-Issue), D., 1000..... 21345
SELIG—Selig-Tribune, No. 87, News, 1000..... 21344
SELIG—Small Town Stuff, C., 3000..... 21340
VITAGRAPH—The New Porter, C., 1000..... 21343

Tuesday, October 31, 1916.

ESSANAY—The Beach Comber, C., 2000..... 21346
KALEM—The Merry Motor Menders (Ham & Bud, Ethel Teare and Henry Murdoch), C., 1000..... 21348

Wednesday, November 1, 1916.

BIOGRAPH—The Power of the Press, D., 3000..... 21353
ESSANAY—Canimated Nooz Pictorial, No. 17, Cart. and Crater Lake, Ore., Sc., Split reel..... 21349
KALEM—The Son of Cain (13th of the "Girl from 'Frisco" Series), D., 2000..... 21351
VIM—Gertie's Garters, C., 1000..... 21350

Thursday, November 2, 1916.

SELIG—Selig-Tribune, No. 88, News, 1000..... 21356
VIM—Twin Flats, C., 1000..... 21357

Friday, November 3, 1916.

KALEM—The Pencil Clue (3rd of "Grant, Police Reporter" Series), D., 1000..... 21360
KNICKERBOCKER STAR FEATURE—Jess of the Hill Country, D., 2000..... 21358
VIM—In the Ranks, C., 1000..... 21362
VITAGRAPH—The Game that Failed, C., 1000..... 21361

Saturday, November 4, 1916.

ESSANAY—The Heart of Virginia Keep, D., 3000.... 21363
KALEM—The Gate of Death (H. of H. Series), D., 1000 21369
SELIG—Tom's Sacrifice (Tom Mix), D., 1000..... 21370
VITAGRAPH—The Heart of a Fool, D., 3000..... 21366

RELEASES FOR COMING WEEK

Monday, November 6, 1916.

BIOGRAPH—The New York Hat, D., 1000 (Mary Pickford Re-Issue) .....
SELIG—As Ye Sow, D., 3000 (Robyn Adair, Eugenie Forde and Virginia Kirtley) .....
SELIG—Selig-Tribune, No. 89, News, 1000.....
VITAGRAPH—The New York Rapid Transit, Ed., 1000

Tuesday, November 7, 1916.

BIOGRAPH—The Science of Crime, D., 2000 (Franklin Ritchie) .....
ESSANAY—Easy Ed., C., 2000.....
KALEM—A Desperate Duel (Ham & Bud and Ethel Teare), C., 1000 .....

Wednesday, November 8, 1916.

ESSANAY—A Safe Proposition, C., 1000.....
KALEM—The Witch of the Dark House (14th of the "Girl from 'Frisco" Series), D., 2000.....
VIM—Marked "No Funds," C., 1000 (Myers and Theby) .....

Thursday, November 9, 1916.

SELIG—Selig-Tribune, No. 90, News, 1000.....
VIM—A Warm Reception, C., 1000 (Kate Price and Babe Hardy) .....

Friday, November 10, 1916.

KALEM—The Man from Yukon (4th of "Grant, Police Reporter" Series), D., 1000.....
KNICKERBOCKER STAR FEATURE—The Question Mark, D., 3000 (Dorothy Davenport).....
VIM—Gay Deceivers, C., 1000 (Pokes and Jabs).....
VITAGRAPH—Weary Willie's Birthday, C., 1000....

Saturday, November 11, 1916.

ESSANAY—"What I Said, Goes," D., 3000 (Richard Travers and Gertrude Glover).....
KALEM—The Lone Point Mystery (H. of H. Series), D., 1000 .....
SELIG—When Cupid Slipped, C., 1000 (Victoria Forde)
VITAGRAPH—Deipo Cesaeler, C., 1000.....
VITAGRAPH—No Broadway Star Feature This Week

MUTUAL FILM

(For Mutual Features see page 2874)

Monday, October 30, 1916.

MUTUAL—Paying the Price, D., 2000..... 05135

Tuesday, October 31, 1916.

BEAUTY—The Last Thrust, C., 1000..... 05137
BEAUTY—The Spartan Spleen, C., 1000..... 05138

Wednesday, November 1, 1916.

MUTUAL—Mutual Weekly No. 96, Topical, 1000..... 05139
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05140

Thursday, November 2, 1916.

MUTUAL—Canned Curiosity, D., 2000..... 05141

Friday, November 3, 1916.

CUB—Nearly a Hero, C., 1000..... 05143

Saturday, November 4, 1916.

ECLAIR—The Eternal Challenge, D., 2000..... 05144

Sunday, November 5, 1916.

MUTUAL—Bungling Bill's Bow-Wow, D., 2000..... 05146
GAUMONT—"Reel Life," Magazine reel, 1000..... 05148

(For Mutual Features see page 2874)

Monday, November 6, 1916.

FILM D'ART—Title not reported, D., 3000..... 05149

Tuesday, November 7, 1916.

GAUMONT—Mutual World Tours, Sc., 1000..... 05152

Wednesday, November 8, 1916.

MUTUAL—Mutual Weekly, No. 97, Topical, 1000.... 05153
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05154

Thursday, November 9, 1916.

MUTUAL—The False Clew, D., 2000..... 05155
AMERICAN—The Fight on the Dam, D., 1000..... 05157

Friday, November 10, 1916.

CUB—His Blushing Bride, C., 1000..... 05158

Saturday, November 11, 1916.

ECLAIR—The Unpardonable Sin, D., 2000..... 05159

Sunday, November 12, 1916.

VOGUE—Picture Pirates, C., 2000..... 05161
GAUMONT—Reel Life, Magazine reel, 1000..... 05163

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

Week of October 30, 1916.

SPECIALS.

UNIVERSAL SPECIAL—For the Flag (No. 12 of "Liberty," D., 2000 01895
SPECIAL VICTOR—Felix on the Job, C., 1000..... 01880
SPECIAL LAEMMLE—The Midnight Toll, D., 1000.. 01883
SPECIAL BIG U—Starlight's Message, D., 1000..... 01889
SPECIAL IMP—The Secret Cellar, D., 2000..... 01894

Monday, October 30, 1916.

RED FEATHER—See Feature Releases (Page 2874). 01877
NESTOR—Love and a Liar, C., 1000..... 01878

Tuesday, October 31, 1916.

GOLD SEAL—The Masked Women, D., 3000..... 01879
SPECIAL VICTOR 01880..... See Specials

Wednesday, November 1, 1916.

L-KO—Terrors of a Turkish Bath, C., 2000..... 01881
ANIMATED WEEKLY—Weekly No. 44, News 1000. 01882
SPECIAL LAEMMLE—01883 .....See Specials

Thursday, November 2, 1916.

LAEMMLE—Her Wedding Day, D., 2000..... 01884
BIG U—Sea Mates, D., 1000..... 01885
POWERS—Sammie Johnson Minds the Baby, Cart-C. and Ceylon, Sc. Ed., Split reel..... 01886

Friday, November 3, 1916.

IMP—Stumbling, D., 2000 01887
POWERS—Us Kids, Juv.-C. D., 1000..... 01888
SPECIAL BIG U—01889 .....See Specials

Saturday, November 4, 1916.

BISON—For Love and Gold, D., 2000..... 01890
JOKER—A Shadowed Shadow, C., 1000..... 01891

Sunday, November 5, 1916.

REX—Her Vanished Youth, D., 1000..... 01892
BIG U—The Bandit's Wager, C. D., 1000..... 01893
SPECIAL IMP—01894 .....See Specials

RELEASES FOR COMING WEEK

SPECIALS.

UNIVERSAL SPECIAL—Strife and Sorrow (No. 13 of "Liberty"), D., 2000 01914
SPECIAL IMP—The Voice Upstairs, D., 1000 (King Baggott and Leah Baird) 01899
SPECIAL VICTOR—A Roaming Romeo (Tweedledum Comedy), 1000 01902
SPECIAL BIG U—The Evidence, D., 1000 (Bob Leonard) 01908
SPECIAL BIG U—The Powder Trail, D., 2000 (Francis Ford and Grace Cunard) 01913

Monday, November 6, 1916.

RED FEATHER—See Feature Release (Page 2874). 01896
NESTOR—A Political Tramp, C., 1000..... 01897

Tuesday, November 7, 1916.

L-KO—Alice in Society, C., 3000 (Alice Howell)..... 01898
SPECIAL IMP—01899 .....See Specials

Wednesday, November 8, 1916.

GOLD SEAL—The Cry of Conscience, D., 2000..... 01900
ANIMATED WEEKLY—Weekly No. 45, News, 1000.. 01901
SPECIAL VICTOR—01902 .....See Specials

Thursday, November 9, 1916.

REX—The Mantle of Deceit, D., 2000..... 01903
POWERS—A Pen Trip to Palestine, Cart.-C., 1000.... 01904

Friday, November 10, 1916.

IMP—The Eel, D., 2000..... 01905
REX—The Eyes of Love, D., 1000..... 01906
NESTOR—Sweedy the Janitor, C., 1000..... 01907
SPECIAL BIG U—01908 .....See Specials

Saturday, November 11, 1916.

BISON—The Quitter, D., 2000..... 01909
JOKER—In Love With a Fireman, C., 1000..... 01910

Sunday, November 12, 1916.

VICTOR—Any Old Duke'll Do, C., 1000..... 01911
LAEMMLE—Shadows of Suspicion, D., 1000..... 01912
SPECIAL BIG U—01913 .....See Specials

UNICORN PROGRAM*

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000..... 914A
JUDY—Jenkins the Janitor, C., 1000..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000..... 915A
RANCHO—The Mysterious Ranger, D., 1000..... 915B
JUDY—His Sister Beau, C., 1000..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000..... 916A
PURITAN—The Convict, D., 1000..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000..... 917A
HIPPO—Rubes and Cabarets, C., 1000..... 917B
SUNSET—A Daring Mission, D., 1000..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000..... 918A
PURITAN—The Live Corpse, C., 1000..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000..... 919A
JUDY—The Model, C., 1000..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000..... 920A

*Releases issued every two weeks.

Monday, October 16, 1916.

BUFFALO—The Slumbering Memory, D., 2000..... 925
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 926

Tuesday, October 17, 1916.

JOCKEY—The Foolish Romance, C., 2000..... 926A
GAYETY—Wifie's Frame-up, C., 1000..... 926B

Wednesday, October 18, 1916.

HIAWATHA—Fear, D., 3000 927

Thursday, October 19, 1916.

PURITAN—The Honor of the Gardells, D., 2000..... 927A
JUDY—Over the Hills, C., 1000..... 927B

Friday, October 20, 1916.

SPECIAL—The Path of Darkness, D., 3000..... 928

Saturday, October 21, 1916.

SPECIAL—When Hands Are Idle, D., 1000..... 929
UTAH—The Vengeance of Dan McGrew, D., 1000.... 930

Sunday, October 22, 1916.

BUFFALO—The Honor of the Tribe, D., 2000..... 931
JUDY—Disposing of a Lover, C., 1000..... 932

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9—25. The Sunbeam, D. (Reissue).....1000
9—26. The Wedding Gown, D (Re-Issue)...2000
10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue) 1000
10—10. A Pueblo Legend, D. (Re-Issue)..2000
10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000
10—23. Friends (Re-Issue), D.....1000
10—24. The Battle at Elderbush Gulch, (Re-Issue), D 2000
10—30. The Goddess of Sagebrush Gulch, Re-issue, D.....1000
11— 1. The Power of the Press, D.....3000

ESSANAY

9—26. Peter the Hermit, D.....2000
9—27. Dreamy Dud Has a Laugh on the Boss, Cart., C.....1000
9—30. Twin Fates, D.....3000
10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy)..... 2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000
10—24. Borrowed Sunshine, D.....2000
10—25. The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks Who Were Prominent 2000
10—28. It Never Could Happen, Com., D..3000
10—31. The Beach Comber, C.....2000
11— 1. Canimated Nooz Pictorial, No. 17 Cart. and Crater Lake, Ore., Sc. Split Reel
11—4. The Heart of Virginia, Keep, D.....3000

KALEM

9—30. The Death Swing, D (H. of H. Series 1000
10—3. One Step Too Far, C.....1000
10—4. The Web of Guilt, D (Girl from Frisco No. 9).....2000
10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000
10—24. The Bogus Booking Agent, C.....1000
10—25. The Harvest of Gold (12th of the "Girl from 'Frisco" Series), D..2000
10—27. The Missing Heiress (2nd of Grant, Police Reporter), D.....1000
10—28. The Lost Messenger, D.....1000
10—31. The Merry Motor Menders, C.....1000
11— 1. The Son of Cain (13th of the "Girl from 'Frisco" Series), D.....2000
11— 3. The Pencil Clue (3rd of the Grant, Police Reporter Series), D.....1000
11— 4. The Gate of Death (H. of H. Series), D. 1000

KNICKERBOCKER

9—29. For the Governor's Chair, D.....3000
10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10— 6. The Better Instinct, D.....2000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000
10—27. The Chorus Girl and the Kid, D....3000
11— 3. Jess of the Hill Country, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9—16. In Jungle Wilds.....1000
9—18. Into the Northland, D.....3000
9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In tne House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000
10—23. Out of the Shadows, D.....3000
10—28. A Close Call, D.....1000
10—30. Small Town Stuff, C.....3000
11— 4. Tom's Sacrifice (Tom Mix) D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

9—29. Tangled Ties, C.....1000
10—4. A Grain of Suspicion, C.....1000
10—5. Royal Blood, C.....1000
10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000
10—25. Green Eyes, C.....1000
10—26. A Maid to Order.....1000
10—27. The Frame Up, C.....1000
11— 1. Gertie's Garters, C.....1000
11— 2. Twin Flats, C.....1000
11— 3. In the Ranks, C.....1000

VITAGRAPH

9—25. Getting By, C.....1000
9—29. She Who Last Laughs, C.....1000
9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000
10—21. Strong Evidence, C.....1000
10—21. The Harbor of Happiness, D.....3000
10—23. Trouble for Four, C.....1000
10—27. Betty's Affair, C.....1000
10—28. No Broadway Star Feature this Week
10—30. The New Porter, C.....1000
11— 3. The Game that Failed, C 1000
11— 4. The Heart of a Fool, D.....3000

MUTUAL PICTURES

AMERICAN

8—14. Ruth Ridley Returns, D.....2000
8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000
10—23. Professor Jeremy's Experiment, D.2000

BEAUTY

8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10— 9. That Sharp Note, C.....1000
10—31. The Last Thrust, C.....1000
10—31. The Spartan Spleen, C.....1000

CENTAUR

8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

10—7. That Wonderful Wife, C.....1000
10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000
10—27. Lovers and Lunatics, C.....1000
10—28. Dad's Masterpiece, C.....1000
10—28. When Clubs Were Trumps, C.....1000
11— 3 Nearly a Hero, C.....1000

GAUMONT

10—8. "Reel Life," Magazine, No. 23. A Day With Mutual's Youngest Star, Mary Miles Minter; A Back Yard Farm; How to Handle a Canoe..1000
10—11. See America First (Richmond, Va.) Sc., and Kartoon Komics, Cart, Split Reel
10—15. "Reel Life" Magazine No. 24. Duplicating Ancient Pottery; Uncle Sam's Weather Kites; Cats and Kittens 1000
10—18. See America First (The James River Country in Virginia), Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine No. 25. French Women Munition Workers; Eastern and Western Barbacues; Ferrying Trains Across the Sacramento River.....1000
10—25. See America First (Hot Springs, Va.), Sc., and Kartoon Komics, Cart .....Split Reel
10—29. "Reel Life," Magazine reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—17. The Law of Nature, D.....2000
10—24. The Folly of Fear, D.....2000
10—26. At Twelve O'clock, D.....2000
10—30. Paying the Price, D.....2000
11— 2. Canned Curiosity, D.....2000
11— 5. Bungling Bill's Bow-Wow, D.....2000

VOGUE

9— 3. The Stolen Booking, C.....2000
9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000
10—29. He Died and He Didn't, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of October 1, 1916
Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, " Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D.....2000
Shielding Shadow, No. 2 (Into the Depths), D. 2000
Heine and the Four Hundred, C.....1000
The Pillory, D.....5000
U. S. Customs Inspection, Ed.....1000
The Sword of Damocles, D.....2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D.....2000
Shielding Shadow, No. 3 (The Mystic Defender), D.....2000
Luke and the Bang-Tails, C.....1000
Florence Rose Fashions, No. 6 (Betty at the Wedding).....1000
A Nation's Peril, D.....2000
The Light that Failed, D.....5000

Week of October 22, 1916
Shielding Shadow, No. 4 (The Earthquake) D. 2000
Prudence the Pirate, D.....5000
In the Mesh of Her Hair, D.....2000
Heine and The Magic Man, C.....1000
Athletic Movements Analyzed (Colored) and Blossom Time in Japan (Col. Ed.).Split Reel

Week of October 29, 1916
Shielding Shadow, No. 5 (Through Bolted Doors), .D.....2000
The Sultana, Com.-D. (Colored).....5000
Florence Rose Fashions, No. 7.....1000
Luke, the Chauffeur, C.....1000
The Moth and the Flame, D.....2000

UNICORN FILM PROGRAM

BUFFALO
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000
10— 7. Nobody's Claim, D.....2000
10—16. The Slumbering Memory, D.....2000
10—22. The Honor of the Tribe, D.....2000

GAYETY
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000
9—18. The Taming of the Crew, C.....1000
9—20. The Miserly Mason, C.....1000
9—23. Breaking Up House, C.....2000
10—17. Wifie's Frame-up, C.....1000

HIAWATHA
9— 7. The Wandering Herd, W. D.....1000
9—18. The Cave in the Canyon, D.....1000
10— 5. Ben Wilson's Romance, D.....1000
10—18. Fear, D.....3000

JUDY
10— 2. Jenkins the Janitor, C.....1000
10— 3. His Sister's Beau, C.....1000
10— 7. The Model, C.....1000
10—16. The Lost Ring, C., and U. S. Fighting Craft, Ed.....Split Reel
10—19. Over the Hills, C.....1000
10—22. Disposing of a Lover, C.....1000

HIPPO
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000
9—21. Lazy Lulu, C.....1000
9—22. Following Father's Footsteps, C.....1000
10— 5. Rubes and Cabarets, C.....1000

PURITAN
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000
9—18. Faith, D 1000
10— 4. The Convict, D.....1000
10— 6. The Live Corps, C.....1000
10—19. The Honor of the Gardells, D.....2000

LILY
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents. D.....2000
9—21. The Trust of Kings, D.....2000
9—24. Heredity's Mark, D.....2000
10— 3. Thru the Wall, D.....1000
10— 8. The Web, D.....3000

JOCKEY
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000
9—23. A Modern Jonah, C.....1000
10— 4. The Country Sheriff, C.....2000
10—17. The Foolish Romance, C.....2000

RANCHO
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000
9—19. The Tornado, D.....2000
10— 3. The Mysterious Ranger, D.....1000

SPECIAL
10—20. The Path of Darkness, D.....3000
10—21. When Hands are Idle, D.....1000

SUNSET
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D 1000
9—23. Consequences, D 1000
10— 5. A Daring Mission, D.....1000

SUPREME
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000
9—20. A Man's Make-Up, D.....1000
9—22. The Sport of Law, D.....1000
10— 2. Pen and Sword, D.....2000
10— 6. The Guilty One, D.....2000

UTAH
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D.....1000
9—22. Hostile Tribes, D.....1000
10—21. The Vengence of Dan McGrew, D..1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—17. Brick Top, Com. D.....1000
9—18. After the Battle, D.....2000
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000
9—25. The Halting Hand, D. (Special).....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D.....1000
10—9. A Pair of Shadows, C. (Special)....1000
10—16. The Tigers of the Plains, D. (Special) 2000
10—23. (Special) Title Not Decided.....2000
10—25. The Narrow Creed, D.....2000
10—27. A Price on His Head, D.....1000
10—30. Starlight's Messenger, D. (Special).1000
11— 2. Sea Mates, D.....1000
11— 5. The Bandit's Wager, C. D.....1000

BISON
9— 2. The Desert Rat, W. D. 2000
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000
9—20. A Jungle Hero, D.....2000
10—7. A Mountain Tragedy, D.....2000
10—14. Night Shadows, D.....2000
10—21. The Conspiracy, D.....2000
10—28. The Better Man, D.....2000
11— 4. For Love and Gold, D.....2000

GOLD SEAL
9— 5. The Code of the Mounted, D.....3000
9—13. Love's Masquerade, D.....2000
9—26. Husks of Love, D.....3000
10—3. In the Heart of New York, D.....3000
10—10. Cheaters, D 3000
10—17. The Wrath of Cactus Moore, D....3000
10—31. The Masked Woman, D.....3000

IMP
9—10. As the Candle Burned, D.....1000
9—15. The Angel of the Attic, D.....2000
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special).....2000
10— 9. The Perjurer, D.....1000
10— 9. The Elusive Eenemy, D. (Special)..1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D.....1000
10—13. A Soul at Stake, D 2000
10—23. (Special) Title Not Decided.....1000
10—27. Through Solid Walls, D.....2000
10—30. The Secret Cellar, D. (Special)..2000
11— 3. Stumbling, D..... 2000

JOKER
9— 9. The Deacon Stops the Show, C.....1000
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000
10—7. Father Gets in Wrong, C.....1000
10—14. The Oil Smeller, C.....1000
10—21. Beans and Bullets, C.....1000
10—28. A Crooked Mixup, C.....1000
11— 4. A Shadowed Shadow, C.....1000

LAEMMLE
9—18. A Wife's Innocence, D..... ...1000
9—21. Poisoned Lips, D.....2000
9—25. The Injustice of Justice, D. (Special).1000
10—9. Stolen Honors, D. (Special).....1000
10—16. A Case of Beans, C. (Special).....1000
10—18. Through Baby's Voice, D.....2000
10—23. (Special) The Prowlers of the Jungle, D 1000
10—25. (Special) Lucille, the Waitress, C..1000
10—30. The Midnight Toll, D. (Special)...1000
11— 2. Her Wedding Day, D.....2000

L-KO
9—12. Tillie's Terrible Tumbles, C.....3000
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C.....2000
10—11. Lured But Cured, C.....2000
10—18. Safety First.....1000
10—22. She Wanted a Ford, C.....1000
10—26. A Rural Romance, C.....2000
11— 1. Terrors of a Turkish Bath, C.....2000

NESTOR
9—11. Nobody Guilty, C.....1000
9—15. Speeding, C.....1000
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000
10—2. With the Spirit's Help, C.....1000
10—13. It's All Wrong, C.....1000
10—16. His Own Nemesis, C.....1000
10—20. Pat's Pasting Ways, C.....1000
10—23. The Bar Fly, C.....1000
10—30. Love and a Liar, C.....1000

POWERS
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000
10—5. Pen and Inklings In and Around Jerusalem, Ed.....1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed.....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart.....Split Reel
10—25. Windsor McCay and His Jersey Skeeter, Com., Cart.....1000
11— 2. Sammie Johnson Minds the Baby Cart., C., and Ceylon, Sc. Ed. Split Reel
11— 3. Us Kids, Juv. C. D.....1000

REX
10—1. Ashes of Remembrance, D.....2000
10—2. The Slave, D (Special).....1000
10—8. The Human Gamble, D.....2000
10— 9. The Unfinished Case, D. (Special)..1000
10—20. The Gold Band, D.....1000
10—29. The Moving Finger, D.....1000
11— 5. Her Vanished Youth, D.....1000

VICTOR
9—12. Jane's Choice, C.....1000
9—14. Baby's Toofs, C.....2000
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C.....1000
10— 9. Room Rent and Romance, C. (Special) 1000
10—16. The Five Thousand Dollar Dream, C. (Special) 2000
10—22. Main 4400, C.....2000
10—23. (Special) Title Not Decided.....1000
10—27. A Plumber's Waterloo, C.....1000
10—29. The Burglar, C.....1000
10—30. Felix on the Job (Special) C.....1000

FEATURE RELEASES—CURRENT AND COMING

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....6 reels

Bluebird Photoplays

10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels
10—23. Love Never Dies (Ruth Stonehouse and Franklin Farnum)...5 reels
10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels
11— 6. Gloriana .....5 reels
11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels

Fox Film Corporation

9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels
10— 2. The Straight Way (Valeska Suratt) .....5 reels
10— 9. The Ragged Princess (June Ca-
10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

9— 2. Jaffrey (Golden Eagle) (C. Aubry Smith, Eleanor Woodruff and Florence Deshon) .....6 reels
10— 2. The Flower of Faith (Golden Eagle) (Jane Grey, Frank Mills and Percy Helton).....5 reels
11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

Sherlock Holmes (William Gillette), Essanay .....7 reels
Valients of Virginia (Kathlyn Williams), Selig .....5 reels
That Sort (Warda Holmes), Essanay.....5 reels
According to Code (Lewis Stone and Marguerite Clayton), Essanay.....5 reels
The Prince Chap (Bessie Eyton), Selig...5 reels
Sting of Victory (Henry B. Walthall and Antoinette Walker), Essanay.....5 reels
10— 2. The Country That God Forgot (George W. Fawcett, Tom Santschi and Mary Charleson).....5 reels
10—??. World Series Baseball Film.....Selig
10—16. The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay..5 reels
10—30. Heart of the Hills (Mabel Trunelle and Robert Connes), Edison....5 reels
11— 6. The Prince of Graustark (Essanay), 5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels

Metro Pictures Corporation

9—25. The Dawn of Love (Mabel Taliaferro), Rolfe.....5 reels
10— 2. The Iron Woman (Nance O'Neil), Popular .....6 reels
10— 9. Life's Shadows (William Nigh and Irene Howley), Columbia.....5 reels
10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels
11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS
No. 142. Philip Holden—Waster (Richard Burnett), American.....5 reels
No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5.reels
No. 147. The Love Hermit (William Russell), American.....5 reels
No. 148. Faith (Mary Miles Minter), American), ...5 reels
MUTUAL MASTER PICTURES, DE LUXE
No. 145. The Voice of Love (Winifred Greenwood and Ed. Coxen), American .....5 reels
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels

Paramount Pictures

9—25. The Quest of Life (Maurice and Florence Walton), Famous Players .....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King), Lasky.....5 reels
10— 2. The Lash (Marie Doro), Lasky..5 reels
10— 5. The Storm (Blanch Sweet), Lasky.5 reels
10— 9. The Intrigue (Lenore Ulrich), Pallas .....5 reels
10—12. Her Father's Son (Vivian Martin), Morosco .....5 reels
10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
10—30. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanch Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Soul of Kuri San (Hayakawa and Stedman), Lasky.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels
10—22. Prudence the Pirate.....5 reels
10—29. The Sultana (Colored).....5 reels

Red Feather Productions

9—18. Black Friday (Dorothy Davenport and Emory Johnson).....5 reels
9—25. If My Country Should Call (Dorothy Phillips and Lon Chaney)...5 reels
10—2. Under Suspicion.....5 reels
10—9. The Romance of Billygoat Hill (Myrtle Gonuzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels
10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

9—24. The Dawn Maker (William S. Hart), Kay Bee.....5 reels
9—24. Diane of the Follies (Lilian Gish), Fine Arts..... .....5 reels
10— 1. Manhattan Madness (Douglas Fairbanks), Fine Arts.....5 reels
10— 1. The Jungle Child (Dorothy Dalton and Howard Hickman), Kay Bee.5 reels
10— 8. The Rummy (Wilfred Lucas), Fine Arts .....5 reels
10— 8. Plain Jane (Bessie Barriscale), Kay Bee .....5 reels
10—15. The Old Folks at Home (Sir Herbert Beerbohm Tree), Fine Arts..5 reels
10—15. The Return of "Draw" Egan (William S. Hart), Kay Bee.....5 reels
10—22. Fifty-Fifty (Norma Talmage), Fine Arts) .....5 reels
10—22. The Vagabond Prince (Warner), Kay Bee .....5 reels
10—29. A Sister of Six (Bessie Love), Fine Arts .....5 reels
10—29. Somewhere in France (Louise Glaum), Kay Bee.....5 reels

Vitagraph V-L-S-E

9—11. His Wife's Good Name (Lucille Lee Stewart) .....5 reels
9—18. The Combat (Anita Stewart).....6 reels
9—18. The Fall of a Nation.....7 reels
9—25. The Chattel (E. H. Sothern and Peggy Hyland).....5 reels
10—2. "Through the Wall" (Nell Shipman, Wm. Duncan and Geo. Holt)5 reels
10— 9. The Firm of Girdlestone (Charles Rock and Edna Flugrath).....5 reels
10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels

World Pictures

9—11. The Velvet Paw (House Peters and Gail Kane).....5 reels
9—18. Friday the 13th (Robert Warwick)5 reels
9—25. The Dark Silence (Clara Kimball Young) .....5 reels
10— 2. The Revolt (Frances Nelson and Arthur Ashley).....5 reels
10— 9. The Gilded Cage (Alice Brady)..5 reels
10—16. The Hidden Scar (Holbrook Blinn and Ethel Clayton).....5 reels
10—23. The Scarlet Oath (Gail Kane)....5 reels
10—30. The Man Who Stood Still (Lew Fields) .....5 reels

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10— 2. The Sad Sea Waves.....1 reel

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Incomparable Mistress Bellairs..4 parts
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The Black Spot.....4 parts
Victoria Cross.....4 parts
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No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
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Around the World in 80 Days....6 parts

HIPPODROME FILM CO.
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4— 1. World War in Kidland.....1 reel
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4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

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The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
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Three Weeks.....5 reels
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Guarding Old Glory.....5 reels
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Little Sunset.....4 reels
The Spoilers.....9 reels
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PATRIOT FILM CORP.
How Britain Prepared.....8 reels

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Standard Travelogues.....32 parts
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7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels

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In the Ranks.....4 reels
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Mysterious Man of the Jungle.....3 reels
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EDUCATIONAL FILMS CORP., OF AMERICA
Life of William Shakespeare.....6 reels
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The Trail to Cloudy Pass.....1 reel
The Stampede .....1 reel
When the Mountains Call.....1 reel

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News (Semi-Weekly).
Comedy Cartoons (Weekly).

INTERNATIONAL PHOTOPLAY CO.
Freedom Here and There.....1 reel
Fipcio and Hipcio at Someresort .2 reels
Sacrifice for Liberty.....7 reels

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
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Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

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The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels
The Pawnshop.....2 reels

PARAMOUNT PICTURES CORPORATION
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Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

UNITY SALES CORP.
Tweedledum Comedies

VITAGRAPH
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The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
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Mary Page, The strange Case of..Essanay
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The Shielding Shadow.....Pathe
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The Crimson Stain Mystery..Consolidated
The Vampire's Series.....Gaumont
Fantomas Series.....Gaumont
Hazards of Helen Series.....Kalem
Girl from 'Frisco Series.....Kalem



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MONTHLY INDEX OF REVIEWS

ISSUES OF OCTOBER 7-OCTOBER 28 (INCLUSIVE)

All pictures are listed both by titles and by brand names. In the index, C. stands for "Comedy"; Cart., for "Cartoon"; C-D., "Comedy-Drama"; D., "Drama"; Juv., "Juvenile"; Sc., "Scenic"; Top., "Topical." The figure before the abbreviation is the number of reels. The date is the date of the issue of Motion Picture News in which the review appeared. The second page number refers to the music chart for the picture

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Luke—Chauffeur, 1C, Oct. 28 2714
Luke's Speedy Club Life, 1C, Oct. 7 2235
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SEE TOP OF PAGE 2899

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A total of over 80
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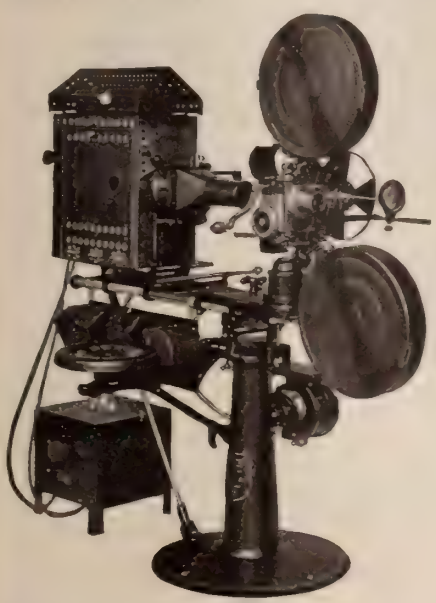
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

ARE YOU ONE

OF THE MANY EXHIBITORS WHO ARE GOING TO DISCARD THEIR MACHINES SHORTLY BECAUSE THEIR PARTS ARE MADE OF SOFT METAL AND THE RESULTS OF THE PROJECTOR HAVE BECOME VERY UNSATISFACTORY?



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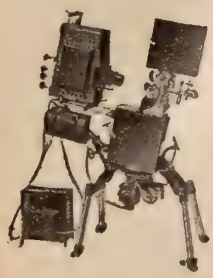
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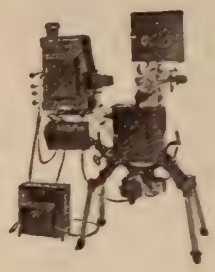
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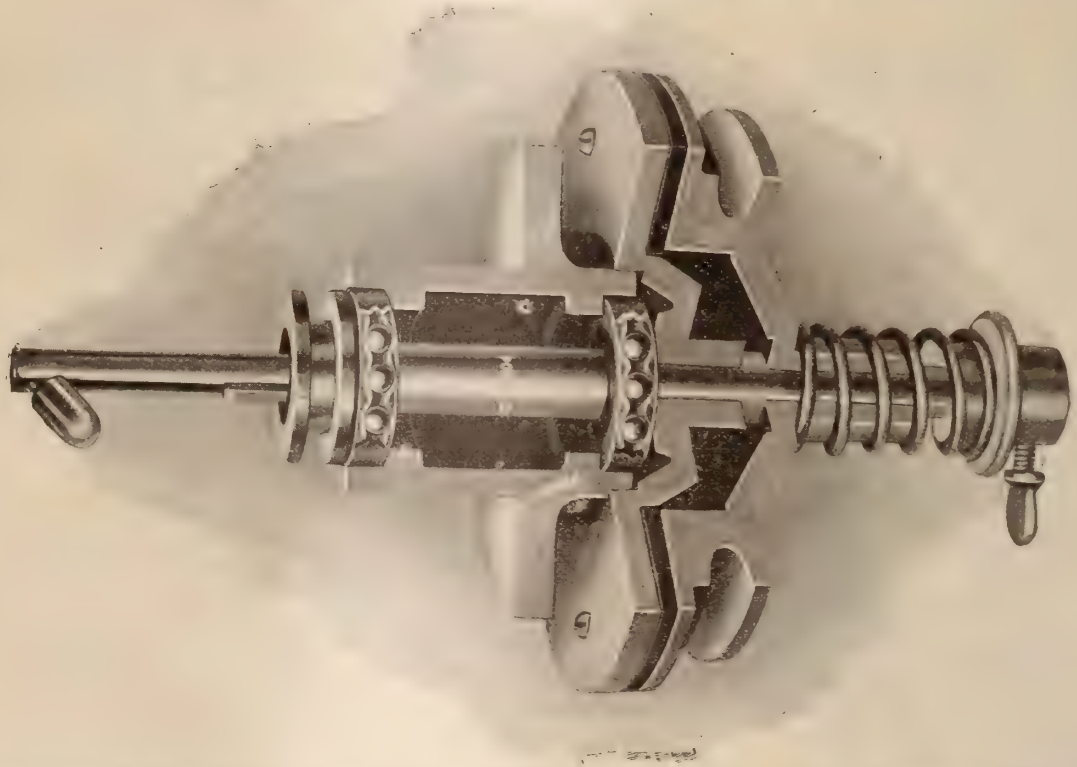


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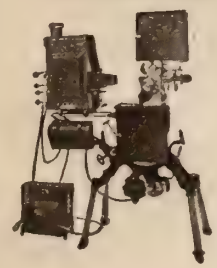


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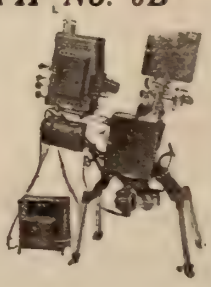


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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Ventilation

NEXT in importance to the projection room, and something on which the prospective builder must keep his eye, is the ventilating system.

The picture on the screen may be perfect, but unless the patrons are comfortable and their health protected in every way, there is but little chance that the house will be a success.

* * *

THE local authorities in the various towns and cities all over the country are becoming more and more strict, and it is only right that they should.

There is absolutely no excuse for a theatre being a public menace—either because of poor ventilation, fire protection or from any other cause.

* * *

THERE was a case cited recently which was criminal. The theatre in question had a large fan in the roof which was never used except for effect until the inspectors were actually in the building, when by turning a switch it was set in motion, thus complying with the law—until the inspection was over.

* * *

AS ventilation is another essential in theatre building which is not visible to the eye of the casual patron, it is one of the essentials which the architect seldom considers until he has his theatre plans completed.

Then it is found that either there is insufficient space for the installation of the necessary apparatus, with its attendant duct work, or the arrangement is such as to prohibit a good installation.

* * *

MANY times it will be preferable to lay out the ventilation system first and then design the rest of the theatre to accommodate it, just as in the olden days our forefathers built their large square fireplaces first and then built the house around them.

* * *

UNFORTUNATELY it is the exception, rather than the rule, to find a motion picture theatre, except the large new ones, which are really properly ventilated, this being due chiefly to the reluctance of the proprietors to spend the necessary amount to obtain good ventilation.

It is common to find that the average motion picture theatre proprietor has absolutely no conception of what constitutes proper ventilation, or the expense necessary to obtain proper results.

* * *

HE usually expects to buy a few desk fans at a price of anywhere from five dollars to twenty dollars apiece, place them in the theatre on the walls and make no provision either for the removal of foul air or the admission of fresh.

* * *

EVEN when he did consider the latter he expected to accomplish it with a device which would cost one hundred dollars or less. Extreme cases are found down in Texas where an attempt has been made to ventilate theatres by the use of a wheel appropriated from a windmill out of commission.

* * *

IT must always be borne in mind that every ventilating system must be so planned as to take in the operating room. Ducts near the floor entering the room on the various sides through which fresh air is forced keep the air in constant motion and insure its being pure at all times, providing only that a proper exhaust is employed.

* * *

ONE method which seems to be considered sufficient is to put in a blower to force the air out without planning for the intake, which usually is obtained through the portholes through which the pictures are shown.

This is a fine makeshift ventilation for the theatre, but again the operator is made to suffer.

* * *

WHY this condition exists is hard to say, and the only way to avoid it in future is to have the local authorities enforce their laws to the letter, so that all new theatres will be built with systems sufficient to give each patron the required amount of fresh air each minute.

In this way both the architect and the theatre owner are brought face to face with conditions which must be lived up to and which in being lived up to help improve the whole industry.

E. K. GILLETT.

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A B C of the Motion Picture Projection Room

Detail Instruction for the Installation and Care of Motor Generator Sets Is Presented for the New Operator and to Jog the Memory of the Old-Timer in the Business—Fuse Tables for the Motor Side of Various Machines Is Included

(Continued from last week)

SINCE starting this series of articles several operators have requested me to give more detailed instruction on the installation and care of motor generator sets, and as this is as good a time as any to begin, I will through the courtesy of the Fort Wayne branch of the General Electric Company, set forth the instructions as given by them.

Both the A.C. to D.C. and D.C. Compensarcs are what are commonly known as motor-generator sets, that is, two machines coupled together, one machine being the motor and the other the generator. In the A.C. to D.C. Compensarc the motor and generator are mounted on a common base, but in the D.C. Compensarc the motor and generator frames are coupled together by a common bonnet so that no sub-base is required. In both cases the sets are shipped completely assembled and require only proper installation, filling of the bearings with oil and proper connection to the supply and lamp circuits before putting in service. It should be remembered that these compensarcs are special machines for use only on motion picture projection arcs and cannot be used for ordinary constant voltage purposes.

These A.C. to D.C. Compensarcs should be installed in a clean, dry, well ventilated location, and if possible near the lamps which they are to operate. Sometimes a small room adjoining the operating room is provided for the compensarc or other current changing device and a very good provision it is too, for the practice of placing a device of this kind in the basement of a building, as many do, is bad practice. Inaccessible locations should be *avoided* as such locations will cause the operator to neglect the machine, when it will become dirty and perhaps damaged.

It is not necessary to furnish foundations for these compensarcs but the floor on which they are placed should be firm and free from vibration.

The machines are shipped clamped to a pair of wooden skids which form a foundation for the boxing. The machine should, if possible, be left attached to these skids until it has been carried right to the location which it is to finally occupy. It is preferable that all wiring should be done before the boxing is removed from the machine as the boxing will be effective in keeping the machine clean.

As soon as the machine is unboxed the name plate should be inspected to see, if a D.C. Compensarc, that the volts marked on the nameplate, and if an A.C. to D.C. Compensarc, the volts cycles and phases marked on the nameplate agree with those of the circuit on which the machine is to be used. The nameplate marking also indicates the volts and amperes for the arc lamp and this rating should agree with that specified in the order. It should be remembered that the direct current arc for motion picture projection requires less current than the alternating current arc, 25 to 35 amperes at 55 volts being usually used for the direct current arc and 40 to 60 amperes at 35 volts for the alternating current arc.

If for any reason the generator or motor must be taken from the sub-base in order to install the compensarc, great care must be exercised so that the machines are properly lined up to give a uniform air gap when the compensarc is reassembled. If this is not done bearing trouble will occur due to the set being out of line. Dowel pins are provided on the generator end. To remove these hold the squared head of the pin with a wrench and tighten up the nut which will pull out the pin. Be careful that any liners found under the feet are carefully replaced. Should the coupling be taken apart it must be assembled carefully, making sure that the original chisel marks on the rim correspond.

The A.C. to D.C. Compensarc should be run only on circuits where the variation of either frequency or voltage from normal does not exceed five per cent. Where both frequency and voltage vary, the sum of the variations must not exceed eight per cent.

Before starting the set see that it is perfectly clean, and that the brushes move freely in their holders and make good contact with the commutator. See that the armature turns freely in the bearings, and that the machine is level.

When oiling the machine open the covers on the oil gauges and pour in only enough oil to show in these gauges. The thin oil furnished for the motion picture machine, sewing machine oil or similar light oils are not heavy enough; it is better to purchase a can of "light dynamo oil" and keep it for the compensarc.

When the machine is set up be sure that the oil wells are clean and filled. In those machines which have overflow gauges with hinged caps, the oil wells should be replenished through the overflow gauges rather than through the hinged covers in the bearings. This precaution will prevent undue waste and annoyance from overfilling of the oil reservoirs.

Immediately after starting, see that the oil rings revolve freely and carry the oil up to the shaft. Always keep the oil at the proper level in the well, that is, nearly to the lip of the overflow gauge.

Before starting up make sure that all connections are *tight* and agree with the diagram of connections for the outfit supplied.

The wiring should be of sufficient size so that the line drop from the machine to the lamp will not exceed one volt, or two per cent. of the voltage when the machine is delivering full load current to the lamp. If too small a wire is used the lamp will be robbed of some of its voltage and give poor light.

The lamp side of these machines does not require fuses as the generators are so constructed that they will protect themselves against overload current when the arcs are short circuited.

The motor side of the various machines should be fused as follows:

	35-Amp. 1-Lamp.	50-Amp. 1-Lamp and 35-Amp. 2-Lamp Alternately.	75-Amp. 1-Lamp and 50-Amp. 2-Lamp Alternately.
D. C. Compensarcs.			
115-volt.....	30-amp fuses	60-amp fuses	90-amp fuses
230-volt.....	20-amp fuses	40-amp fuses	60-amp fuses
550-volt.....	10-amp fuses	20-amp fuses	30-amp fuses
A. C. to D. C. Compensarcs.			
Single-phase 110-volt.....	35-amp fuses	80-amp fuses	100-amp fuses
Single-phase 220-volt.....	20-amp fuses	40-amp fuses	50-amp fuses
Two-phase 110-volt.....	20-amp fuses	40-amp fuses	50-amp fuses
Two-phase 220-volt.....	10-amp fuses	20-amp fuses	30-amp fuses
Three-phase 110-volt.....	20-amp fuses	50-amp fuses	80-amp fuses
Three-phase 220-volt.....	12-amp fuses	25-amp fuses	40-amp fuses

The wiring connections were shown last week, but it is recommended that one of the Cabinet Panels be purchased with and installed at the same time as the compensarc. It will not only facilitate the wiring of the set but because of the very convenient arrangement of the voltmeter and ammeter the operator can at all times know just how much current he is using and secure maximum illumination with minimum current consumption.

I. G. SHERMAN.

(Continued next week)

PIERCE IS SALES MANAGER FOR WESTERN AUTOMATIC MUSIC COMPANY, DALLAS

PHIL H. PIERCE, sales agent for the past two years at Kansas City for the Wurlitzer Company, will soon remove to Dallas, Texas, where he becomes sales manager for the Western Automatic Music Company, a company handling Wurlitzer instruments.

Mr. Pierce has been identified with the moving picture business in Kansas and Missouri through his sales of automatic musical instruments to theatres. He is an active member of the Amusement Association of Kansas and of the Kansas City Screen Club.

OLD SEATING FIRM IN HOUSTON ENTERS THEATRE FIELD

THE old established firm of C. H. Myers & Company, 614 Milam street, Houston, Texas, until recently directing their sales campaign for school seating has now entered the theatre seating fold with a big line of veneer and upholstered chairs.

C. A. Walker, formerly with the Dallas Seating Company and the United Theatre Chair Company, and recently editor of Motion Picture Journal, is in charge of the opera chair business for the Myers concern.

Color Cinematography

Additive Methods of Color Cinematography—The Lee Turner Patent—Jumeaux, Davidson and Greene Pioneers—Two-Color Methods Using Prisms—Kinemacolor—The Kinemacolor Taking and Projecting Filters

SO desirable are motion pictures showing natural color effects and so apparent is the commercial value of a process whereby this end may be attained that it is not surprising to find that almost from the earliest days of cinematography various inventors have endeavored to produce film subjects which, when projected, would convey to the spectator the impression of the colors seen in nature.

The additive methods of color synthesis, which we were considering last week, have seemed to many workers the most feasible, and we will now review the more significant of the various attempts made toward securing natural color cinematographic projections by additive methods. In view of the value which would undoubtedly attach to a successful system of color cinematography, our survey of the various efforts to attain this desirable goal naturally resolves itself into a question of patents, for the first move made by all inventors along this line seems to have been that of securing a patent, in many instances preliminary experiments not having even been undertaken.

The First Patent

The first patent which appears to bear directly upon our subject seems to be that of Isensee of Berlin, Germany. Secured in 1897 this patent clearly foreshadows some processes which followed for

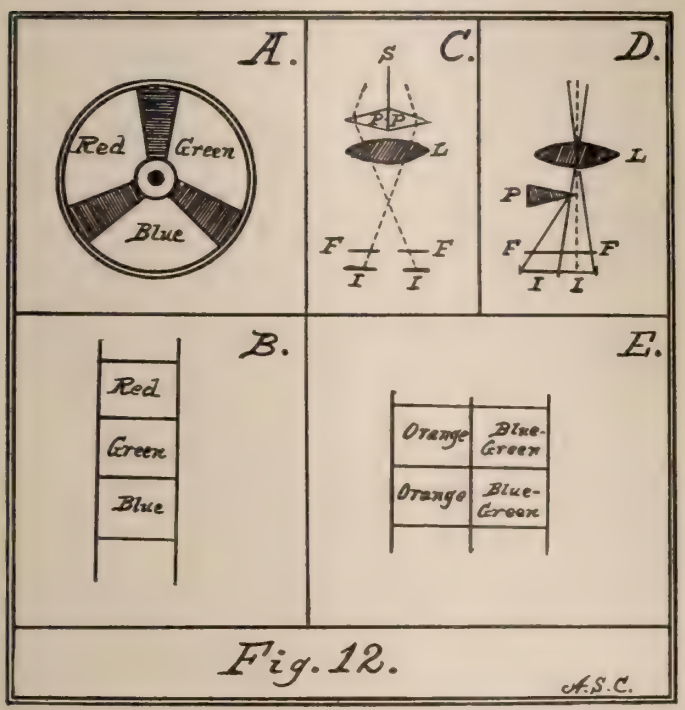


Fig. 12. A.S.C.

it describes a rotating filter having red, green and blue segments designed to produce, red, green and blue sensation records in succession on a film strip, the positive to be projected, presumably, through a similar filter.

W. Friese-Greene of England, the inventor of the first cinematographic film camera, conceived and patented in 1898 the idea of rapidly rotating a disc composed of red, green and blue segments before each image at the time of exposure and of rotating (at high speed of course) a similar colored disc before the positive when projected. Although this looked promising to Greene, it would not seem very plausible to the average color photographer and upon trial it was found to produce negative results insofar as the appearance of any color was concerned.

The Lee-Turner Patent

The year 1899 saw the filing of the Lee-Turner patent to which several subsequent processes can be traced. Lee and Turner proposed the use of a rotating filter similar to that shown at A, Fig. 12 in photographing the negative color sensation records. A study of the illustration shows that between the three colored sections of this taking filter there were opaque spaces which served the purpose of a shutter to cover the travel of the film between exposures. The records secured through the three sectors succeeded one another on the film strip as shown by B, Fig. 12. An impractical method of superimposing these successive images upon the screen—by the use of three projecting lenses and a specially designed rotary projecting filter—was responsible for the failure of Lee and Turner to secure satisfactory results, but at Mr. Chas. Urban's request, Mr. G. Albert Smith, a capable worker, undertook to continue their work in 1902. The results secured by Smith are history now, and we will shortly consider them in detail.

The next inventors to bring forth a system of color cinematography were Jumeaux and Davidson who in 1903-4 exhibited in Paris and at Brighton, England, some results secured by a two-color additive system. Briefly described their procedure (shown diagrammatically by C, Fig. 12) was as follows. In front of the camera lens L were two prisms PP mounted base to base and partitioned in front by a shield S. Two refracted images of the view embraced by the lens were formed, side by side, on the film strip, as indicated by II in C, Fig. 12. The filters used by Jumeaux and Davidson were of an orange and blue-green color, respectively, and were either placed between the lens and the film as at FF, Fig. 12, or between the prisms and the lens. In projecting the results an arrangement similar to that illustrated was also used.

Friese-Greene's Method

These two workers also tried placing the two prisms (apex to apex) between the lens and the film but a simpler method of securing pairs of images, side by side on the film (E, Fig. 12) was patented by Friese-Greene in April, 1905. In Greene's method only one prism was used, this being mounted behind the lens as shown by D, Fig. 12, where L is the lens, P is a prism, FF are the color filters (orange and blue-green here also) and II are the adjacent images, one a refracted image (cast by the prism) and the other proceeding direct from the lens.

It is almost needless to state that with the orange and blue-green filter combinations chosen by Jumeaux, Davidson and Friese-Greene exceedingly "unnatural" color effects were secured on the screen although colors were apparent in some degree in the results shown by these workers. The most serious drawback in working with prisms, however, is the fact that a refracted image suffers a considerable falling off in definition from one side to the other due to the increased dispersion of light of short wavelength. While this could, as Professor Wall suggests, be remedied by the use of achromatic prisms, this idea did not occur to any of these early workers and samples of Greene's film which we have seen are, indeed, very faulty as regards definition, the falling off not being restricted solely to the refracted image as an imperfect streak is also to be seen running down the center of the images cast by the lens. This latter imperfection is no doubt caused by interposing the prism in the path of the rays proceeding direct from the lens.

Smith Perfects Kinemacolor

After four years of painstaking experiment by G. Albert Smith, a patent was granted in December, 1906, to this worker and Mr. Charles Urban on an ingenious process of natural color cinematography which is now universally known as Kinemacolor. Many of our readers are no doubt familiar in a general way with the principles upon which the Kinemacolor process is worked, but as the results of Smith's work have been far reaching and as the basic principles of this process are being incorporated into the experiments of many present workers on color cinematography, we believe that a description of the process will not be amiss. Kinemacolor is photographed on color sensitive film with a camera similar in most respects to the regular Urban Bioscope instrument with which many readers are familiar. The camera used with this process is geared, however, to make 16 exposures per crank revolution or 32 exposures per second when cranked at normal taking speed (2 turns per second).

(*Continued on page* 2899)

Projection

Operating Electricity — Questions Answered — Repairing Equipment

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

HOSFORD WILL SEND SHUTTERS LATER

SEVERAL days ago I received the following letter from James Wilson, Elmhurst, L. I.:

"There was printed in the NEWS of September 2, a letter written by one named Charles A. Hosford of Fort Wayne, Ind., a projection operator, who claimed to work at the Lyric theatre of that city.

"He sympathizes with the operator who could not get a steady light on the screen as he put it and offered to help those that needed advice on the subject. I am always on the alert to improve conditions in projection by making and keeping a good light on the screen, and my belief is that an operator should get all the knowledge he can in this respect if he is to continue to earn his daily bread in this line of business.

"I wrote to Mr. Hosford, the day after I received the NEWS, and asked him to send me an exact drawing of his highly satisfactory shutter, which he claimed was the ideal shutter to steady the light and dissolve one picture into another. I enclosed postage, asking him to mail the drawing at as early a date as possible. Of course, I am aware that an operator has not the time that an individual would have to answer correspondence, but I assumed that two weeks' time was sufficient to receive a reply from him, and when I did not I again wrote him, reminding him of my former letter and that I had enclosed postage, and suggested that he send me the drawing, and if necessary I would send him more postage. Now it is about a week since my last letter to him, and I am still without a reply to it. I wish to ask you if you know Mr. Hosford well enough so that I can depend on him to meet my request. I am sorry that I have to write you concerning this incident, but I presume you are as much interested as myself since Hr. Hosford was given space to print his letter in the NEWS.

Immediately on receipt of the above letter I wrote to brother Hosford, asking him what he had to say for himself, though I was sure in my own mind that he was a pretty busy boy, and the following is his reply:

"Your letter of the 10th inst., received and in reply would say that I certainly have been a busy fellow, and I am sorry that Mr. Wilson has not received his shutter. Others also have been delayed for which I am very sorry, but the truth of the matter is that I have hardly had time to turn around, being kept busy in my spare time, making shutters, but Mr. Wilson will receive his shutter as soon as possible as I have made up a number of them and they will be mailed on Monday.

"I am stealing time now to answer your letter, but you may state that I have been delayed in making these shutters, and that everyone will receive theirs as soon as I can get them out.

"I am sorry that you were put to this bother, and assure you that it was not my fault; you know how it is.

"Sincerely yours, CHARLES A. HOSFORD."

I think the above letter from Mr. Hosford will explain to those who wrote for his shutter the difficulty which he has been laboring under and the seeming delay in getting them out. You must remember that an operator is but human, and after working all day he must get *some* sleep, and believe me it is no fun to sit up half the night making shutters, especially when there is no money in it. It is something to be commended in an operator who will do so, and I knew Hosford to be an operator who is wide awake, and always on the job when projection is under discussion. The reason I give publicity to these letters is that I do not want anyone to feel that an injustice has been done him, and I hope this explanation will set at rest any doubts as to the integrity of Charles A. Hosford.

BROWNISH YELLOW SPOT IN CENTRE OF SCREEN

W. W. Brumberg, Tucson, Arizona, writes: *Am following your department in the* NEWS, *and as you are ready to give a helping hand in case of need, I am submitting to you for your kind consideration a little difficulty that confronts me.*

My equipment consists of two Powers' 6-B and two G. E. Mercury arc rectifiers, 30 ampere type.

My trouble is in the light on the screen. I know that I have my carbons set CORRECTLY. When my crater is proper I have a brownish yellow spot in the center of my screen. I have moved my lamp-house backward and forward to see if I could eliminate that peculiar spot, but to no avail. I have spaced my condensers and everything to my knowledge, but I am "switched" if I can do anything. Is it in my condensers? My experience is 6 years in the operating room and two years in a film laboratory, and with the knowledge gained there I must admit that I have never had anything get me as this has.

Answer.—The writer of the above was very explicit in setting forth all details as to his line up, something that others might emulate when writing in for information. In answer to your qestion, to my mind your trouble does lay in the condensers, and if you will try two 7½-inch condensers, with the apex of the front condensers at a distance of approximately 20 inches from the aperture plate you will probably find that Mr. "Brownspot" will disappear. I would also advise you to try cored carbons, both top and bottom; some operators claim that they will give a better light although as for myself I always preferred the set you are using, and if the carbons *are set correctly* you should, by following the above instructions get the result you desire.

MENISCUS-BI-CONVEX CONDENSERS

Ira N. Brown, Milwaukee, Wis., writes: *I notice quite a deal of advertising in the* NEWS *regarding Meniscus-Bi-Convex condensers, and I am taking the liberty of writing you to ask what you know as well as think of these condensers.*

I am operator at the Sibley and am a strong believer in perfect projection and especially good light. Do you think the Meniscus-Bi-Convex condensers improve the light much, and do you recommend them for betterment of conditions?

Answer.—Evidently the brother reads only the advertising columns, for if he had read the projection department, page 2730, issue of October 28, he would have read what I had to say regarding these condensers.

I am glad to know that you are also one of these who believe in perfect projection, but it is not "good light" alone that makes for better projection; there are many other important things to be considered, and if you will read the department carefully as we go along week by week taking up the different points to be considered, you will probably find there much to your advantage.

I can and do most heartily recommend these condensers, for there is no doubt but what they do materially increase the light giving power of the arc and give greater illumination with less current consumption.

SIZE OF PICTURE FOR HOUSE 50 BY 60 FEET

Harry Robertson, Decatur, Ill., writes: *My employer expects to open a new theatre shortly, the auditorium is only 50 by 60 feet. The height is 12 feet at the rear and 18 feet where the screen is to be. Can you advise me as to the proper size of picture and the best make of screen to use?*

Answer: A picture anywhere from 12 to 15 feet will meet your requirements, although one about 14 feet will fill the bill nicely.

I have always held that a small picture is more to be preferred than a large one, and where the distance from the last row of seats is not over 60 feet there is no necessity for putting on a large picture. It not only takes a greater amount of current to illuminate the screen, but it has a sort of unnatural effect in making the actors appear of Gargantuan proportions.

As to my recommending a screen, I could but I won't. If I were to recommend any one make of screen the other screen manufacturers would be after me hammer and tongs. Look in the advertising columns of the News and you will find what you want.

PRACTICAL EXAMINATION FOR OPERATOR CANDIDATES IS URGED

A PRACTICAL examination for motion picture operators is recommended by Fire Marshal P. W. Nicholson, Washington, D. C., in his annual report to the District Commissioners for the fiscal year ended June 30, 1916. He states that a bill is now pending in Congress providing for a board of three examiners and also appropriating funds for the purchase of a motion picture machine for the use of the board. He states that the examination would provide only proficient operators and there would not result the condition which now exists, where it is an easy matter for the applicant for a license to prime himself with material that will prove to be the answers to the questions that may be asked him when he goes up for examination.

Mr. Nicholson points out that the present method is highly unsatisfactory inasmuch as the applicant is called upon to pass a written examination to questions given him in writing. It is an easy matter to make copies of these questions, and it is said that this has been done in several instances, the questions thereafter being furnished to other prospective applicants for a small fee. Some of these men have later been found to be very incompetent.

Daniel Thompson, colored, manager of the Chelsea theatre, according to the fire marshal's report, was the only violator of the regulations applying to motion picture theatres during the year; he having been charged with operating a projection machine without a license; and despite the fact that he was confined to a hospital for nearly six weeks with injuries resulting from a fire in the projection room, he was allowed to forfeit $5 as a warning to others.

LENS CLEANING COMPOUND

CHARLES A. HOSFORD, Fort Wayne, Ind., sends in the following recipe for a lens cleaner:

½ oz. Aqua Ammonia,
2 oz. Denatured Alcohol,
2 oz. of Water, soft water is the best (the brother means rain water) mix thoroughly and apply to the lens, allowing it to dry on the lens and then polish with a soft chamois skin.

I would like to hear from any operator using this formula just how good it is, for it is of the utmost importance to have clean lenses, and of the many hints Hosford has given he has never yet pulled a "flivver." He has promised to send the department a new idea for operating room portholes, and we are awaiting his suggestion with pleasure.

BAREN JOINS ATMOSPHERIC SCREEN COMPANY, NEW YORK CITY

LAWRENCE BAREN, formerly manager of the David Kessler theatre on Second avenue, New York City, has severed his connection with that playhouse and has accepted the position of general sales manager of the Atmospheric Screen Company of 220 West Forty-second Street.

Mr. Baren has succeeded in placing screens in some of the motion picture theatres in New York City, Philadelphia, New Haven, Washington, D. C., and Pittsburgh.

OPERATORS ATTEND ONTARIO LABOR CONFERENCE

THE Labor Congress which is being held in Toronto this week has drawn many operators from different towns in Ontario. Many important questions are being settled at this meeting, which is one of the biggest and most successful conventions held yet. It is said that one of the contentions to be discussed at the Congress is whether or not places of amusement should close on Christmas Day, thereby giving the employees a well merited rest.

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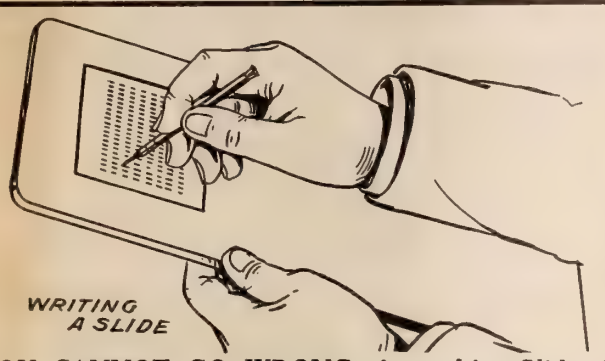
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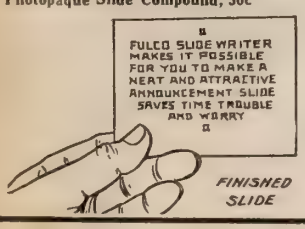
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TYPHOON FAN ATTRACTS CROWDS TO THEATRE

THE huge multi-blade blower here shown was mounted in front of the new City Hall theatre and made an interesting part of a novel outdoor sign. The fan, mounted on ball bearings, required but a slight breeze to keep it revolving, and oftentimes large crowds gathered, wondering what kept it in motion.

This fan formed part of the Typhoon Cooling System now installed in this theatre, which is one of the most completely appointed in the country. It occupies a site said to be the most



The Big Blades on View Before Being Installed

expensive of any theatre in the country with a seating capacity of but 500, the annual ground rental is $35,000. David Weinstock, the managing director, realizes the theatre must be filled during the summer to assure an adequate return on so large an investment. He is depending mainly upon the Typhoon Cooling System to please his patrons and attract business during the hot weather.

The Typhoon Cooling and Ventilating System is used in the Rialto and Strand theatres in New York, and in other large theatres over the country.

UNION ANNOUNCEMENTS

BROTHERS H. S. Morton and John Upton, members of Local No. 199, I. A. T. S. E. and M. P. M. O. of Detroit, Michigan, were in the city the early part of last week, stopping off for a few hours to visit the home of the Simplex Projector. Both of the boys traveled from Detroit to Canada and then to New York City on motor cycles.

After an inspection of the Precision Machine Company's plant, the boys again mounted their "gas hoppers" and headed for the city of culture—Boston.

They experienced very little difficulty en route from Detroit to New York, and with few exceptions found the roads in excellent condition. They were very enthusiastic over their trip, and it would be interesting to learn all the details.



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Pictures projected are about 6 x 8 feet in size and splendid results are possible with a throw up to twenty-five feet.

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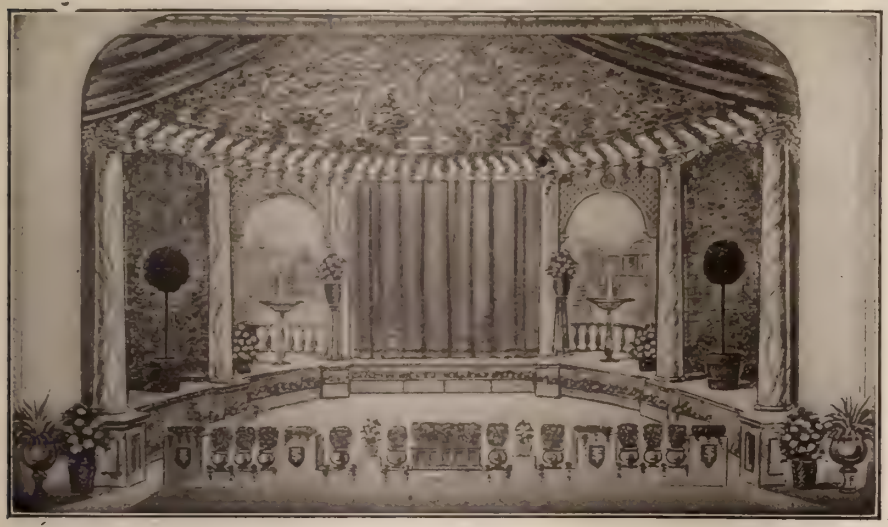
Set up and ready for use, the machine measures 31 inches long, 31 inches high, and 10 inches broad. The lamphouse is 10 x 6. Weight of machine, complete with arc and rheostat is 24 pounds. Packed for shipment, the weight is 55 pounds.

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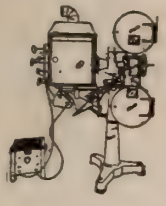
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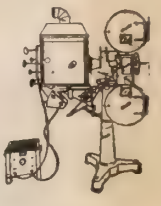
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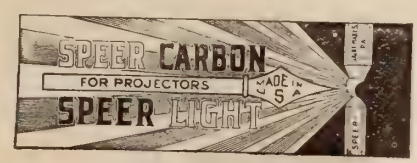
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MOSS BREAKS GROUND FOR HIS MILLION DOLLAR THEATRE IN NEW YORK

CONSTRUCTION of the new million-dollar B. S. Moss theatre, at Broadway and 181st street, New York, started last Monday, and at the same time the old Wadsworth theatre, less than a stone's throw away, will be transformed into a department store.

It is expected that the building will be completed and open by next September. It will be two stories high, situated on a plot of land, 150 feet on Broadway, 200 feet on 181st street, 178 feet on Bennett avenue, and 201 feet on the north. The area is thirteen city lots.

Two entrances on Broadway and another on West 181st street, will enable the building to disperse its patrons quickly. These 3,500 persons will have the advantage of extraordinary fire exits, enabling the house to empty in record time. The exits are said to be 30 per cent. in excess of the building law requirements.

It will have many new and novel features for the comfort and convenience of its patrons. No draughts will cause colds to the audience. The draughts are avoided by a new system of ventilation. The air within the house will be changed every minute.

Several special lighting schemes will be tried, as it is sought to avoid light errors. Diffused light, or indirect rays, behind thick toned glass will prevent any light from straining the eyes of the audience.

There are many other mechanical features making it the last word in theatre construction. The stage depth will be 45 feet, whereas there is usually only 30 feet. A steel curtain will be used instead of asbestos. The audience will sit in chairs, fashioned after those in use in the Metropolitan Opera House.

Latecomers will not annoy the patrons under the seating plan, for the seats are divided into three sections, with three aisles and one cross-over on the orchestra floor. The same plan will be used in the balcony.

The artistic scheme of the theatre will be in French Renaissance throughout, with an exterior of stucco and polished granite. The exterior will be colored in old rose, French gray, ivory and gold.

Everything will be finished in an elaborate manner, making it possible to produce screen, vaudeville, opera or stage spectacles.

OPENING OF THE COURT THEATRE, AUBURN, IND., IS POSTPONED UNTIL NOVEMBER 10

UNAVOIDABLE delay has caused the postponement of the opening of the New Court theatre, Auburn, Ind., until about November 10. Work on remodeling and redecorating the old Henry opera house is being pushed with all possible haste to get the theatre finished as soon as possible.

Harry Long, of Fort Wayne, who did the decorative plaster work in the court house at Fort Wayne, is in charge of the decorating. The entrance to the new building will be on the north side of the theatre and the box office will be in the new lobby. The entrance will cost approximately $2,500. A large exit, which will run down to the new sidewalk to be constructed along the north side of East Eighth street, will be on the south side of the building. The street will be filled in and raised to a height of about four feet. The exit was necessary to comply with the fire laws and also will aid in emptying the theater.

There will be but one stairway to the balcony, and that will be on the south side of the building. The floor at the front of the building has been lowered so that the persons coming in may get a full view of the stage and auditorium. It also is possible that several loges may be built at the rear of the seats in the theatre.

The Court theatre plans to run motion pictures every night the house is not booked with road shows. The company has bought two motion picture machines of the latest type. The theatre plans to run only feature pictures.

The theatre will have a regular house orchestra, of which Dr. G. R. Nimmons will be the leader. The orchestra will play for the picture shows as well as the road attractions. W. A. Thomas is manager of the theatre.

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In the November issue an interview with **Donald Thompson,** Leslie's War Photographer, Thompson tells how he took the film that was bought on sight by the United States Army War College and is now being released in the United States. Thompson's pictures have the official O. K. of the French War Office and are the "best war pictures ever shown in America" according to the U. S. Army officers who have seen them.



DONALD THOMPSON
War Photographer
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Motion Picture News

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The Camera

Color Cinematography

(*Continued from page 2887*)

Smith decided on a two-color process, so there is installed in the Kinemacolor taking instrument (A Fig. 13) an aluminum filter frame F, situated between the shutter S and the exposure aperture of the camera. In this filter frame are mounted two gelatine segments, one being of an orange red color and the other being green. In his earlier experiments Smith used a

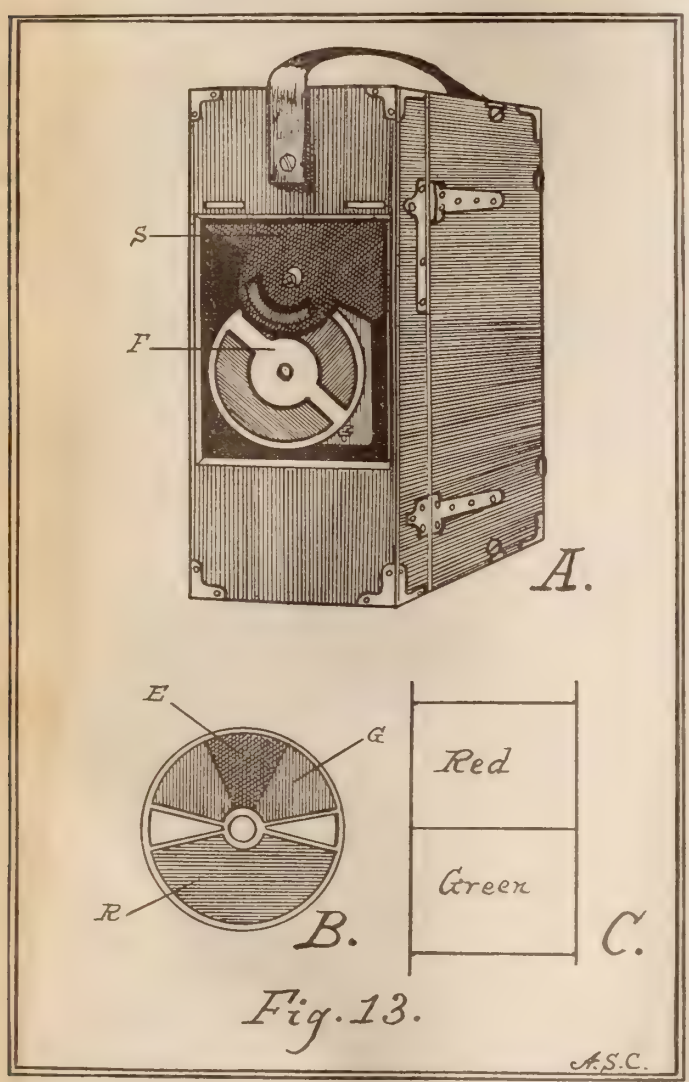


Fig. 13.

A.S.C.

greenish blue colored filter for securing the green sensation record, but the falsity of color rendition of green objects led to the preparation of a green filter transmitting just a little pure blue. This was done after taking into account the fact that a synthetic white (such as is produced by additive 3-color projection) is composed, roughly speaking, of the following amounts of light of the primary colors—red 39 parts, green 60 parts, blue 1 part. It is therefore seen that only a small amount of blue is needed to produce whites by additive synthesis and a correct Kinemacolor green taking filter will be green with a narrow transmission band of blue. The red Kinemacolor filter is not difficult mission band of blue. The red taking filter is not difficult According to advanced workers with this process, red taking filters for Kinemacolor should not transmit anything past the E line in the spectrum.

These red and green taking filters are so geared that they revolve only half as fast as the camera shutter, so that when the camera shutter exposes two pictures, one is photographed through the red filter and the other through the green. These red and green sensation images therefore alternate on the film strip (which is of standard size) as is shown at C, Fig. 13. In projecting the Kinemacolor positive (at 32 pictures per second, as in taking) another rotary color screen is used similar in design to that shown at B, Fig. 13. This projecting filter is placed in the path of the light rays between the condensers and the aperture of the projector, and consists of a circular brass frame fitted with a thick red gelatine segment, R, and a green segment, F. The correct colors for the projection filters should be—for the red filter a pure red (scarlet, and for the green filter a true minus red or blue green). In order to balance the amounts of colors transmitted by the filters in projecting, so that accurate effects will be apparent on the screen, it is found necessary to adjust over the green filter an extra piece of green gelatine, E, as shown in B, Fig. 13. The exact width of this extra green element must be determined by test and the gelatine cut to the proper width. If it is too narrow, green will be in excess upon the screen and the yellows will appear greenish also, while if the strip is too wide the reds will be too much in evidence and yellows will exhibit a deep orange hue. When the filter is correctly balanced the screen illumination should be a neutral white in appearance when the projector light is thrown upon the screen and the filter rotated at projecting speed.

(*To be continued next week*)

NEW CAMERA CLUB FORMED IN JACKSONVILLE

CAMERAMEN representing the various motion picture studios in Jacksonville have organized a Cinema Camera Club, with temporary hearquarters with the Motion Picture Exchange at No. 309 West Forsythe street. This is the first attempt to bring the camera men together in this city, and from the plans of the organization discussed at their first meeting, visiting handle-grinders to the Orange Blossom State this fall and winter will be entertained extensively and made honorary members during their stay.

George Mason of the Hotel Mason has offered the Cinema Camera Club members the use of quarters near the beautiful chamber being fitted up for the Screen Club, but no definite action has been taken on a permanent location. The members plan to hold weekly dinners at one of the large hotels where they will discuss various matters pertaining to the filming end of the game. The following officers were elected: O. A. Zangrilli, of Kalem Company, president; G. A. Walker, of the Motion Picture Exchange, vice-president; J. Melvin Andrews, Eagle Film Company, secretary. E. T. Hollingsworth, Jr., motion picture editor of the Florida Metropolis was elected an honorary member. Among those present at the meeting were: O. A. Zangrilli, J. Melvin Andrews, Fred Henderson, Leland Coutant, Howard Green, A. A. Pouchet, Gary Hotalling, G. A. Walker.

Gary Hotalling, cameraman for the Pokes & Jabbs Vim Company will go to New York next week, where he has secured a position with Pathe. Howard Green, laboratory man for the Vim will go on the camera for that company.

The career of the National Film Company of Tampa, Florida, has been full of ups and downs since it was organized last year by Paul Gilmore, and arrangements by which it is hoped that

all differences between William Parsons and stockholders of the company will be adjusted, and which it is hoped will result in the studio being reopened shortly, were entered into last week between Harry J. Kosch, of New York, attorney for Mr. Parsons, and the special committee named by stockholders to represent them.

HEMRICH, HEAD OF INTERNATIONAL THEATRICAL MECHANICAL ASSOCIATION, VISITS TORONTO

LEWIS M. HEMRICH, grand president of the International Theatrical Mechanical Association, with headquarters in Chicago, was in Toronto during the past week and addressed a large meeting of the Toronto lodge in the Labor Temple. Mr. Hemrich stated that he was much pleased with the progress made by the Canadian lodges and expressed satisfaction at the excellent showing made by the members of the Toronto lodge in recruiting for the front.

On Saturday Mr. Hemrich was entertained to dinner by Messrs. Robert C. Newman, Charles Leak, Dan Pierce and Jacob Levine. Before returning to Chicago Mr. Hemrich will visit branches of the Association in Ottawa and Hamilton.

ROY SHELTON IS AGAIN IN CONTROL OF THE STRAND IN NASHVILLE

THE Strand theatre, which has been controlled by the Wasshelton Operating Company since April 15, 1916, with W. H. Wassman handling the bookings of the shows, has recently passed back into the hands of Roy Shelton, who will manage and attend to the bookings of shows presented at his theatre. Manager Shelton has just returned from a trip to Atlanta, Ga., and when seen by a representative of the "News" had the following to say: "I have closed contracts with the Fox Film Corporation and Metro for first run productions. I have arrived at the conclusion that it is features that the public of Nashville want and I intend to give them features of the highest standard." This is an outgrowth of the Wassman and Sudekum shows in Nashville, he said.

PICTURE SUPPLY HOUSE FORCED TO TAKE LARGER QUARTERS

HOLLIS AND SMITH, of Pittsburgh, one of the largest picture supply houses in Western Pennsylvania, have been compelled to secure larger quarters for their rapidly growing business, and have taken the entire seventh floor of the New Seltzer Building at Twelfth street and Liberty avenue.

For a number of months the firm was cramped for quarters, and last Saturday all of the employees spent the day moving from the old location to the new one. The work was accomplished in fast time, and the business of the firm was not interrupted in the least by the change.

ERKER BROTHERS OPEN EQUIPMENT BRANCH IN DETROIT

ERKER BROS. OPTICAL COMPANY, with headquarters at 608 Olive street, St. Louis, Mo., have opened a Detroit office at 35 East Grand River avenue, corner Broadway. Complete theatre equipment will be handled for motion picture theatres.

OKLAHOMA THEATRE STRIKE STILL UNDECIDED

THE Oklahoma State Board of Arbitration is still in session at Oklahoma City taking testimony in the theatre strike. The evidence in this hearing is growing into quite a volume and the feeling between the parties to the strike is no better than at the beginning.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Orchestra Interpretation for Motion Pictures

Whether the Leader Has an Orchestra of Forty or Four, Much Detail Work Is Necessary as Well as Much Time and Expense, All of Which Is Shared by the Leader Alone—He Must Have a Suitable and Comprehensive Library

THE orchestra leader who endeavors to interpret motion pictures successfully is confronted with a serious as well as an exacting problem and one that can be solved only by conscientious study and patience. To arrange a musical setting for film, once or twice a week, is a task, requiring more mental and manual labor than the average person may realize.

Whether the archestra leader has an orchestra of forty or four, much detail work is necessary as well as much time and expense, all which must be shared by the leader alone. Musicians playing for pictures share to a certain extent much responsibility, and it is only by their support and efforts that the leader can hope to obtain the desired results.

The first problem that a leader is confronted with is a suitable and comprehensive library. Unless he possesses a library embracing many numbers from the various publishers he can do little towards satisfying an audience or a manager. Nearly every leader is familiar more or less with the standard overtures and many popular concert numbers. If the leader has been playing in a hotel he should have a library of music that is well suited to the demands of a theatre audience.

Many leaders consider the popular songs received gratis from the publishers as numbers suitable for their library and catalogue them as such. Numbers of a popular nature soon lose their value as well as many production numbers, and these should not be included when cataloguing a practical library. The picture leader's library should include only those numbers that are recognized as standard and those that are always appreciated by a critical and discriminating audience.

Of late many publishers are making a feature of music for motion pictures, and inquiries from the various music houses will bring a classified catalogue containing a list of suitable music for the film.

Before attempting to interpret pictures with an orchestra, the leader should have a library embracing much characteristic and descriptive music, such as Japanese, Oriental, Mexican, Spanish and Indian. He should have a varied number of novelettes and light intermezzos, a number of overtures, a large number of suites, as well as waltzes, marches, two-steps, mazurkas, minuets, gavottes, polonaises, etc.

What Is Best Instrumentation?

The next serious question that confronts the leader is: "What is the best instrumentation I can use? What is the best combination for me to employ in order to get the most satisfactory results?" For the average orchestra interpreting pictures we suggest the following: Two first violins, piano, cello, bass, clarinet, flute, trombone, cornet, tympani and drums. This of course can be enlarged ad lib. by the addition of oboe, bassoon and extra violins.

The minimum number of men in a small orchestra should be four and the following instrumentation should be employed: Piano, violin, cello. Another violin would be very effective and the addition of clarinet and drums makes them desirable at times.

On each member of the orchestra devolves a certain amount of responsibility and the selection of conscientious and artistic musicians cannot be too strongly emphasized if the best results are to be expected.

In many of the small cities members of the orchestra are employed at some other vocation during the day, and they depend upon their musical ability to earn a few extra dollars. It stands to reason that musicians who do not devote their entire time to music are not as proficient in technic or style as those who do. In cases of this kind the best results can be obtained by the leader who must arrange an interesting musical program.

He must endeavor to arouse the players' interest in their work, and often the serious and ambitious musician will take his part home to practise during his spare hours. The leader working under such conditions must select music that is not too difficult for his players. It would be disastrous for three or four men to try and play the overture from "The Flying Dutchman." Such blunders are being made by many leaders, as well as by many musicians, that of selecting and trying to play music that is beyond them, both in artistic conception as well as in technical difficulties.

With a small combination of instruments, leaders can get surprising results if they exercise a little ingenuity and discretion. Many times a cornet part will have more melody or be much more effective than a clarinet part. The parts can be exchanged and often a cello part will have more suitable harmonic treatment than a trombone part. The leader can use the best judgment in cases like this and change parts when they will be more effective if played by another instrument.

Some drummers are versatile and have little trouble reading and playing bell solos from a first violin part. These are pleasing but the leader must not permit bell solos to dominate the program. A xylophone solo is often acceptable to many audiences, especially if the soloist is a clean-cut performer.

Of late, many of the new orchestra arrangements will be found to be well adapted for small combinations, many pieces arranged with this view in mind. More work falls on the performers of a small orchestra and it is necessary for each musician to play all "cued-in" notes as well as his own part. The pianist and violinist are also required to do extra work, but much difficulty can be avoided if each member of the orchestra will study and, if possible, practise his part before playing it in public.

Many musicians take pride in boasting that they never have to look at their part before playing it. Some are conceited enough to think that they can play "anything." This is a mistake, as the real musician knows; the simplest piece will stand critical analysis and attention to its details and important points. Often musicians will find certain features in pieces that they never dreamed of when before the meritorious and musical beauties were over looked in a hurried and careless rendition of the number.

Do Not Let Orchestra Play Too Loud

The leader must not allow his orchestra to play too loud. Particular attention must be paid to the brass section and it must

(*Continued on page* 2900)

Music Plot for "Prudence, the Pirate"

THANHOUSER CLASSIC

Pathe Gold Rooster Feature **By ERNST LUZ** **Maximum Projection Time, 73 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Inter. (Light Polka), XXXX	"Pretty Maiden" (C. Fischer)	"The weeks drag, etc."
2. Desc. (Light), XXX (Whistle Mouth)	"Petals" (E. Shuberth)	Connects 1 and 2.
3. Light Intro. and Waltz, XXX	"Vienna Beauties" (E. Ascher)	
4. Inter. (Lively 2-4), XX	"Galloper" (M. Witmark)	
5. Caprice (Leg), XXX	"Vanity" (G. Schirmer)	Astorbilt and Prue enter garden.
6. Inter. (Lively 2-4), XXX	"Babbette" (Cundy & Co.)	"You must pardon, etc."
7. Light Intro. and Waltz, XX	"Golden Sunset" (J. Remick)	Connects 2 and 3.
8. Nautical Inter., XX	"When Jackie Sails" (M. Witmark)	"A crew, a crew, etc."
9. Nautical (Light), XX	"Old Salt" (W. Jacobs)	"That dark and dreadful night, etc."
10. Hy-Mysterioso, X	"A. B. C. Dr. Set No. 16"—A. 1 (Jos. W. Stern & Co.)	Trunk taken aboard ship.
11. S-Hy Intro. and Waltz, XX	"Echoes of Love" (Jos. W. Stern & Co.)	Pirate flag hauled up by supposed pirates.
12. Inter-One-Step, X	"Army Blues" (Jos. W. Stern)	Pirates row away from ship.
13. Galop (Open P), X	"High Stepper" (W. Jacobs)	Connects 3 and 4.
14. Nautical Neutral, XXXXX	"Nautical Overture" (Chappell & Co.)	Prisoners brought aboard pirate ship.
15. Desc. (Rom), XXX	"Prudence" (Jos. W. Stern & Co.)	"By the light of the moon."
16. Waltz Lento (Leg), XX	"Amoureuse" (Ricordi & Co.)	Connects 4 and 5.
17. Desc. (Hy-Rom), XXX	"Wings of Love" (M. Witmark)	After Prudence in ship cabin scratches dog's head.
18. Waltz Lento (Hy-Leg), XX	"Song D'Antonine" (E. Ascher)	Twice.
19. Galop, XXX	"Ringmaster" (W. Jacobs)	
20. Andte Romantic,	"A. B. C. Dr. Set No. 16"—C. 3 (Jos. W. Stern)	Red fire scene in cabin. Life buoy on screen after Prudence rescued. To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Effect Notes.—During No. 2 an imitation when Prudence whistles with two fingers in mouth simultaneously with the action on the screen will create very good comedy. During No. 12 a soft bell in imitation of a life buoy on the water will also be good. All other effects are ad lib and not essential.

Music Notes.—The action during reels 3, 4 and 5 occurs on boats and on the water. Consequently numbers of nautical suggestion can be well placed. The music throughout should not be of a very dramatic nature. You should, therefore, select numbers that will play well and be interesting in spite of the fact that most of them are of light character. Nos. 16, 17 and 18 must be numbers of a somewhat serious nature. No. 1 should be a lively 2-4 number of polka style. Must play about five minutes. No. 2 should be a light 4-4 number and must also play about five minutes. No. 3 should be a concert waltz with a non-serious introduction. No. 4 must be a lively 2-4 number. No. 5 must be a light legato 4-4 number. No. 6 is similar to 4. No. 7 is similar to 3. Nos. 8 and 9 must be two light 2-4 numbers suggestive of sailing o'er the ocean. Two numbers are suggested here as the playing time is too long and one number might become tiresome. No. 11 must be a concert waltz with a medium slow introduction. No. 12 must be a modern dance number. No. 14 can be a selection of nautical songs playing about eight minutes. No. 15 must be a medium slow number of romantic suggestion. No. 16 must be a slow melodious waltz lento movement played legato. No. 17 must be a very slow number of romantic appeal and of slight dramatic suggestion. No. 18 is similar to 16 but must have some minor key strains predominant. No. 19 must be a rather long galop of hurried effect. No. 20 is a short andante movement suggesting the romantic.

OPERATOR CUES FOR DISSOLVING REELS

End of Reel 1—Open book flashed after kitchen scene.
End of Reel 2—Children come from row boat in water to shore.
End of Reel 3—Masquerading pirates carrying passengers from house boat.
End of Reel 4—Prudence in ship cabin scratches dog's neck. Scene dissolves.
End of Reel 5—Prudence and Astorbilt in embrace on life buoy.

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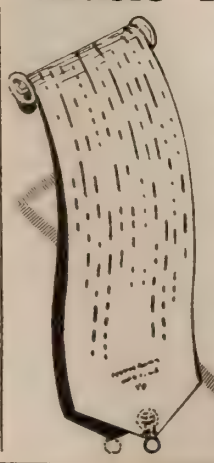
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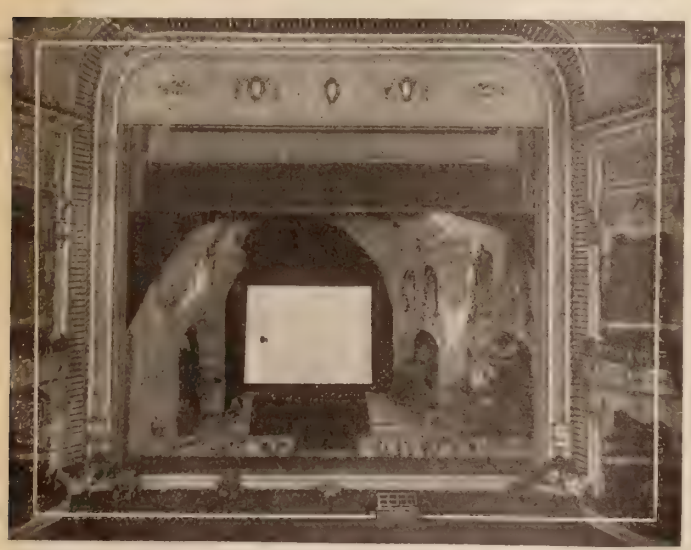
THE BROADWAY IS A NEW YORK THEATRE WITH A MAILING LIST OF TEN THOUSAND

THE Broadway, at Forty-first street and Broadway, New York City, is a motion picture house rivaling the "better class of theatres." Hoffman and Company were the architects and the Boder Company built the place. The building and land is valued at two million five hundred thousand dollars. The Broadway is in the theatrical district of New York City and many thousands of people pass the place daily. The exterior of the theatre is of an excellent design. A large iron and glass marquis adds "tone" to the entrance.

Several electric signs and many arc lights illuminate the Broadway at night. The building is absolutely fire proof. The entrance is inviting. Many scenes of the leading features are displayed in neat picture frames and frame stands are used to good advantage. The outside lobby measures seventeen by twenty-one. Its decorations are the best. Marble wainscoting about eight feet high is used on the walls above which are hand painted subjects in gold frames. Portrait paintings of Paramount's leading stars in gold frames are seen on the walls. Special lighting fixtures are used to light each portrait separately. Their size is about four by eight feet.

The lobby flooring is marble tiling. The ceiling is plaster. A large drop lamp hangs from it. The box office is to the left upon entering. Automatic ticket selling machines are contained for "service." The office is to the rear of this box office and is very spacious. Through metal doors we reach the inner lobby and the decorations denote discretion. Two large cast iron stairways lead to the balconies. A large artistic drop lamp hangs overhead between these stairways. To the right telephone booths are installed for the convenience of the patrons. The theatre has a seating capacity of eighteen hundred and contains two semi-circular balconies, the first seating five hundred and the second or gallery seats three hundred.

Plush upholstered seats are found on the main floor. Manufactured by the American Seating Company they are the "real



Lobby of the Broadway Theatre

thing" for comfort. The first balcony seats are also plush upholstered. The gallery contains leather upholstered seats manufactured by the same concern. This house contains two lower and three upper boxes on either side of the screen for the smoker. Smoking is also permitted in the balcony. The general interior illumination is of a soft amber color very pleasing to the eye. The boxes are illuminated by red lights. This theatre contains a Day and Night screen which measures seventeen feet three inches by thirteen feet. A wonderful stage setting is contained in this theatre which is one of the Lee Lash Studio's best. The projection booth sets the pace for equipment, two Simplex machines, motor driven, a Mestrum slide machine (motion) and a motor film rewinder include the equipment.

A machine switch is also installed and James Ambrosia, the operator, claims this to be a real as well as "reel" thing. It saves many a carbon, he says. The throw from this booth is one hundred and ten feet. Mr. Stantely Mastbaum is the owner of



Stage and Screen, Broadway Theatre

this theatre and has selected a competent manager in L. D. Lansfeld. The management employs one hundred in all to run the Broadway. Girl ushers are seen dressed in gray. The indirect lighting system is used in this building. Steam heat is maintained in the winter. Exhaust fans and electric fans are used for ventilation. The Broadway has "real" ideas in advertising. An advertisement of the Broadway is seen in the leading New York newspapers and magazines. Hotel booklets and trade papers also remind the readers of the excellent "show" at the Broadway. This house originated the "mailing list" idea and has ten thousand people who receive their weekly program. In addition to a symphony orchestra of fifteen talented musicians a Kimball organ is installed, costing twenty-five thousand dollars, which assures good music.

ELABORATE NEW THEATRE FOR MYSTIC, IOWA

ELABORATE is the word that might be used to describe the new Strand theatre recently opened at Mystic, Iowa, by Charles Fuller. Situated in a city of about 2,500 inhabitants, Mr. Fuller has erected a moving picture theatre that would do credit to a place five times as large.

New equipment has been installed throughout the house and it is modern in every respect. The projection room boasts of the most up-to-date machinery. The building itself is fire-proof, with the first story of brick and the upper part of cement. Lights across the front of the theatre cause it to be the bright spot of the city at night.

The new house seats a trifle over five hundred and will be able to handle the crowds that would attend it. At first Mr. Fuller decided he would run features, but after a two weeks' tryout he changed and is now running a regular program.

This is by no means Mr. Fuller's first venture into the field of motion pictures, as he is a well known exhibitor of the state, having operated picture shows in other towns previous to this.

BAD ACOUSTICS MAKES MUSIC AN AGONY

F. W. S., Rolla, Mo.—*I have a building especially built for a picture show, but the acoustics are so bad that even the piano closed, and soft pedal down, when played, vibrates so badly that it makes music an agony. When speaking or singing the voice comes right back to you and one cannot be understood fifteen feet away. Can you give me any information as to how I can improve this, so I can put on vaudeville occasionally? If you cannot give me the information, can you refer me to anyone? Any advice you can impart will be greatly appreciated.*

Answer.—In reply to the request from F. W. S., Rolla, Mo., we wish to say it is rather difficult for us to give you a proper solution without knowing full particulars of the building. It is necessary to know whether it is of concrete, brick, plaster or wooden structure. It is also desirable to know the material the floor is made of; the kind of chairs used; whether there are any boxes or balcony; also if there is any kind of covering on the floor such as carpets; also the depth of the orchestral pit.

It is rather probable that the building is very low and the architect perhaps did not know that it was necessary to construct it at a certain height compared with its length and width.

We would suggest, however ,that Mr. S. give consideration to the question of putting down carpet strips in the aisles, if he does not already use them. It also might be well to try lowering the piano a foot or six inches and putting velvet or some other thick curtain around the orchestra pit. He should also try having the singer or speaker stand back further from the front of the stage. It also might be necessary to move the piano to the right or left a few feet and if he has boxes and they are not draped it would be well to drape them. If neither of these would answer the purpose, we would suggest that he consider hanging some thick material along the sides of the entire house. When the tone strikes the sides if it hits the material it will throw back a good deal of the tone which will be absorbed, and this should overcome the difficulty.

If we had further particulars regarding the equipment and furnishings, we might be able to give a more definite answer, but we sincerely trust that Mr. S. will be able to experiment along the lines we have suggested until he overcomes the annoying difficulty.

PANTAGES PLANS $300,000 THEATRE IN VANCOUVER, BRITISH COLUMBIA

THE city Building Department has just issued the permit for the construction of the new Pantages theatre at Vancouver, B. C., and actual work on the building is about to commence. The work of razing the buildings which formerly occupied the site has been completed, and Skene and Christie, who have been awarded the contract, expect to rush matters until the completion of the house.

The building is to cost $300,000, and will have a seating capacity of 1,800. The building material will be steel and concrete, and the structure will have brick facings and terra cotta trimmings. Dimensions are given as 103 feet depth and 120 feet width.

Alexander Pantages is paying $1,000 per month rent for the ground.

NEWMAN'S LACQUER COMPANY ISSUES LITERATURE DESCRIBING ITS PRODUCT

THE Newman Lacquer Company, 3317 Hackberry street, Cincinnati, Ohio, has issued new literature describing its transparent lacquer, which it furnishes to theatres and banks throughout the country. This lacquer is a transparent liquid which prevents brass poster frames and railings from tarnishing, and is easily applied with a brush similar to varnishing.

It can easily be brushed on metal and is quickly air dried, sets fast and becomes hard. This lacquer will stand lots of year and can occasionally be washed off with water. This lacquer prevents the metal from tarnishing and considerable labor is saved in keeping brass work polished.

It comes in half pint, pint and quart size cans.

NINETEEN-SIXTEEN MODEL MOTIOGRAPH USED IN KETCHIKAN, ALASKA

D. NICOLL, of Ketchikan, Alaska, paid the Motiograph factory a visit on his tour through the states. He praised the Motiograph very highly, having used one for several years with entire satisfaction. He also ordered a 1916 Model to be shipped to his Dream theatre, Ketchikan, Alaska.

IT costs you only ¼c to give each of your patrons a beautiful six-color portrait, size 7x10, of a popular picture star.

Inquire of

Multi-Color Art Co.,
729 Seventh Ave.,
New York City

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

FOR SALE

MOVING PICTURE MAILING LISTS

Only complete one to be had, numbering 22,000; price, $40.00; itemized by states, or $3.50 per thousand for states you want. Postage guaranteed.

1173 Film Exchanges	$4.00
149 Manufacturers and Studios	1.00
210 Moving Picture Machine and Supply Dealers	1.50

Write for particulars

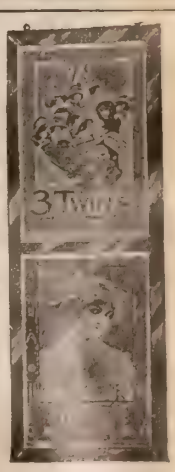
Trade Circular Addressing Co.
166½ West Adams Street, Chicago
Franklin 1183 Estab. 1880

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.
Write for catalog.



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Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings



When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

IMMEDIATE SERVICE

Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

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For prompt attention address:

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INFORMATION

I am interested in Motion Picture Photography and would like

Without Obligation

on my part to obtain information on the equipment as checked

CAMERAS
CAMERA ATTACHMENTS
TRIPODS
LENSES
FILM STOCK
STUDIO LIGHTS
LABORATORY APPARATUS
DEVELOPING AND PRINTING

(Tear out this advertisement and mail to MOTION PICTURE NEWS, 729 7th Avenue, New York.)

Name .....

Theatre .....

Address .....

.....

ORCHESTRA INTERPRETATION FOR MOTION PICTURES

(*Continued from page* 2896)

never be permitted to become distracting. Muted brass will often be found very pleasing in playing certain numbers where soft and quiet music is required.

Some leaders, regardless of a scene requiring soft music, insist on playing a number exactly as written. Some liberties may be taken with nearly every piece and it is a wise leader who knows when to demand loud or soft music from his men to get the desired result.

With the advancement that music has made in relation to the film it seems almost impossible that any leader would be guilty of selecting and playing a number that is not completely suited to the action on the screen. But a few weeks ago, in a small city I happened to attend a theater where the orchestra was featured. The music was well selected and capably played by an orchestra of five men. To a person with a sense of humor, and there are many in a theater audience who are ready to see the funny side of sad scenes, the following incident spoiled the musical program as well as furnished a good laugh for those who know what is suitable in music for the film. It was during the last few minutes of action. As a fitting closing number the orchestra played "The End of a Perfect Day." Perhaps the leader had not seen the picture before. We will give him the benefit of the doubt, but before the picture ended there was about three or four minutes of a scene laid in the death chamber, showing an electric chair. The doomed man was led to his death and softly from the orchestra pit came the strains of "The End of a Perfect Day." To many in the audience this was decidedly funny and many laughed outright at the incident.

End Picture with a Love Song, if Possible

It is advisable to end a picture with a love song when possible, or a popular number that the audience knows, but there are scenes, when, in order to carry out the action, a minor number is more effective, and that is true in this case. A slow 4-4 number, one that the audience does not know, would have been better in a scene of this kind.

With the great strides the producers are making in the scenic features of pictures, the orchestra leader, to hold his own, must be alert and progressive in relation to his musical settings, but he can find consolation in the fact that a well selected program is bound to bring him just rewards, for the public more and more are demanding the best in musical selections for the film.

NORMAN STUCKEY.

DIRECTORY OF NEW THEATRES

ALABAMA

Catching fire from a picture machine in a picture show on the first floor, a three-story building, Huntsville, belonging to Dan Brandon, a negro contractor, was gutted by fire and flooded by water on the night of September 23, causing a loss of about $4,000. The building was insured for about $3,000. The picture show was crowded when the operating room caught fire, but all escaped without injury.

CANADA

The Strand is to be the name of a new theatre to be erected in St. John, N. B., by F. G. Spencer, owner of the Lyric and Unique there, and a string of other houses in the Maritime Provinces. The plans call for a building 80 by 145 feet, to be erected on the north side of King Square, directly opposite the big, new Keith-Albee house, the Imperial.

Mr. Spencer states that the proposition which will involve at least $100,000, provides for a "ground floor house," with a seating capacity of 1,500, and that construction work will begin as soon as spring weather opens.

The policy of the new house will be pictures and vaudeville on a large scale, but as theatrical conditions improve after the war, the Strand, it is said, will put on the biggest and best in drama, opera and musical attractions.

The Empire theatre, Ottawa, which has been closed for some time, is now being reopened after being completely remodeled both inside and out. Mr. H. Sherwood, a prominent Ottawa man, is the manager, and was in Toronto during the past week arranging for a Universal program.

INDIANA

Harry Kornbloom, part owner of the Franklin theatre, Evansville, has bought the Criterion theatre, Main street, Evansville, from J. R. Brannen.

The Strand theatre, South Bend, was closed recently by deputy sheriffs. The closing was the result of a complaint filed in the St. Joseph County Circuit Court by Gabriel Summers which brought an attachment into the hands of Sheriff Charles Bailey. The theatre was recently changed from musical comedy to motion pictures and was under the management of Julius Winegardner. Only six patrons were in the theatre at the time it was closed. Mr. Summers, lessor, seeks to recover $300 alleged to be due him for back rent.

E. H. Crowell has been awarded the contract for building the Cyrus Hayden theatre, at Hammond. The building will cost approximately $10,000, exclusive of plumbing and wiring. Work will be rushed on the structure, so as to have it completed before January.

IOWA

Messrs. Julian and Awe, who are erecting the new Empire theatre in Fort Dodge, are making preparations to open their house about the middle or last of October. When completed the Empire will be one of the most attractive houses in that part of Iowa. The seating capacity will be 500. The addition of the Empire to Fort Dodge's theatres will bring the list up to four, all of which are exceptionally attractive ones.

Albert Lafrentz has purchased two lots in a prominent part of Ute, and will begin at once the erection of a brick building to be used as a moving picture theatre and opera house.

According to reports emanating from Burlington, negotiations for the erection of a first-class up-to-date picture house are under way, and the proposition will be on a substantial basis in a very short time.

Robert Miller, who has had charge of the Orpheum theatre, at Centerville, for some time past, recently sold out to the Orpheum Theatre Company, of the same city.

MAINE

The Bijou theatre has opened up in Bangor for its winter season, giving a vaudeville and motion picture program every afternoon and evening.

H. M. Wilshire, of Freeport, has taken over the old Little Hip theatre in that place, had it remodeled, and will soon be ready for business. He has changed the name of the theatre to the Nordica, for Freeport is the home of the famous singer by the same name. The house is well laid out, and has full accommodations for the motion picture enthusiasts of the town.

MICHIGAN

The Isis theatre, one of the newest houses in Grand Rapids, has been leased for term of years to Harry I. Garson, who also operates the Broadway-Strand theatre in Detroit. The Isis is now undergoing many alterations and improvements are being made in the way of stage setting, interior decoration, fixtures and equipment. Another new feature will be the installation of a Wurlizter pipe organ. It is the intention of Mr. Garson to make the Isis a big feature house, playing all of the attractions that come to the Broadway-Strand.

MISSISSIPPI

F. F. Kidwell on September 10 purchased the Azelie theatre, an airdome, from William Hirschal, in Poplarville. The Azelie is running six days a week, and has been remodeled by the new owner, who will also build a new show in Poplarville for winter patrons.

An important ownership change occurred at Laurel on September 1. R. R. Akers, a Laurel capitalist, purchased the Lomo theatre from Charles Dolive and W. N. Joyner. The Lomo is being completely refitted, and in addition to a mixed program, will run a number of big features.

J. A. R. Goodwin, a merchant of Forest, opened Goodwin's theatre in that city a few weeks ago. In spite of the fact that the Goodwin seats only 150, it has been a paying proposition from the start.

R. G. Davison is the new owner of the Majestic theatre in Newton, having purchased it from Norman and Harris.

"Dick" Bell is now the sole owner of the Alamo theatre, a paying colored show in Jackson, the State Capital.

The moving picture theatre at Picayune was closed some time ago after a disastrous wind storm that blew it down, but rumors persist that there will be a new show for the town shortly.

Professor Hubbard, of the Agricultural School at Ellisville, has inaugurated an impromptu moving picture theatre for his students. He runs once a week, with amateur talent as operators, and is receiving good patronage from the towns people.

NEW YORK

With the coming of the regular theatre season, the Family theatre, Rochester, a combination vaudeville and picture house, has returned to its policy of showing all-comedy programs on Sunday. The management of this house claims to have been the first in the field with the all-comedy programs, and is making a big card out of it. When this plan was started last season, a series of startling advertisements were used in the newspapers, and the plan proved a success. Good Sunday business was done in spite of the severe competition of the big houses downtown devoted exclusively to pictures. The house picks out a number of short comedies, and a longer picture with a comedy touch, running them continuously.

PENNSYLVANIA

Peter Magaro, proprietor of the Regent Motion Picture theatre, 410 Market street, Harrisburg, has announced that he has obtained a long term lease on the property No. 412 Market street, adpoining the theatre and now occupied by the Smith Clothing Company. Mr. Magaro will take possession April 1, 1917, and begin at once building operations by which the Smith property and the present theatre will be converted into a theatre with twice the present seating capacity of the Regent. The Regent was rebuilt less than two years ago into one of the most ornate theatres in Central Pennsylvania, and with the proposed extension of its seating capacity from 1,050 to 2,000, it will be one of the largest. The improvements include the installation of a bigger screen surface and interior decorations in conformity with those of the present auditorium. The contract for the architectural work has been awarded to Thomas W. Lamb, 644 Eighth avenue, New York City. Extensive changes will be made to the exterior of the front of the building. The property is owned by the William Jennings estate, from whom the lease was obtained.

T. Saul, proprietor and manager of the Hippodrome, at Sixth and South streets, Philadelphia, also the Hamilton at Sixtieth and Lansdowne avenue, opened the full season at the latter house on October 2 by the addition of a good orchestra. The house before used only a piano. The admission is ten cents.

J. Fred Zimmerman has received bids from a number of contractors on a theatre, stores, and dance hall to be erected at Fourth and Edgemont streets, Chester. The Hoffman Company, of Philadelphia, are the architects. The buildings will be one and two stories of stone brick and hollow tile. The theatre will have a capacity of about 1,800.

A bank, stores, offices and theatre are to be erected at Hanover for Shippard & Myers. Charles M. Anderson, of Baltimore, Md., is the architect. The building will be four stories of brick, 100 x 155 feet, with a seating capacity of 450.

The Imperial theatre, at Second and Poplar streets, Philadelphia, J. Rosenthal, proprietor, which was closed for alterations, has reopened in its new dress. The walls were redecorated, a Kimball organ installed, a mirror screen put in, and other improvements made. An advance in price for three nights a week is being tried with success.

The Poplar theatre, at Sixth and Poplar streets, Philadelphia, Nathan Stietel, manager, was torn down, and is being entirely rebuilt. Abraham Stiefel is owner of the new house, which will now have a 1,500 seating capacity, trebling its former size. Carl Berger is the architect, and Charles Freund Company the builders for the new edifice. A gold fiber screen and two new Powers 6 B projection machines have been placed. When the theatre opens in October, a full orchestra under the leadership of Loyd Crew will furnish the music.



All Eyes on a Line



Press Catch



Tilt Forward



Push Back

A NEW CHAIR

That Enables Everybody to See and Be Comfortable

Can be changed from an adult's chair to a child's chair by pressing the catch and raising as illustrated. Returns to adult's position and locks just as easily.

It provides a child with a seat proportioned to his body, a foot rest the right height and puts the child's eyes on a line with those of adults, enabling him to see without annoyance to others or discomfort to himself. The

"All eyes on a line"

FOCO

Adjustable Chair

offers theatre owners something for which there is a real need. Fortunately it is not an extra expense but an added source of profit because it—

Does away with the free kids.

Increases the patronage of children; also the adults who come with children.

Attracts patronage of adults who won't now attend because of discomfort of holding children on their laps.

Attracts patronage from theatres not equipped with Foco chairs.

FOCO Chairs cost new only a few cents more than ordinary chairs. Made in all sizes and finishes both Veneered and Upholstered. Old chairs can be converted into Foco Chairs at considerably less than the cost of new chairs.

Write for booklet showing reel of actual [illegible] chairs in use.

Family Opera Chair Organization

315 N. 10th Street, St. Louis, Mo.



Upholstered Chair in Child's Position



Upholstered Chair in Adult's Position

JESSE L. LASKY MAKES STRONG PLEA FOR BETTER MUSIC

THAT the procuring of the proper musical setting for feature plays is a vital step in the advancement of their exhibition is the opinion of Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, who cites the work of Schirmer, Inc., for the Paramount releases as an example of what can be done in improving photoplay presentations in theatres.

In an open letter to the trade, the first of its kind ever written, Mr. Lasky advocates that every motion picture theatre manager take council with himself on this important subject, and that he take definite steps toward making some arrangement which will make the arrival of fitting music scores for each production as much a matter of routine as the arrival of the picture itself.

The letter reads as follows:

"To the Exhibitors of the United States:

"The day when the exhibitor's greatest problem was one of projection has passed. The time when his greatest worries were centered in the mechanics of his theatre is no more. The demand for perfect projection was met by perfect and improved equipment. Big and small, the theatres of the United States present a standard of exceptional excellence in the successful appeal to the eye of the patron.

"But what of the ear? The motion picture no longer is the 'silent drama,' nor are the motion picture theatres which strive to appear to the better audiences dark, gloomy, silent halls. It is true that the figures on the screen do not speak, but months ago a plan, at first an experiment and since a positive necessity, has been adopted by thousands of theatres to meet the public's demand that the sense of hearing as well as the sense of seeing be satisfied. Music has met the call of the ear.

"Appreciating these requirements, in the adjustment of which to fit the particular needs of his audience an exhibitor is best serving himself and the photoplay art, the producers generally have striven to aid to the best of their ability. I have in mind, particularly, the propaganda to raise the standard of projection, which had its origin among the producers who were experimenting with improved photography. More recently I have watched and participated enthusiastically in the constructive and artistic effort to aid the exhibitor with his music.

"Some time ago Paramount Pictures Corporation and the producers for the Paramount Program entered into an arrangement with Schirmer, Inc., one of the oldest and best established music publishing houses in the United States, for the distribution of George Beynon's music scores, especially written to suit particular photoplay productions. Here was a mighty step forward in the art—a step which gave to exhibitors complete music scores, not mere suggestions—and I have heard all of these scores rendered in conjunction with projection.

"Permit me to express the opinion that at the moment when music of the highest grade was introduced into the motion picture theatre, the photoplay ceased to be movies, and became the entertainment of the best people in any community.

"With this fact in mind I recently investigated the attitude of the motion picture theatres towards the published music scores and found that a great many of them were not taking advantage of same. Instead of subscribing for and using these scores they were following the older method of depending on their orchestra leaders to arrange appropriate music for each picture. While I do not wish to criticize this method, there can be no question but that the published scores as issued by Schirmer are a big step in advance of the older method, and I therefore appeal to the Exhibitors to investigate these scores and urge their early adoption.

SYMPHONY ORCHESTRA INSTALLED AT IMPERIAL

THE great interest that is now being taken by the amusement seeking public in the music offered at various theaters has led manager Partington of the Imperial Theatre to secure the services of a symphony orchestra, directed by Maurice Lawrence, an organization so well known here that it is in itself a great attraction. Paramount pictures and the best music obtainable is a combination that manager Partington figures will be difficult to beat.

REEL SCENES ARE SEEN
IN COMFORT FROM

DU PONT FABRIKOID
REG. U. S. PAT. OFF.

UPHOLSTERED SEATS

CRAFTSMAN QUALTY FABRIKOID is the star material for upholstering theatre seats.

The durability of this handsome leather substitute combined with moderate cost make FABRIKOID preferable to real leather. Years of continuous service has demonstrated its wearing qualities and lasting comfort.

FABRIKOID comes in all grains and colors which good taste and service demands. It can be cleaned with soap and water without injury.

Adopt CRAFTSMAN QUALITY FABRIKOID as your standard upholstery material. Give your patrons comfort and satisfaction as well as the highest guarantee of the sanitary qualities of your house.

Samples on request. Send for yours to-day

DU PONT FABRIKOID COMPANY

WILMINGTON, DEL.
TORONTO, ONT.



When Your Banker Asks Questions

When your banker asks a lot of searching questions about yourself and your business, he is only doing what you ought to do before you extend credit to one of your customers.

Your banker "sells" money or credit, at a profit, just as you sell goods.

And he is as eager to get new credit customers, as you are.

But he must know that his customers will pay him on the date due, just as you should know, in handling your credit customers.

If your attitude and your answers show your banker that you are "at sea" on important facts in your business, you can't blame him for hesitating to extend the credit you ask.

By adopting the latest N C R System, you put yourself in a strong position with your banker.

You are able to show him daily, weekly and monthly records of your cash and credit sales, your receipts-on-account, and your items of cash paid out.

Your Cash Register Summary Sheet enables you to make a "bank statement" that is proved by printed unchangeable cash register records.

It shows the banker that you know the exact state of your own business.

It assures him that you are safeguarding yourself against leaks and losses.

It gives you a confidence that inspires his confidence.

It will help you to borrow the money that you need for earning cash discounts, making advantageous cash purchases, and otherwise conducting your business along modern, money-making lines.

You may not be able to do these things with your old Register, but you can make your old National Cash Register pay part of the cost of the New-And-Better System.

Write for information on the new N C R System

Use the Coupon

The National Cash Register Co., Dayton, Ohio

Please send me "Money Making Hints" for my business.

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Name of Firm.....

Business.....

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National Cash Register Company
Dayton, Ohio

Many a packed house is directly traceable to an advertisement in the "News."



Ruth Roland, Beautiful Balboa Star Prefers a "Set" of Silvertowns.

Her preference is the preference of leaders in every profession. Car owners everywhere praise and enjoy the advantages of Silvertown Cord Tires. Well informed tire users know that Silvertown equipment saves approximately 25% in fuel cost, increases engine power as much as 15% and assures practical immunity from stone-bruises and blow-outs. They admire the wonderful Flexibility, Strength and Durability imparted to Silvertowns by the patented Twin Cable-Cord construction and Barefoot Rubber. Use these advantages. They are *yours* the day you equip with

SILVERTOWNS

The B. F. GOODRICH COMPANY

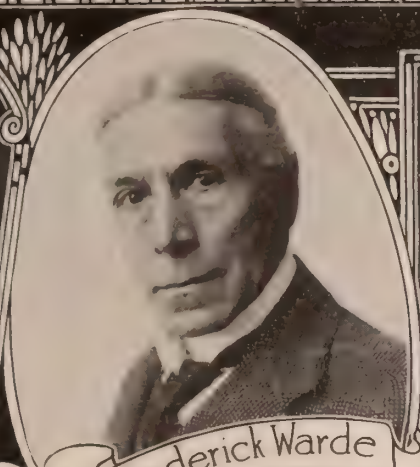
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Factories, Akron, Ohio—Branches and Dealers Everywhere

THESE ARE THE STARS YOU SEE IN THANHOUSER-MADE PATHÉ GOLD ROOSTER PLAYS



Gladys Hulette



Frederick Warde



Charlotte Walker



Doris Grey



Florence La Badie



Jeanne Eagels



Vincent Serrano



Valkyrien



Wayne Arey

THANHOUSER FILM CORPORATION

EDWIN THANHOUSER, *President*

THE WILLIAMS PRINTING COMPANY, NEW YORK

Camera Men!

If you will send us your name and address, along with brief record covering your equipment and qualifications we may be able to put you in touch with some "live" business in your territory.

We are registering camera men in every State, and referring direct inquiries on local pictures which you can profitably make.

Of course we expect you to send the exposed negative to us for



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NOVEMBER 11, 1916

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

Great Plays and Great Stars become truly great advantages when joined with Great Resources and Great Ambition to Lead.

These four producers make up the great Paramount Program

FAMOUS PLAYERS

LASKY

MOROSCO

PALLAS

VOL. XIV. No. 19

PRICE 10 CENTS


RED
FEATHER
PHOTOPLAYS
Announcing
"The Devil's Bondwoman"
The Story of an Evil Purpose and a Strange Retribution
With Dorothy Davenport and Emory Johnston
Directed by Lloyd B. Carleton
BOOK THROUGH ANY UNIVERSAL EXCHANGE



Paramount Pictures of the Week

RELEASED MONDAY, OCTOBER 30th

JESSE L. LASKY

PRESENTS

SESSUE HAYAKAWA

AND

MYRTLE STEDMAN

IN

THE SOUL OF KURA-SAN

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by
Paramount Pictures Corporation



BLACK DIAMOND COMEDY

A TROUBLESOME TRIP

is the name of the newest
one-reel roar

BLACK DIAMOND COMEDY

Released by Paramount
Monday, October 30th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

WILKES-BARRE, PA.

J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.
D. L. HART, Treas.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.



SEVEN DEADLY SINS

A new thing in films a series of seven five-reel features each complete in itself

McCLURE PICTURES

McCLURE PICTURES

How can an advertiser continue advertising? By giving YOU value.

MORE VITAL TO YOU AND YOUR INTEREST THAN ANY STATEMENT WE MAKE ABOUT

SELIGS

THE NE'ER-DO-WELL

BY

REX BEACH

IS WHAT YOUR BROTHER EXHIBITORS HAVE EXPERIENCED WHEN PLAYING IT.

"Sold out every performance 'The Ne'er-Do-Well.' Standing room only." — *H. Goldberg, Majestic Theatre, Rochester, Pa.*

"Have just finished an entire week's run of 'The Ne'er-Do-Well.' It plays to overflowing crowds at each performance, turned hundreds away, most successful week of my six years' experience as an exhibitor."—*E. O. Weinberg, Plaza Theatre, Troy, New York.*

MEASURE YOUR SUCCESS BY THE SUCCESS ATTAINED BY OTHERS

BOOK IT TODAY

VITAGRAPH

V·L·S·E INC.

STRIPPED OF ALL ARGUMENTS AND UNESSENTIALS
HERE IS WHAT YOU BUY

THE NE'ER-DO-WELL

SELIG'S

BY
REX BEACH

DEPICTING THE DAMNED UP PASSION OF A HEALTHY WOMAN, AND A WEAK-WILLED COLLEGE MAN, "BOOZER", GOOD-FELLOW AND NE'ER-DO-WELL

"Opened with 'The Ne'er-Do-Well' today and stood them in the street both afternoon and night. Broke all previous house records."—*Hippodrome Theatre, Toledo, Ohio.*

"The second and third day of 'The Ne'er-Do-Well' beat the second and third day of 'The Spoilers' by over $400.00."—*L. M. Rubens, Princess Theatre, Joliet, Illinois.*

BOOK IT TODAY

VITAGRAPH
V-L-S-E INC.

BY ARRANGEMENT WITH SOL L. LESSER

WORLD PICTURES BRADY-MADE

Another WORLD Triumph

Please accept my heartiest congratulations on the splendid picture you have made of "Bought and Paid For." The central story is directly and dramatically told and the comedy element is admirably handled.

I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

George Broadhurst

Released Nov. 13th. with ALICE BRADY as the Star

Reviews forcast tremendous success for "The Man Who Stood Still"

DRAMATIC MIRROR
October 28th

There is plenty of humanity in it, which is well brought out in the excellent acting and the direction Lew Fields plays the title-role with sincerity, and there are just enough humorous touches in his characterization to make the old jeweler most lovable and human Doris Kenyon has the part of the daughter, and is appealing in the various vicissitudes of fortune that fall to her lot

MOTION PICTURE NEWS
November 4th

The picture version of Jules Eckert Goodman's play follows the original very closely, and for that reason alone it becomes an interesting and entertaining offering In addition to this, it contains two big stars in the leading roles, Lew Fields and Doris Kenyon, and it is hard to tell which pleases the most Considered from the box office standpoint, this is a picture on which the exhibitor can go the limit on advertising and general methods of exploitation

MOTION PICTURE MAIL
October 21st

Placed on the Honor Roll for the week's pictures Of all the pictures we have seen not one has a stronger appeal than "The Man Who Stood Still" For the qualities which make up drawing power, we have rarely seen a picture to surpass this

MOVING PICTURE WORLD
November 4th

The author has handled his theme with real feeling and sound judgment, and the human quality of his work insures it a wide appeal Mr Fields is able to put over his points clearly, without undue effort

SUNDAY TELEGRAPH
October 22nd

Here is a friendship, a homely and beautiful one spread upon the screen so that it hits you between the eyes Here is plot. What do you wish? Here is life.

Lew Fields & Doris Kenyon—"Supreme Acting"

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK and GAIL KANE in

"The Heart of a Hero"
(IN SIX PARTS)
A Visualization of the life of Nathan Hale, founded on the play "Nathan Hale" by CLYDE FITCH
Directed by EMILE CHAUTARD



Our advertisers tell us when we give YOU the best magazine.

General Film Service



REFINED
FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
IN
"MARKED,
NO FUNDS"
NOVEMBER 8

The Greater VITAGRAPH

A Unique and Forceful Production—

Antonio Moreno
and
Naomi Childers
in

"The Devil's Prize"

Written and Directed by
Marguerite Bertsch
Author of "The Law Decides"



"WHAT is a man profited if he shall gain the whole world and lose his own soul"—

This is the theme of "The Devil's Prize"—the story of the downfall of a man who defies the laws of God and humanity.

A powerful, modern production, a Faust-like play—not an allegory, but a tense gripping drama of contending human passions—a second "Law Decides."

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

Why "The Scarlet Runner" Is Making Box Office History

1. Because it is backed by the prestige of the Greater Vitagraph.
2. Features screen's biggest drawing card, Earle Williams—
3. And ten of Vitagraph's cleverest and most popular feminine players.
4. Written by the best-known authors of modern adventure and romance, C. N. and A. M. Williamson.
5. Directed by Wally Van, whose admirers are legion, and by William P. S. Earle.
6. Provides ready-made patronage, through publication of story in magazine and book form.

A Twelve Times Winner

And Why It Will Gain Prestige and Profit for You

7. Contains mystery and suspense in such abundance as to insure each episode creating the desire to see more.
8. Constructed to meet the demands of the public for a serial in which each episode is a complete unit.
9. Arranged in a length (number of episodes) which does not tire the public.
10. Accompanied by complete advertising helps of the highest drawing qualities.
11. Advertised in large space in thirty-five metropolitan newspapers.
12. Serialized in the above papers and also a number of other publications through Western Newspaper Union.

"The Scarlet Runner"

Greater Vitagraph's Mile-A-Minute Motor Series by C. N. and A. M. Williamson

Featuring

Earle Williams

Filled With Big Moments and Strong, Stirring Scenes



A Clean, Strong Human Series, Without Ghosts, Goblins or the Appeal to Fear

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

Big "V" Comedies

FORTHCOMING BIG "V" COMEDIES

Nov. 13th "Walls and Wallops"
Nov. 20th "Jumps and Jealousy"
Nov. 27th "His Conscious Conscience"
Dec. 4th "Hash and Havoc"
Dec. 11th "Rah, Rah, Rah!"
Dec. 18th "Help! Help! Help!"
Dec. 25th "Shanks and Chivalry"
Jan. 1st "Speed and Spunk"
Jan. 8th "Bullies and Bullets"
Jan. 15th "Jolts and Jewelry"

VITAGRAPH V-L-S-E Exchanges

Atlanta, Ga. 75 Walton St.
Boston, Mass. 67 Church St.
Chicago, Ill. Adams St. and Wabash Ave.
Cleveland, Ohio 2077 E. Fourth St.
Cincinnati, Ohio. 129 West 7th St.
Dallas, Texas. 1900 Commerce St.
Denver, Colo. 1433 Champa St.
Detroit, Mich. 502 Peter Smith Bldg.
Kansas City, Mo. 12th & Walnut Sts.
Los Angeles, Calif. 643 So. Olive St.
Minneapolis, Minn 608 North First Ave
Montreal, Canada. 401 Bleury St.
New Orleans, La. 342 Baronne St.
New York, N. Y. 1600 Broadway.
Philadelphia, Pa. 229 No. 12th St.
Pittsburgh, Pa. 117 Fourth Ave.
San Francisco, Calif. 986 Market St.
Salt Lake City, Utah 129 E. 2nd South St.
St. Louis, Mo. 3630 Olive St.
Seattle, Wash. 415 Olive St.
Syracuse, N. Y. 117 Walton St.
Toronto, Can. 17 Wilton Ave.
Washington, D. C. 811 E Street.

Featuring
Hughie Mack
and
Patsy de Forrest

Written by
Graham Baker
Directed by
Lawrence Semon

To Laugh Last Book Comedies That Make Your Patrons Laugh First

QUICK to see the money-making value of the Vitagraph Big "V" Comedies, Harold Edel, Manager of the Strand Theatre, New York City, has booked "WALLS and WALLOPS," the first of the series, after seeing it screened.
His verdict is your assurance of merit. The stamp of approval of this premier playhouse points the way for you. Big "V" Comedies are attractions. They speed up your program. They top off a good entertainment and make it better.



Don't wait until your competitor gets the franchise

BOOK THEM NOW
They Start Nov. 13th

Hughie Mack
in
"Walls and Wallops"
Will draw wherever and whenever shown

VITAGRAPH
V-L-S-E INC.

The Greater VITAGRAPH

Thomas Dixons Mighty Message of Warning

Special Musical Score by Victor Herbert

"The Fall of a Nation"

Crowding Theatres Everywhere —

"Packed Houses at Every Performance"

Says Rialto (Brooklyn) Manager

"I HAVE just completed a three day showing of 'The Fall of a Nation.' Not only did it pack the house at every performance, but it was compared favorably with 'The Birth of a Nation' and 'The Battle Cry of Peace,' and I was showered with congratulations in giving one of the best entertainments the audiences had ever witnessed."

ROBERT ROBERTSON

Manager

In seven tremendous parts, seething with the red hate and blood lust of frenzied nations



VITAGRAPH

V-L-S-E INC.

KLEINE-EDISON-SELIG-ESSANAY SERVICE



By arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE

Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES

This wonderful photodrama de luxe has established a new high standard in cinematography. Marvelous lighting effects and unexcelled photography stamp "Gloria's Romance" as unique in picture production. Magnificent gowns and gorgeous scenes at Palm Beach, Florida and famous Riverside Drive, New York, furnish a brilliant setting for America's star supreme—Miss Billie Burke. Exhibitors everywhere enjoy tremendous box-office receipts while showing this George Kleine masterpiece. 20 chapters complete the story—a new feature chapter each week. For full details wire or write your nearest Kleine-Edison-Selig-Essanay Exchange or

GEORGE KLEINE
80 Fifth Avenue **New York City**

KLEINE-EDISON-SELIG-ESSANAY
SERVICE



THE ONLY SEQUEL GREATER THAN THE ORIGINAL

"The Prince of Graustark"

in 5 acts

presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Written by George Barr McCutcheon
Arranged and Directed by Fred E. Wright

Released Nov. 6



Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

HENRY B. WALTHALL
with
ANTOINETTE WALKER
is presented in
"The Sting of Victory"
in 5 acts
By Charles M. Peck
Directed by J. Charles Haydon

EDNA MAYO
with
EUGENE O'BRIEN
is presented in
"The Return of Eve"
in 5 acts
By Lee Wilson Dodd
Directed by Arthur Berthelet

LOOK OVER THESE GREAT FEATURES

"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"
"That Sort"
"The Litte Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY

SERVICE



SELIG presents

Vivacious

GRACE DARMOND

in

"A Black Sheep"
"The Millionaire Baby"
"A Texas Steer"
"House of a Thousand Candles"

Good Plays! A Widely Exploited Star! Cash In!

BOOK NOW

KLEINE-EDISON-SELIG-ESSANAY SERVICE

RED SEAL SELIG PLAYS

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

THOMAS A. EDISON, Inc., STUDIOS ANNOUNCE

THE COSSACK WHIP

(Coming, Week of November 13)

Romance and Tragedy of Life in the Russian Empire Revealed!



This five-reel super-feature presents a faithful reflection of the conditions that exist in the semi-civilization of the vast and far-reaching Muscovite Empire, and is a high-class production containing elements of the most absorbing and dramatic nature.

"The Cossack Whip" is an original dramatization, created for Thomas A. Edison, Inc., by James Oppenheim, the widely-renowned novelist, and it features

VIOLA DANA

the young and beautiful emotional star who won her renown in Edison productions.

"The Cossack Whip" is a story of Russia—an Empire that has been the stage of the greatest romances and tragedies of history. It reveals life in all classes of Russian society—from the wild horsemen of the steppes to the inner circles of the terrible secret police organization.

Always artistic, "The Cossack Whip" is swift and draamtic, contains *all* of the elements essential to a high-class screen story, and exhibits lavish staging and perfect direction.

This is the second of the new series of five-reel Edison feature productions to be placed on the market, the first being the widely-lauded "Heart of the Hills." The art and beauty of this newly announced release make it an ideal feature for high-class exhibitors, while the story is one that is so universal in its appeal that it will find favor with *any* audience.

YOUR PATRONS WILL REMEMBER THE PICTURE—*YOU* WILL REMEMBER THE PROFITS.

Write or wire our office nearest you about "The Cossack Whip" and "The Heart of the Hills," the latter released October 30th.

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 FIFTH AVENUE, NEW YORK, AND ALL PRINCIPAL CITIES

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 5

Bessie Barriscale in "A Corner in Colleens"
Kay Bee

You and your patrons will be amused—and delighted—when you see Bessie Barriscale try to impersonate a man in "A Corner in Colleens," her latest TRIANGLE PLAY.

Never did a daintier bit of femininity try to wear trousers, and the comedy of the whole situation is immense.

In fact the entire piece is just one big rollicking piece of fun and frolic throughout—the story of a bright, happy, Irish maid, who plays all manner of jokes on her ardent lover. She never gives him a moment's peace, and your patrons won't have a moment to take their eye from the screen.

Dorothy Gish in "Atta Boy's Last Race"
Fine Arts

Everybody loves a snappy, racing tale—an exciting picture of adventure on the turf—and when this is coupled with a pretty love story it's a combination that can't be beaten.

"Atta Boy's Last Race," the latest TRIANGLE offering with Dorothy Gish as the star, is a rushing, exciting racing story and it's expectations are more than lived up to. There's the "peppy" little jockey, the sweetheart who hated racing, and the villain. Then there's the real horse race that makes the boy's fortune and the corking climax.

Keystone Comedies

Then, too, there are two tearing half miles of Keystone fun and frolic.

Dorothy Gish in "Atta Boy's Last Race"



Neck and neck down the track the horses tore. For a moment it looked as though the race was lost, but with a terrific spurt " Atta Boy " won by a nose.

When your patrons see "Atta Boy's Last Race," the latest TRIANGLE PLAY in which Dorothy Gish is starred, they'll be just as excited as if they were at Belmont Park. It's a thrilling racing story that shouldnt' be missed.


A HERITAGE OF SHAME-
A mother's sacrifice on her death bed brings reconciliation with the daughter she scarcely knew—in the
WILLIAM FOX
PHOTOPLAY
Sins of Her Parent
with GLADYS BROCKWELL
WRITTEN BY THOMAS FORMAN
DIRECTED BY FRANK LLOYD
FOX FILM CORPORATION

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 11, 1916

Margarita Fischer Series Is Latest Mutual Offering

THE first of the Margarita Fischer Series of Mutual Star Productions has just been released. "The Pearl of Paradise" has been warmly welcomed by exhibitors. Many of them recall the big business they did with such former Mutual productions as "The Miracle of Life," "Infatuation," "The Quest," "The Girl From His Town," and others. Miss Fischer was the star of all these pictures. And now Miss Fischer is again back with Mutual. Her return is signalized by the release of "The Pearl of Paradise." But this is only the first of the Fischer Series. There are many others to come.

On November 30, the second Margarita Fischer picture will be released. It is another Mutual Star Production made by the Pollard Picture Plays Company and bears the title "Miss Jackie of the Navy." In it Miss Fischer appears as a jolly little tar and gets herself into all sorts of trouble. A charming love story runs through the production. "The Butterfly Girl," the third of the Fischer Series, is scheduled for release on December 28. The story was carefully selected and is splendidly adapted to Miss Fischer's ability.

The fourth Fischer Mutual Star Production is entitled "The Knight of Tarquizzi," and is booked for January 25. After this comes "Birds of Passage," a story with a tremendous punch, due on Mutual screens on and after February 22, and a few weeks later "The Light of Heaven," the last picture so far chosen, will make its appearance. March 22 is the date of its release. Hundreds of exhibitors who made big profits on the earlier Margarita Fischer productions released by Mutual have hastened to book this entire new series of Fischer pictures. They feel confident that this new series will be even better and make them more money than did the original releases. Bookings can now be made at any of the sixty-eight Mutual Film Exchanges.

Huge Schooner Wrecked

In one of the early installments of the new Helen Holmes chapter-play, entitled "A Lass of the Lumberlands," a full-rigged schooner is seen driven ashore on a rock bound coast. This scene was taken off the California coast at a point where a real ship was actually battered to pieces on the jagged rocks that line the shore. Players in the new chapter-play actually took their lives in their hands to enact the thrilling scenes that mark this portion of the story.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....Mary Miles Minter

Miss Jackie.....Margarite Fischer

CHAPLIN'S NEWEST IS

Expose of Secrets of the Picture Studios Entitled

"BEHIND THE SCREEN"

November 13 will be a red letter day for hundreds of motion picture exhibitors. On that day Mutual releases the seventh and newest of the Chaplin-Mutual Specials, entitled "Behind the Screen." This is the picture in which Chaplin exposes studio secrets and makes fun of the motion picture studios and the methods of production. The whole world has marveled at and laughed over his satires on other themes. He has ridiculed the humble floorwalker. He has kidded the fireman. He has parodied the nobility. He has made fun of the pawnbroker. But now he is going to play hors with the motion picture industry. Surely there is no one more competent to undertake such a task. Surely there is no one who can so skillfully hold up to laughter the serious work of picture making as Chaplin. Everyone who has been privileged to obtain an advance glance at "Behind the Screen" is ready to concede that Charlie has made a thorough job of it. Hundreds of exhibitors are awaiting this subject. Bookings can be arranged at any of the Mutual film exchanges. Many exhibitors are finding it profitable to play return dates on the earlier Mutual-Chaplin Specials. They are "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Mary Miles Minter in "Youth's Endearing Charm" was the feature offering at the opening of the Fairyfield theater, a big new house just opened in Detroit, Mich.

2nd Bennett Mutual Star Production Released This Week

THIS week Richard Bennett, who scored such a tremendous success in "Philip Holden—Waster," makes his appearance in another Mutual Star Production. This is the second of the series of Bennett Star Productions. Its title is "And the Law Says." It is powerfully dramatic. Richard Bennett appears in one of the strongest roles in which he has ever been cast either in pictures or on the speaking stage. The other Mutual Star Production is a Turner Feature, the fifth of the Turner Series, entitled "East Is East." It features, of course, the former famous Vitagraph star, Florence Turner, who is known and loved by thousands of motion picture fans.

"And the Law Says."

Tensely dramatic is every scene in "And the Law Says," the Bennett Feature offered this week. Mr. Bennett appears in the role of a judge at the trial of his own son. Previously he had strongly advocated capital punishment as a cure for crime. He had even publicly stated that he believed circumstantial evidence strong enough in most cases to convict. His charge to the jury is one of the most bitter arraignments of a criminal ever shown on the screen. The jury brings in a verdict of guilty. The judge sentences the convicted man to be electrocuted. A week later he discovers the prisoner at the bar was his own son. His struggle between love and duty is one that will bring tears to the eyes of any audience. Eventually he yields and seeks a pardon for the condemned man. The pardon is delayed. The current is turned on and the prisoner pays his debt to society. The father is naturally well-nigh heart broken. To tell you more of the story would spoil the picture for you, since this drama has one of the biggest surprise endings ever portrayed. Mr. Bennett's role is sure to be proclaimed a triumph of character work.

"East Is East."

Florence Turner is too well known to exhibitors and picture-goers to make comment on her ability necessary. "East Is East" is a grimly powerful story of East Indian life, and the beautiful star makes the most of every situation. The photography is excellent. The picture is most capably produced, well acted and a feature attraction of real worth. Bookings on both these subjects can now be made at any of the Mutual film exchanges.

Al Ray, writer, and Robin Williamson, director, have recently joined the Vogue Comedy Company.



MUTUAL

TURNER FILM COMPANY *Presents*

The Emotional Star

FLORENCE TURNER

IN

"EAST IS EAST"

An Inspiring Drama In Five Acts. Remarkable Exteriors And Exceptional Photography.

Fifth Of A Series Of Mutual Star Productions Featuring Florence Turner. Released The Week Of Nov. 6th. Bookings NOW At All Mutual Exchanges

Now Playing: FLORENCE TURNER in "REDEEMED" "FAR FROM THE MADDING CROWD" "DOORSTEPS" "A WELSH SINGER" "GRIM JUSTICE"

Coming: "THE FIRST SETTLER'S STORY"

AMERICAN FILM COMPANY, INC., *Presents*

The Famous Star

RICHARD BENNETT

IN

"AND THE LAW SAYS"

A Powerful Problem Play In Five Acts. The Theme Is Based On Circumstantial Evidence And Capital Punishment.

Second Of A Series Of Mutual Star Productions Featuring Richard Bennett. Released The Week Of Nov. 6th. Now Booking At 68 Mutual Exchanges.

Now Playing: "PHILIP HOLDEN,-*Waster.*"

Coming: "THE SABLE BLESSING"

MUTUAL



MUTUAL



MUTUAL FILM CORPORATION, *Presents*

The $670,000.00 Per Year Comedian

CHARLIE CHAPLIN

IN

BEHIND THE SCREEN



Newest Mutual-Chaplin Special-And Pronounced The Funniest. Released Nov. 13th. Seventh Of A Series Of Mutual-Chaplin Specials Now Booking ONLY At Mutual Exchanges.

MUTUAL-CHAPLIN SPECIALS

Now Playing:

THE FLOORWALKER THE FIREMAN
THE VAGABOND ONE A.M.
THE COUNT THE PAWNSHOP

REPEAT

The Mutual-Chaplin's You've Shown
They're Good For Several Showings.

MUTUAL SPECIAL FEATURE



The SECRET of the SUBMARINE

–is making thousands of dollars for exhibitors in many cities and towns. It will pack your theatre, and make big money for you.

Extraordinary thrills—a patriotic plot and powerful love story with deep mystery and intrigue—compel people everywhere to see the entire fifteen chapters.

Secure your booking today for
fifteen weeks of big profits.

Booking at any Mutual Exchange or 222 South State St., Chicago

American Film Company, Inc.
SAMUEL S. HUTCHINSON, President
Chicago, Illinois

Action In Every Chapter!

A LASS OF THE



Scene from
"A Lass of the Lumberlands"

SIGNAL FILM CORPORATION *Presents*

HELEN HOLMES IN

A NEW AND SPECTACULAR CHAPTER PLAY

LUMBERLANDS

FIFTEEN STUPENDOUS CHAPTERS!
NOW BOOKING-AT ALL MUTUAL EXCHANGES!

Dashing, daring Helen Holmes is setting new records for recklessness. She is absolutely without fear. In "A Lass of the Lumberlands" she is performing feats that make one gasp—outdoing all her past accomplishments in the way of her hair-raising, dare-devil "stunts." Big box-office receipts are sure for the exhibitor showing this phenomenal chapter-play in fifteen exciting episodes. The picture is backed by a nation-wide advertising campaign. You can book it today!



NOW- See Your Nearest

MUTUAL EXCHANGE

We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL PICTURES

Gaumont



NOV. 7 MUTUAL TOURS AROUND THE WORLD

Begin with the First Release of the new Gaumont Single-Reel of Places and Peoples under Foreign Flags

A Galician Town
Picturesque Kamenez-Podolsk

La Rochelle
The French Fishing Fleet

In the Heart of Egypt
The Nile at the Assouan Dam

Gaumont

Gaumont Co.

Gaumont

JACKSONVILLE, FLA. FLUSHING, N. Y.

MUTUAL SERIES





Ask at Mutual Branch about this Vampire Suit for Clever Local Advertising

COMING

"THE VAMPIRES"

OR, THE ARCH CRIMINALS OF PARIS

Every second exciting—every minute thrilling—every episode sensational

The Vampires?

More desperate than the Apaches of Paris—
More daring than the Motor Bandits of Paris—
More elusive and more relentless than Fantomas—

9 Weekly Episodes
3 Reels Each
First Release
November 23

First Time in America

Europe's Greatest Detective Series

Gaumont

Gaumont Co.

JACKSONVILLE, FLA. FLUSHING, N. Y.

How can an advertiser continue advertising? By giving YOU value.

SELZNICK PICTURES

SEE WHAT SELZNICK-PICTURES MEAN TO THE EXHIBITOR !

SAN FRANCISCO, CAL.

LEWIS J. SELZNICK

NEW YORK

THE COMMON LAW OPENED A TWO WEEKS ENGAGEMENT AT PORTOLA THEATRE TODAY TO CAPACITY BUSINESS AT INCREASED ADMISSION PRICES. THOUSANDS CROWDED LOBBY ALL DAY NECESSITATING MIDNIGHT MATINEE. EVEN THEN THOUSANDS TURNED AWAY. EIGHT FULL SHOWS TODAY, THEATRE MANAGEMENT ENTHUSIASTIC OVER CLARA KIMBALL YOUNG AND SELZNICK'S TRIUMPH

SOL. L. LESSER

SEATTLE, WASH.

LEWIS J SELZNICK ENTERPRISES

NEW YORK NY

COMMON LAW BROKE ALL RECORDS IN PORTLAND LAST WEEK AND OPENED UP YESTERDAY AT APOLLO TACOMA AND CLEMMER THEATRE SEATTLE THEY HAD THEM STANDING OUT ON THE STREET FROM TWO IN THE AFTERNOON UNTIL THE LAST SHOW AM SENDING YOU FLASHLIGHTS OF THE WAITING CROWD

M ROSENBERG

DELUXE FEATURE FILM CO.

CLEVELAND, O.

CLARA KIMBALL YOUNG FILM CORPN

NEW YORK, N. Y.

COMMON LAW OPENED YESTERDAY TO CAPACITY BUSINESS. THE LARGE ATTENDANCE COMPELLED US TO RUN AN EXTRA PERFORMANCE. THE ADVANCE SALE OF RESERVED SEATS INDICATES A RECORD WEEK. PICTURE RECEIVES EXCELLENT COMMENT FROM PRESS AND PUBLIC. ACCEPT OUR CONGRATULATIONS

THE STILLMAN THEATRE CO.

CLEVELAND, O.

CLARA KIMBALL YOUNG FILM CORPN.

NEW YORK

PLAYING COMMON LAW SECOND WEEK SHOWING IN CLEVELAND FOLLOWING STILLMAN, BUSINESS GRATIFYING AND BETTER THAN ALL ELSE PLEASED PATRONS. COMMENTS WONDERFUL. CONTINUE TO GIVE US BOX OFFICE ATTRACTIONS LIKE THE COMMON LAW AND WE ARE WITH YOU AND YOUR SUCCESS IS ASSURED.

METROPOLITAN THEATRE CO

A L FREEDMAN GENERAL MANAGER

1154 AM

ST LOUIS MO.

MIDWEST PHOTOPLAY CORPN.

KASCITY MO.

ON FIRST NIGHTS SHOWING OF COMMON LAW OUR THEATRE WAS PACKED JAMMED AND HOLDING THEM OUT AT 25 CENTS ADMISSION BEFORE WE KNEW IT FOUND IT NECESSARY TO STOP SALE OF TICKETS LOOKS LIKE LONG RUN ENTHUSIASTIC AUDIENCES DECLARE COMMON LAW GREAT PRODUCTION WITH CLARA KIMBALL YOUNG

SIEVERS NEW GRAND CENTRAL

DES MOINES IA.

LEWIS J SELZNICK

NEW YORK, NY

THE WONDERFUL SUCCESS AT THE SHOWING OF CLARA KIMBALL YOUNG IN ST LOUIS KANSAS CITY OMAHA AND DES MOINES EXCEEDED ALL EXPECTATIONS. CONTINUE TO GIVE US AS GOOD PRODUCTIONS AS COMMON LAW AND YOUR SUCCESS IS ASSURED NEW GRAND CENTRAL ST LOUIS STOPPED SELLING TICKETS AT EIGHT OCLOCK ON OPENING NIGHT UNABLE TO TAKE CARE OF ENORMOUS CROWDS

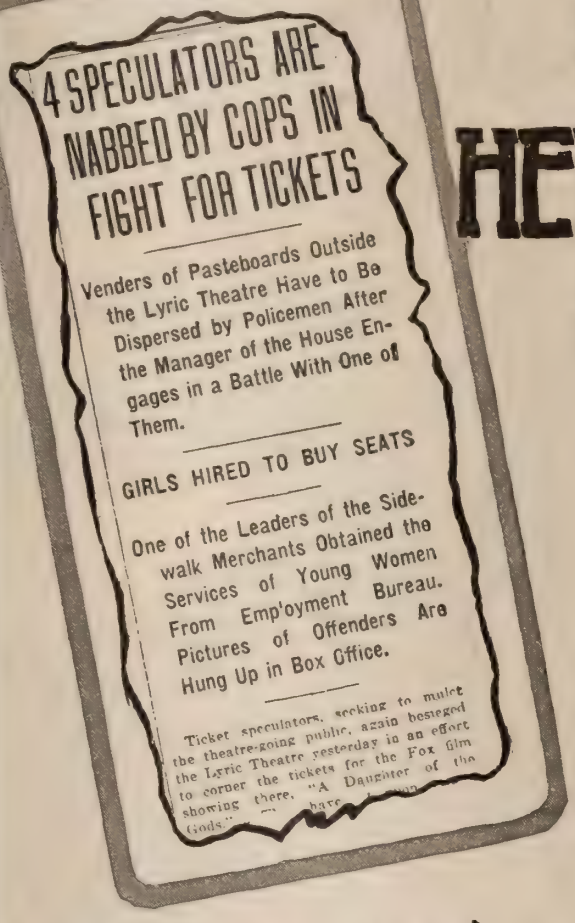
A. H. BLANK

CLARA KIMBALL YOUNG'S NEXT PRODUCTION

"THE FOOLISH VIRGIN" By Thomas Dixon

ALBERT CAPELLANI DIRECTOR GENERAL

SELZNICK PICTURES



4 SPECULATORS ARE NABBED BY COPS IN FIGHT FOR TICKETS

Venders of Pasteboards Outside the Lyric Theatre Have to Be Dispersed by Policemen After the Manager of the House Engages in a Battle With One of Them.

GIRLS HIRED TO BUY SEATS

One of the Leaders of the Sidewalk Merchants Obtained the Services of Young Women From Emp'oyment Bureau. Pictures of Offenders Are Hung Up in Box Office.

Ticket speculators, seeking to mulct the theatre-going public, again besieged the Lyric Theatre yesterday in an effort to corner the tickets for the Fox film showing there, "A Daughter of the Gods."

HERE IS MORE EVIDENCE FOR MOTION PICTURE EXHIBITORS THAT

HERBERT BRENON

ALWAYS PRODUCES BOX OFFICE SUCCESSES—

Successes That Bring The Speculators

Productions That Bring Police Details to Handle The Crowds In The Ticket Line

HERBERT BRENON'S FIRST SELZNICK-PICTURE

IS THE BIGGEST PRODUCTION HE HAS EVER MADE

NAZIMOVA

in

"WAR BRIDES"

BY MARION CRAIG WENTWORTH

IS NOW READY FOR RELEASE



BACKED BY A TREMENDOUS PUBLICITY CAMPAIGN IN EVERY PART OF THE NATION

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

NORMA TALMADGE

IN A
STUNNING DRAMA
"PANTHEA"
WILL BE A
SELZNICK-PICTURE
RELEASE
FOR
DECEMBER

PRESENTED
BY
JOSEPH M
SCHENCK

Produced Under
The Direction of
ALLAN DWAN



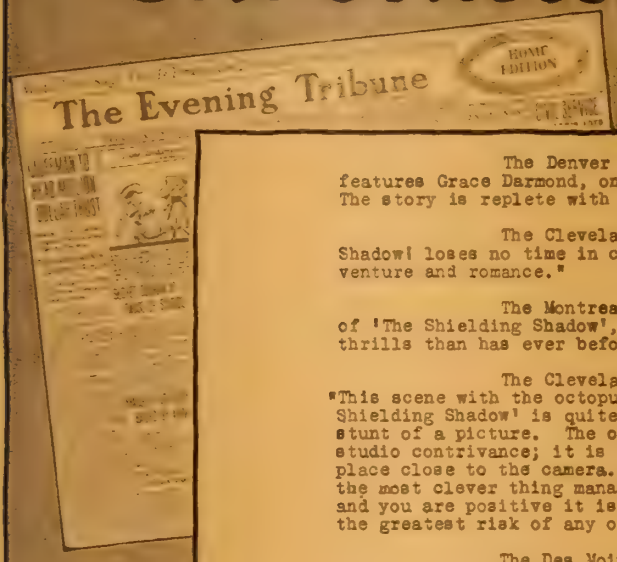
LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

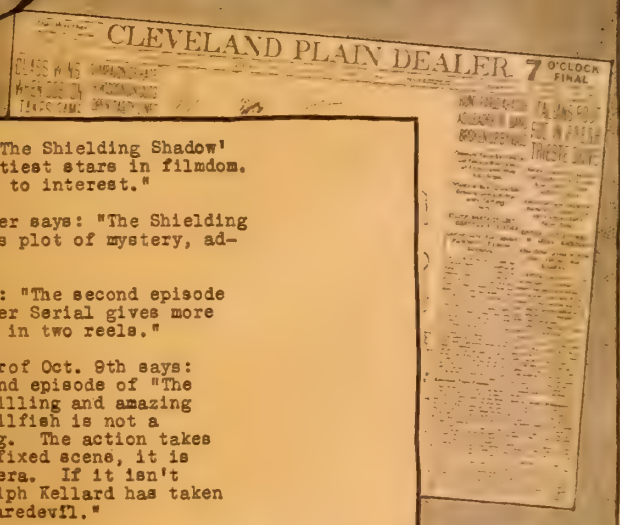
PHOTO © LUMIERE STUDIO

"More thrills than have ever before been given in two reels!"

Read what prominent newspapers say of Pathé's Greatest Serial

The Shielding Shadow





The Denver News says: "'The Shielding Shadow' features Grace Darmond, one of the prettiest stars in filmdom. The story is replete with thrills bound to interest."

The Cleveland Plain Dealer says: "The Shielding Shadow' loses no time in controlling its plot of mystery, adventure and romance."

The Montreal Herald says: "The second episode of 'The Shielding Shadow', Pathe's Master Serial gives more thrills than has ever before been given in two reels."

The Cleveland Plain Dealerof Oct. 9th says: "This scene with the octopus in the second episode of "The Shielding Shadow' is quite the most thrilling and amazing stunt of a picture. The octopus or devilfish is not a studio contrivance; it is the real thing. The action takes place close to the camera. If it is a fixed scene, it is the most clever thing managed for a camera. If it isn't and you are positive it is not, then Ralph Kellard has taken the greatest risk of any other screen daredevil."

The Des Moines Tribune of Oct. 4th says: "You will find yourself truly interested in "The Shielding Shadow" without being spellbound by bloodshed and mystery. The cast is fine, the settings are superb and the story so far seems to be one that will grow on one. This new serial is one that you will like for many reasons. 1. Pathe has been putting serials out so long that they have been able to guage the public's desire to a nicety. 2. They have gone about "The Shielding Shadow" with the idea of producing the best serial they have ever put out, and to do this, they have employed a fine cast, placed them in the most elaborate setting and the task of telling a real story in the very best manner possible."





Produced by ASTRA under the direction of Louis J. Gasnier and Donald Mackenzie

Pathé



A. Goodman

The Shielding Shadow

Breaks Box Office Records

Cleveland, O.
Oct. 6th, 1916.

Mr. C. E. Shurtleff,
Pathe Exchange, Inc.,
750 Prospect Ave.,
Cleveland, O.

My Dear Mr. Shurtleff:

We opened with the "SHIELDING SHADOW" Wednesday, Oct. 4th. As you know, we are using this two days each week .

I take great pleasure in saying that on my opening night I broke all of my house records for box office receipts by $26. Considering that my house is an exclusive feature house and that I run nothing but the very best that the market affords, I think this is a wonderful recommendation for the "SHIELDING SHADOW." My audience was delighted with the picture and I confidently look forward to two unusually good days every week while I am using the SHADOW. My house being an an exclusive residential district of the highest class and being one of the largest residential theatres in Cleveland, I feel that the picture is worthy of great praise for the splendid showing. I seat a little over a thousand.

Wishing you the best of success in booking this wonderful picture, I am,

Very truly yours,

WIND-A-MEER THEATRE,

A Goodman

AC*EE

Manager.

Produced by
ASTRA
under the direction of
Louis J. Gasnier and Donald Mackenzie

Book it to-day

PATHÉ

Pathé



"LITTLE MARY SUNSHINE"

(Baby Marie Osborne)

IS BACK AGAIN!

The world's most charming and talented baby stars delightfully in

SHADOWS AND SUNSHINE

A five part Gold Rooster Play

Produced by Balboa

Her first picture, "Little Mary Sunshine" played to enormous business. This one will do even better!

Released Nov. 12

Recent and forthcoming Gold Rooster Plays:

"The Light That Failed" Oct. 15 — "The Hidden Valley" Nov. 5

"Prudence the Pirate" Oct. 22 — "The World and the Woman" Nov. 19

"The Sultana" Oct. 29



FLORENCE ROSE FASHIONS

More than a little different-costumes that will please your audiences. Beautiful pictures that will bring you business. Try them-you'll like them.

PATHÉ

NEW YORK EXHIBITORS

YOU CAN NOW BOOK THE BIGGEST CINEMA SPECTACLE EVER PRODUCED.

BROADWAY'S UNPARALELLED SUCCESS.



THOS H. INCE'S

THE GREATEST CINEMA SPECTACLE IN THE WORLD.



THE MASTER WORK OF A MASTER MIND

CIVILIZATION

STILL STANDS SUPREME

This marvelous production is now owned, controlled and booked by

THE CIVILIZATION FEATURE CO.

(NATHAN HIRSH, General Manager)

130 WEST 46th ST., NEW YORK CITY

For bookings in GREATER NEW YORK, LONG ISLAND and WESTCHESTER, apply as above.

THE EARNING POWER OF THIS WONDERFUL SPECTACLE IS UNLIMITED. IT ALWAYS PLAYS TO CAPACITY.

"AMERICA'S SWEETHEART"



ARTCRAFT PICTURES

Mary Pickford

in

"LESS THAN THE DUST"

WILL PROVE ABSOLUTELY THE BANNED BOX-OFFICE ATTRACTION OF THE YEAR.

THIS IS THE FIRST SUPERIOR PRODUCTION MADE BY HER OWN COMPANY · IF YOU HAVE NOT BOOKED IT WATCH YOUR PATRONS GO TO YOUR COMPETITOR'S THEATRE.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE · NEW YORK



We have secured good advertisers to talk to YOU. Listen to them!

Read the

From
among hundreds
we have chosen three
typical, unsolicited testimonials from exhibitors
They tell the story of a box-office success better than we can tell it.

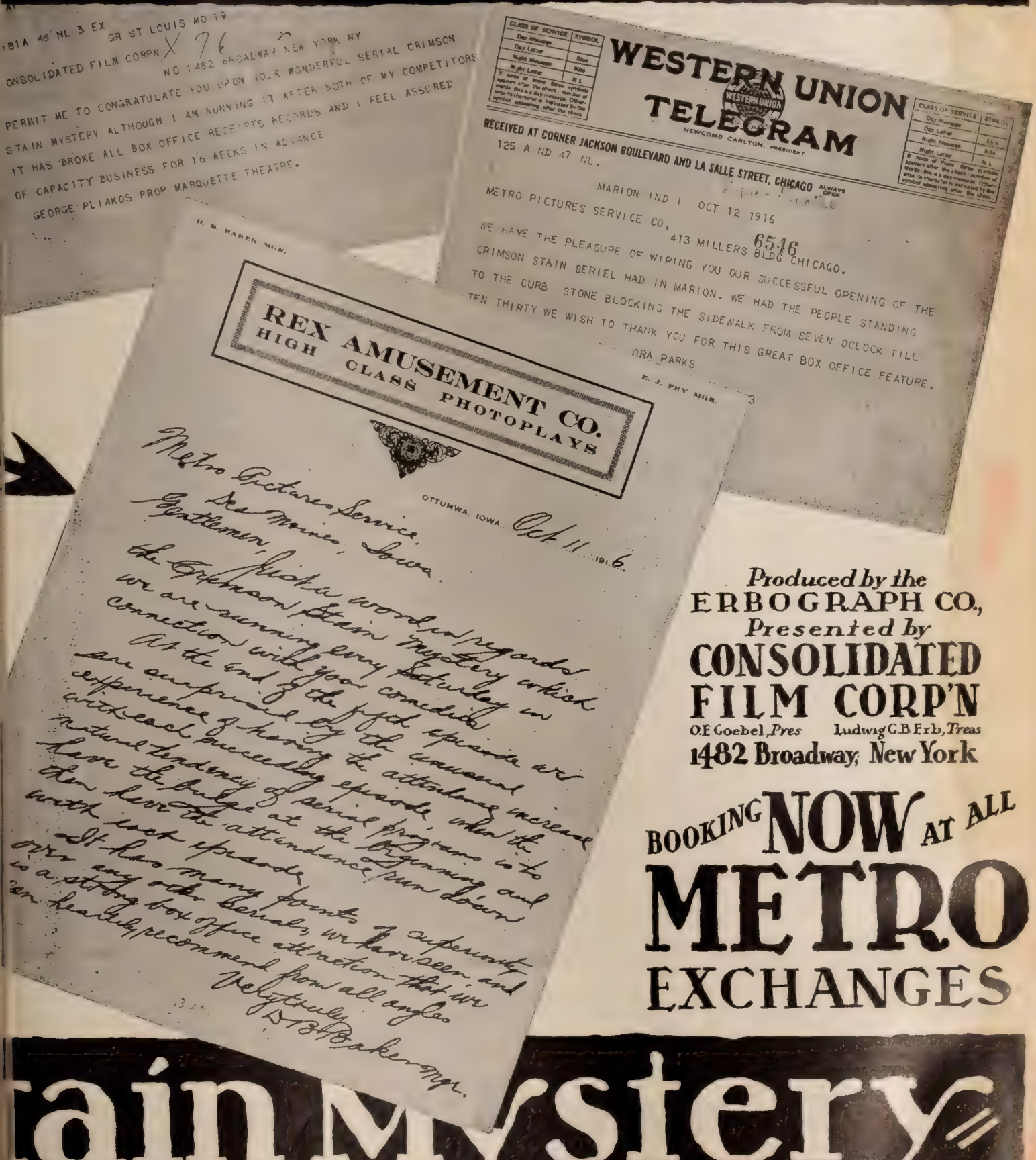
FREE
To secure the best suggestion for a Five reel picture to be based on the mystery, events and situations of the Crimson Stain Mystery we will give away
FREE 13 FREE
OVERLAND
6 CYLINDER-1917 MODEL
TOURING CARS
CASH VALUE $925 EACH
to motion picture theatre patrons all over the United States.



MAURICE COSTELLO
The Master Star and Charming
ETHEL GRANDIN
Directed by T. HAYES HUNTER
Novelized by Albert Payson Terhune

The Crimson S

Evidence



Produced by the
ERBOGRAPH CO.,
Presented by
CONSOLIDATED
FILM CORP'N
O.E Goebel, *Pres* Ludwig G.B Erb, *Treas*
1482 Broadway, New York

BOOKING NOW AT ALL
METRO
EXCHANGES

Crimson Stain Mystery





"His Friend the Elephant"



BILLIE RHODES

Christie Comedies

Ten Years from Now Motion Picture Conditions

will be different: "Features" and "Spectacles" will be different. New demands will come.

¶ Good Comedies will probably be an exception. Mind you, we say Good Comedies. The purely slap-stick jumble is doomed. But the element of *fun* will be popular as long as human nature remains the same — and it has not changed much in two thousand years.

¶ We anticipate changing conditions. We make Good Comedies. We will continue to make one each week. The personal supervision of Al. E. Christie insures this.

¶ Because we demonstrate it, we release on the Open Market through reliable Independent Exchanges. Our representative in your Territory is a first-class man for you to know.

Christie Comedies

[Open Market Release, November 13th]

Featuring **Billie Rhodes, Harry Ham, Eddie Barry**

Personal Direction of **Al. E. Christie**

Christie Comedies

Christie Film Co.

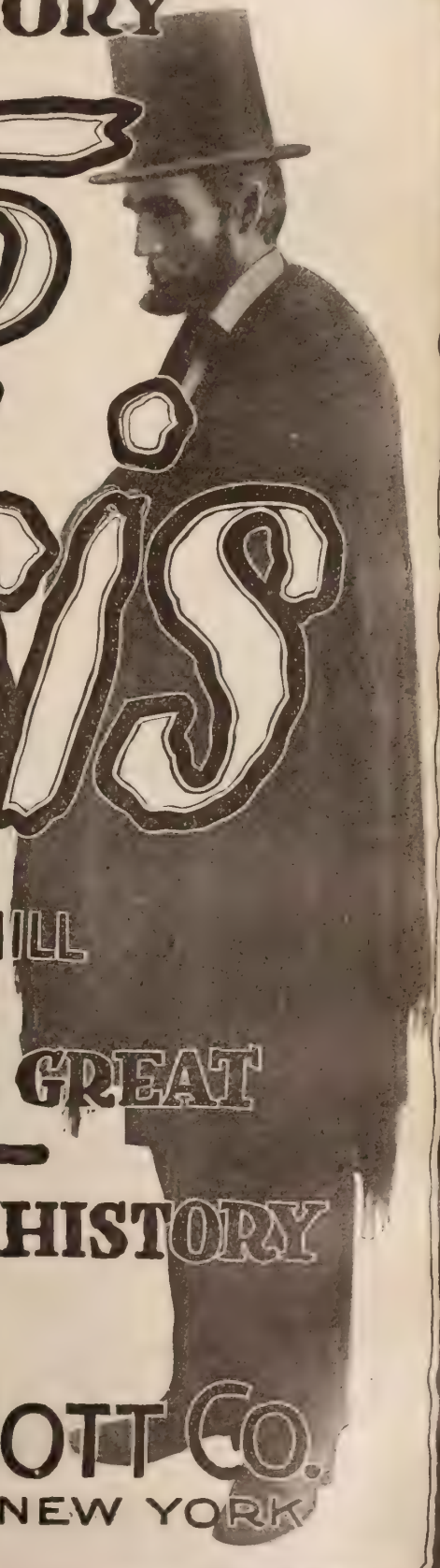
HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING
F. J. HAWKINS, REPRESENTATIVE

Christie Comedies

AMERICA'S GREATEST AMERICAN STORY

The Crisis



BY

WINSTON CHURCHILL

PRESENTING THE GREAT — CRISIS — IN OUR NATIONAL HISTORY

SHERMAN-ELLIOTT CO.

220 WEST 42ND STREET · · NEW YORK

Mr. Exhibitor:

Reasons Why: It is a proven and established fact that our one-reel educational and scenic is the most valuable asset on a program, and in many instances giving more satisfaction than the feature.

Here is what one of the big exhibitors of the Middle West writes regarding one of our latest releases:

NEW GARRICK THEATRE
(Operated by Miles Theatre Co.)

MINNEAPOLIS, MINN., Oct. 16th, 1916.

E. W. HAMMONS,
EDUCATIONAL FILM CORP. OF AMERICA,
NEW YORK.

DEAR SIR:
Recd your letter of Oct. 2—Regarding "Land of Silence," I think its a knockout and we will not run it 3 or 4 days—But Two Straight weeks—. It will be shown with Ince's "Wars' Women" starting next Sunday. Can't say more can I?
Best Regards & Wishes. In Haste
(Signed) L. V. CALVERT.

Mr. Exchange-Man:

Can you afford to let your competitor get our releases in your territory?

There is a big opportunity for state rights buyers in certain territories not yet closed—but we want big men and proper representation.

CLOSED TERRITORY

ELECTRIC THEATRE SUPPLY CO., Philadelphia, Pa.
Eastern Penna. & Southern New Jersey

ALLIANCE FILM CO., Dallas, Texas
Texas-Arkansas-Oklahoma

DAVISON'S FILM SALES AGENCY, London
British Isles, Africa

ZENITH FEATURE FILM CO., Minneapolis
Minnesota, Wisconsin, N. & S. Dakota

UNITED FILM SERVICE, Detroit, Mich.
Michigan

HUDSON FEATURE FILM CO. CO., Pittsburgh
Western Pennsylvania.

If you think you can measure up with the above, communicate quickly—tomorrow may be too late.

EDUCATIONAL FILMS CORPORATION

OF AMERICA

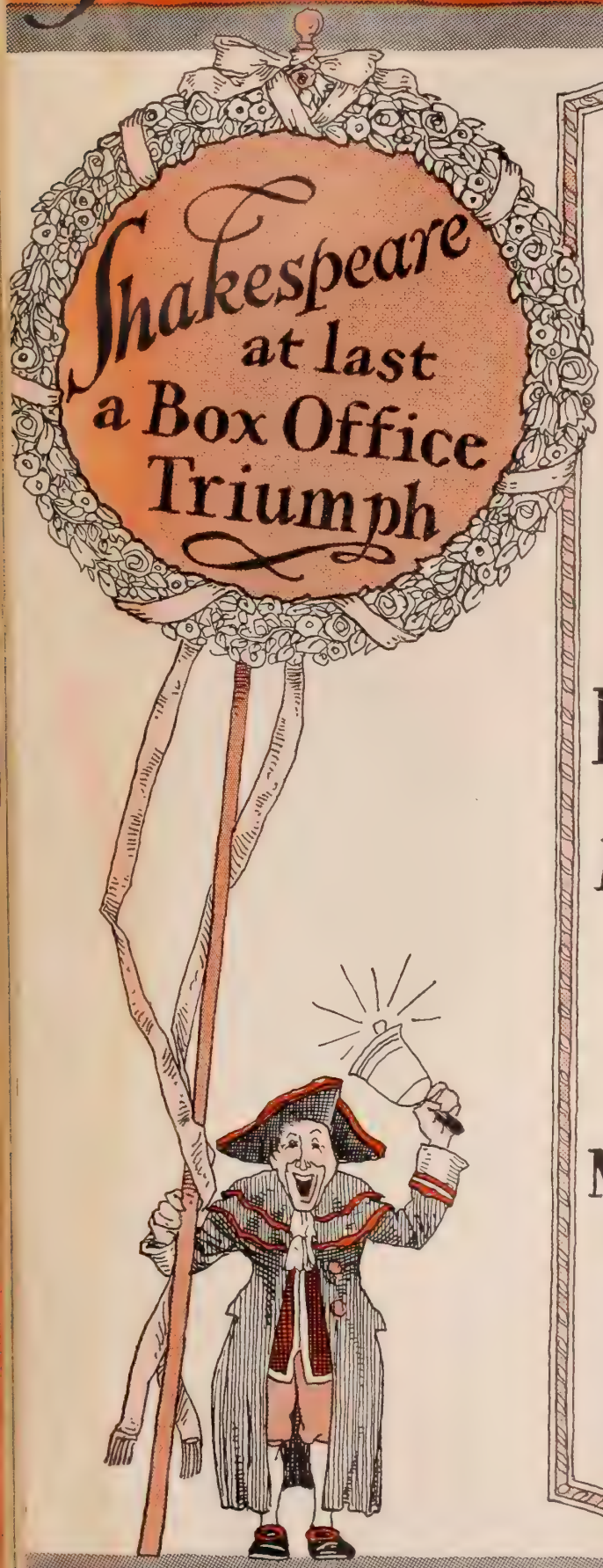
729 7th AVENUE NEW YORK, N.Y.

Released on the Metro Program, November 13.



B.A. ROLFE
presents
WONDERFUL
EMILY
STEVENS
IN
THE WAGER
A Five Act
METRO
wonderplay
written and directed
by George D. Baker
for Rolfe Photoplays Inc.
and offered as an
extraordinary
entertainment.

The Season's Sensation



Critics and Public declare
METRO'S
special production de Luxe

Romeo and Juliet

FRANCIS X. BUSHMAN

Crowned King of the Screen

AND BEVERLY BAYNE

Queen of Motion Pictures

is the greatest motion picture
in the history of the art

The
METRO PICTURES CORPORATION
invites exhibitors and the public
to compare and contrast this
$250,000
production in Eight Acts
with any other

METRO PICTURES

Unicorn

YOU KNOW PICTURES
BUT
WHETHER YOU KNOW OR NOT
UNICORN
KNOWS FOR YOU

COMING!
BILLY WEST
THE *DIFFERENT* COMEDIAN
IN A SERIES OF
TWO REEL SCREAMS

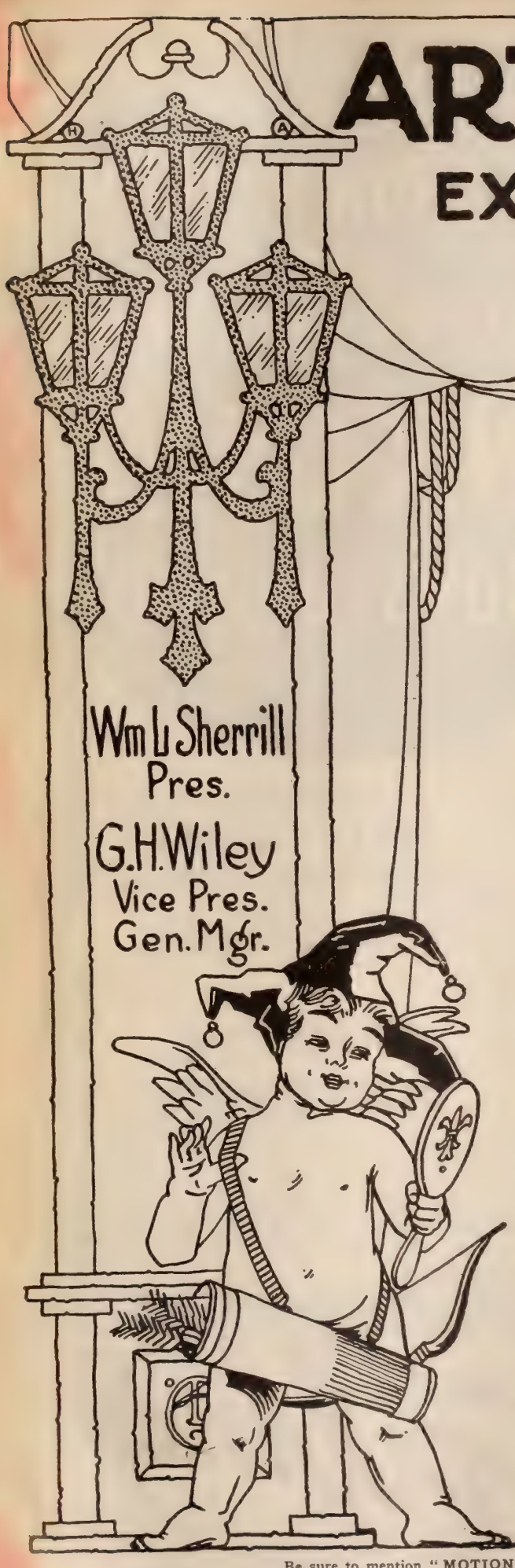
ONE, TWO AND THREE REEL DRAMAS
COMEDIES THAT *ARE* FUNNY
WESTERN SCREEN PLAYS
WHICH ARE CLASSICS.

TWENTY-ONE
REELS PER WEEK

EXECUTIVE OFFICES, 126-130 WEST FORTY-SIXTH ST., NEW YORK CITY
BRANCHES IN TWENTY-EIGHT PRINCIPAL CITIES OF U.S.A.
IKE SCHLANK, PRESIDENT

Films

ART DRAMAS
EXECUTIVE OFFICES



Out of the chaotic, wasteful conditions of the past and present, a new organization is born, with a sane, waste-eliminating, business-like policy of high-grade production.

Art Dramas, Inc., announces the association of five producing organizations of sterling standard, for the production and distribution of *seat-filling* feature pictures.

Fifty-two pictures a year are to be released — one each week. The productions will feature none of the so-called "stars" whose ruinous salaries make profits prohibitive, nor will they be made by directors whose sole aim it is to spend more money on a production than it can legitimately earn.

Art Dramas features will be well-rounded picturizations of *strong* and *well-known* stories, dominated by action, and acted by players whose past work has been of an excellent standard. They will be satisfying, patron-gaining entertainments. *This we promise you; and our names guarantee it.*

The Art Dramas producers will distribute their pictures directly through the foremost independent exchanges everywhere. There will be no tremendous waste in distribution, as has been the case heretofore. The middleman's charge of from 15% to 30%, which has always been added to the rental price of a picture, will be entirely eliminated.

FIRST RELEASE

INCORPORATED

116 WEST 39" ST.

The benefit of the savings which the Art Dramas producers will effect by their sane, common-sense methods of manufacture and distribution will go to the exhibitor. He will get excellent pictures on the Art Dramas program, at a price that will enable him to make a good profit.

WILLIAM L. SHERRILL FEATURE CORP.
William L. Sherrill, President

U. S. AMUSEMENT CORPORATION
Herbert Blaché, President

ERBOGRAPH COMPANY
Ludwig G. B. Erb, President

VAN DYKE FILM PRODUCTION CORP.
G. H. Wiley, Vice President and General Manager

VARIETY PICTURES CORPORATION
Louis Rosenbluh, President

Art Dramas pictures will be distributed by

Variety Films Corporation, 126 W. 46th Street, New York City
Art Dramas Service, Mallers Building, Chicago, Ill.
Art Dramas, Inc., 100 Boylston Street, Boston, Mass.
Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.
Liberty Film Renting Co., 934 Penn Ave., Pittsburgh, Pa.
Art Dramas, Inc,, 75 Broadway, Detroit, Mich.
De Luxe Film Lasky Corp., Humboldt Bldg., San Francisco, Cal.
De Luxe Film Lasky Corp., Los Angeles, Cal.

The Distributors of Art Dramas Pictures in Kansas City, Seattle, Dallas, Atlanta, and Cincinnati, will be Announced Shortly

ABOUT NOVEMBER 27

Herbert Blaché
Secretary
Treasurer

EFFANGEE FILM CORP.

presents

NAT C. GOODWIN

IN

"The Marriage Bond"

IN FIVE REELS

PRODUCED BY MIRROR FILMS, Inc.









STATE RIGHT BUYERS

A FEW TERRITORIES STILL OPEN

EFFANGEE FILM CORP., 729 Seventh Ave., New York City

HARRY GROSSMAN, General Manager

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Reputable Exhibitors and Exchanges of New York City—

Next Thursday evening, November 2nd, at eight o'clock, you are requested to attend a meeting to be held at Wurlitzer Hall, No. 113 West 40th street, New York City.

Every person connected directly with the motion picture exchange business, doing business in Greater New York, New Jersey, Conencticut and New York state, including Albany and Buffalo, is invited to meet with us.

We are going to put into operation a practical and feasible plan that will eliminate and rid the industry, among others, of the following evils, that have been and are rampant in this territory:

Thievery and dishonest employes; inadequate express facilities between upper New York state. Connecticut and Manhattan; exhibitors holding over films without extra payment; exhibitors returning films C.O.D. to the exchange to collect fancied damages, knowing the necessity of prompt delivery to the next customer; switching or railroading films between two and more houses, illegally and without payment; films and features booked and contracted and left laying on the shelf uncalled for and unpaid; written contracts violated and broken; due notice not given on cancellations; enforced deductions from the face of invoices; excessive credits and non-payment of accounts; bad checks: no recourse against dead beats and fly-by-night exhibitors, or exhibitors who are judgment proof; no protection for legitimate exchanges against illegitimate exchanges and pirates, and for honest exhibitors against exchanges who are guilty of many crooked deals against them.

We are also going to submit a proposition to the Exhibitors' League that will undoubtedly bring their membership up to 100% for New York and adjacent territory.

If you want honest and honorable dealings to be enforced in the interdealings of the motion picture industry meet with us, Mr. Exhibitor and Mr. Exchangeman.

F. I. L. M. Club of New York City

(FILM INDUSTRY'S LOCAL MANAGERS OF N. Y.)

ARTHUR F. BECK, President
EDW. SAUNDERS, 1st Vice-Pres.
H. H. BUXBAUM, 2nd Vice-Pres.
W. E. RAYNOR, Sec. and Treas.


TODAY
THE FIRST
Essanay-Chaplin
Revue of 1916
IN 5 ACTS
GENERAL FILM SERVICE
ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors" Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV NOVEMBER 11, 1916 No. 19

Circusing the Motion Picture

"WE believe that the picture-play will never be at its best till it discards the superlatives. We believe that even in cases where superlatives are justified by the facts, they will not be believed and are therefore injurious."

The above words are taken from the last issue of the house organ of the Stillman Theatre, Cleveland's new photoplay theatre.

These are words worth weighing—by the exhibitor, by the producer. They seem so important to us, indeed, that we have substituted this editorial for another already prepared.

* * *

WE agree thoroughly with the above statement. We believe that the truth has not half been stated.

We believe that until we stop advertising pictures with circus language, until we in fact completely disassociate this art and business from *all* circus methods, the motion picture will remain far behind its true development. We will continue to deal, with amazing effort but blindly, with something, the true function of which we don't seem to grasp. We will, in other words, go on muddling the motion picture.

* * *

AT present we are still, quite largely in the circus era. It's astounding: but it's true.

From a late issue of a trade paper—probably MOTION PICTURE NEWS—the Stillman editor culls an array of phrases and adjectives which would do credit to Tony Hamilton or any lesser light of circus press agentry.

"Mighty," "magnificent," "super," "spectacle," "greatest ever," "preeminent," "most novel and daring," "greatest stars on earth," "eclipses the spoken drama," "King and Queen of motion pictures," "greatest box office success," "biggest and safest," etc. The list is alarming and confusing—or rather it would be to the mind of a novice. Of course no one within the trade takes it seriously—or at all—least of any the seasoned exhibitor.

* * *

WE have spoken before, on this page, about the utter futility of advertising exaggerations in a trade paper, pointing to the fact that the exhibitor did not, of course, believe them; that they simply wasted space; and most importantly, that they destroyed instead of building up a trademark confidence.

We cited the instance of a department store advertising manager in Chicago who—when all the stores in that city were feverishly competing in an effort to delude the buying public, using much newspaper space and many superlatives,—suddenly reversed the situation by announcing that his store would *tell the truth;* how he consistently followed out this policy in detail; and how he thereby not only made his store lead immediately in sales but also built up for it a reputation for values that endures today.

* * *

WE stated then that in our belief someone sometime would take the same clever advantage of the film advertising situation.

This trade advertising situation, it is true, has changed considerably. As better pictures have consistently been made the trade advertising has in proportion grown in restraint. So, too, have the posters and other advertising matter directed at the public. All of which shows definite and commendable progress.

* * *

BUT we are still circusing pictures to an astounding degree. With respect to the trade this is futile, as we have said. The exhibitor simply laughs at it—or curses it. With regard to the public it is positively injurious, lowering the picture in the public eye, and inviting the satire of the public press—a satire by the way we can ill afford.

But the evil goes deeper than advertising futility and injurious representation. It is much more than an advertising situation.

* * *

THE point is this: this circus conception of the motion picture by the producer will positively prevent the production of better pictures. It will hold back the proper production and also the full distribution of the true motion picture. It is contrariwise to the full path of progress directly before us.

The motion picture is not a circus; not vaudeville; nor the stage. It is not a competitor, strictly, of any or all of these branches of the show world. It is wholly different and new in concept and function.

* * *

THE motion picture is a new mode of expression; it is modern day type. It expresses drama, art, news, stories, fashions, travels, romance, adventure.

The motion picture theatre is a community centre, like a reading room in principle, where people gather daily to see what the screen has to show them of life as it is and should be.

(*Continued on page 2962*)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Registered in U. S. Patent Office

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Asst. Treasurer*
R. M. VANDIVERT.....*Advertising Manager*
THEODORE S. MEAD.....*Chicago Manager*
J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
W. R. ANDREWS.....*News Editor*

The office of the company is the address of the officers.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid, in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands, Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

VOL. XIV November 11, 1916 No. 19

Circusing the Motion Picture

(*Continued from page 2961*)

This community theatre, as we have pointed out, is eighty per cent. numerous. It is the main motion picture outlet. It is the backbone of the business.

* * *

ARE we producing for this steady voluminous outlet? Are we giving these thousands of theatres a program, diversified to suit the wants and tastes of the community, to meet a steady ten cents admission price, and at a cost from which the gambling, spectacular, circus waste has been so eliminated that the exhibitor can meet it and make money fifty-two weeks in a year?

* * *

THEN, are we telling these theatres just what these pictures are, so that they will believe each weekly announcement and so they in turn can definitely tell the public, so that the public in turn will believe the theatre's next weekly announcements? Or are we striving to advertise all pictures—and thereby drive deep in the public mind the impression that the motion picture is a yellow backed novel, or a daring play, or a one-night stand circus—or a cheap, fakir's catch-money device?

* * *

WE leave these quotations to be answered by the producer—as eventually they must be.

We are content with driving home, if we have, the broad basic fact that the motion picture, in concept and fulfilment, is not a circus.

William A. Johnston.

The Popular Screen Story

NORMAN HAPGOOD, one of the keenest and most successful judges of fiction for the public, has these true words to say of stories for the screen:

"The mistake should not be made of expecting information or direction from the average picture. The majority of the films will always be mere entertainment, and all we can ask of that majority is that they shall not be harmful. Compare the situation in the regular theatres. There are always some plays that are intended as food for the intelligence. In a few playhouses such productions are the rule, but these theatres are an extremely small minority of the whole. Numberless dramas are mere pastime to one that in any way strengthens or enlightens. Regarding fiction, also, the analogy to the moving picture is equally close. How many stories are there, making for culture or character building, compared to the number without depth, originality or strength, made on standardized formulae to fill our magazines and take millions of unenterprising readers into the world of love, mystery, heroism and success? In this field of sheer heart-satisfying fiction the movie has some marked advantages as a medium over the periodical and the book. The species of minds that form the largest fiction market are not looking for subtleties. It is the story they want, and if the material is properly written the screen gives a story stripped of all else. It gives it at a small price. It gives it in a sociable environment, where the average struggling being can escape from the hall bedroom or the tenement and enjoy human intercourse. Jack and Jill, or the whole Jill family, can enjoy it all together. Certainly there will be distinct assistances to culture also, *but the bulk of the product, like the bulk of current drama and fiction, must inevitably feed the universal craving for adventure and romance.*"

Dr. Oberholtzer Rampant

THE strengthening and further development of the new National Association of the Motion Picture Industry as evidenced in the movement now under way in Chicago, could not well come at a more opportune moment.

Those who doubt this would do well to consider the remarks of Dr. E. P. Oberholtzer, of the Pennsylvania Board of Censors before the State Federation of Pennsylvania Women at the latter's convention in Philadelphia last week.

* * *

"THERE is a glut of pictures depicting immorality, scenes of dens of vice, drunkenness, and other phases that have no place in a public place of amusement," said the doctor. "The board of censors has a continual fight to prevent these pictures being shown. Even the titles are often an insult to public morals, and on one occasion a film company had to change a suggestive title three times before it met our requirements.

"We are literally fighting all the time with our backs to the wall against the efforts of film producers to put across impossible pictures. But we are in this fight to stay."

* * *

DR. OBERHOLTZER concluded by saying he had known nothing of pictures, being a writer, dramatic critic and director of pageants until his friend Governor Brumbaugh put him on the board thinking he would accomplish some good; he also said he was a friend of pictures. And on the board he declared he would stay until put out and assured the delegates that while he was there they could feel satisfied that the women and children of this state would be protected.

Many of the women, never having heard the other side of the story, went home firmly convinced that all that stood between the contamination of themselves, their children and the community at large was the Pennsylvania Board of Censors.

Lee Ochs Brings Libel Suit for $100,000

Action of President of National Association Follows Publication of Story in Variety, Charging Him with Using His Position in League to Further His Own Interests—Exhibitors in New York Hold Indignation Meeting and Declare Accusation Is Attack on League

IN answer to the story published in the last issue of Variety charging that he has used his position as president of the Motion Picture Exhibitors' League to further his own interests, Lee Ochs has started a civil libel suit demanding one hundred thousand dollars damages. The suit has been filed against Variety as a corporation, Sime Silverman, the publisher, Joseph Lowe, and Fleischman and Goldreyer, the two exhibitors making the charges. The papers were served last Friday afternoon by Goldsmith, Rosenthal, Mork and Baum.

When seen by a representative of MOTION PICTURE NEWS, Mr. Ochs made an unqualified denial of all of the charges. He visited the offices of the various exchanges and distributing companies mentioned in the charges, and received their assurances of their falsity. He said, "I absolutely deny in their entirety these charges that have been made against me, and will prove their falsity in the courts. The two exhibitors making the charges have only been members of the association for about three weeks. At the time they applied for admission to the league the membership committee acted adversely on their applications, but I insisted that they be admitted, as it is my desire to get every exhibitor possible into the organization. I insist that personal feeling shall not enter into the business of the league. I made it possible for these two men to become members, and I can only look upon their attack against me as an attack against the league."

Indignation Meeting Held by Exhibitors

Last Friday night an indignation meeting was held at the headquarters of the league at 218 West Forty-second street, in which a throng of indignant exhibitors indorsed Mr. Ochs and the manner in which he had conducted the affairs of the association. The general trend of opinion was to the effect that this personal attack was in reality an attack against the league.

Several of the members expressed wonder as to who it could have possibly been who wrote the letter which Variety published containing the charges of misconduct. They made the assertion that it could not have been the two exhibitors who signed their names to the communication. It was the general belief that some outsider, who wished the league no good, was behind the whole trouble and had formulated the letter containing the charges. The whole league has rallied to the support of its president, and will do everything in its power to see that he is vindicated.

Letter Containing the Charges

Following is the letter containing the charges of alleged misconduct in office:

"In response to inquiries which have been made us as to the reason we were among the exhibitors that did not carry out the cancellation plan inaugurated and inspired by Mr. Ochs against the Mutual Film corporation, but which failed to receive the support intended from the exhibitors, we wish to make an honest statement of facts with the reasons we did not feel that we could afford to entrust such exclusive power of attorney to Lee A. Ochs:

"In the first place we believe fully and heartily in organization—especially do we need organization in the different branches of the motion picture business, exhibitors, exchangemen, producers and manufacturers. We are ready to support any measure agreed upon by a majority membership of any organization we belong to, provided such measure is made for the remedying of existing wrongs, evils, laws or policies that are harmful to the community or to the organization. We will not support any measure that is contrary to law, nor will we follow the leadership of anyone who advocates such procedures and neither will we follow the leadership of anyone who does not by their own individual acts show the proper spirit of co-operation and loyalty to fellow members—who has not the courage of his convictions and the ability to present the organization's viewpoint straightforwardly to the opponent—who lurks in the rear when supposed to lead in the advocation of any issue—or who preaches co-operation, clean competition, union of exhibitors and members and who secretly practices just the opposite:

"In our various theatres we realize that we must have competition—we have always had competition and always expect it—we realize that to succeed in our business we must be able to meet competition, good clean competition, or give way to our competitor—we ask no odds in our favor and never expect anything more than an even break. It so happens that Mr. Ochs is one of our new competitors—we do not object to his competition but we do object to his using his position as president of our organization to further his personal interests, as below enumerated, to our financial loss. If he is not using the influence of his office to further his private ends insofar as his dealings with exchanges for service for his Concourse theatre is concerned, let him answer the following:

"1. Why did such prominent exchanges as the Paramount, Metro, World and Pathe cancel their service at our Garden and University theatres where we had same for a long period with pleasant relations, for his Concourse theatre, in some instances for less money than we were paying?

"2. Why did Mr. Saunders of the Metro state to us that while our dealings had always been the most pleasant and agreeable he felt that he should favor Mr. Ochs, as he was president of Exhibitors' League? Why should Mr. Ochs tell us point blank that these different exchanges owed it to him to favor him, even though we might offer more money for service—that he was personally responsible for seventy-five per cent. of the business on the Metro books in N. Y. City?

Third Question

"3. Why did the Paramount Film Company return to us a deposit check of six hundred dollars and a contract calling for one hundred and fifty dollars per week, and accept the contract of Mr. Ochs for the same neighborhood calling for fifty dollars per week and a deposit of two hundred dollars? This is the exact fact of the matter told to us by Mr. Ochs personally and the deposit and contract were listed by him to us as assets, when we were contemplating the purchase of his theatre.

"4. Why did Mr. Ochs insist that the World Film Corporation allow him to use their pictures in both his houses for the same price, after the erection of his second house in our neighborhood, when the reason given for the cancellation of this same priced service for our two houses, was because Mr. Ochs was to pay the same money, but use in one house only?

"5. The Mutual Film Corporation refused to favor Mr. Ochs in the slightest degree over ourselves, their old customers, and he was forced to accede to the using of the 'Charlie Chaplin Specials' on exactly an even break, day and date the same money. Could this be any reason why Mr. Ochs insisted upon the retaliatory cancellation being directed against the Mutual Exchange, and would not listen to such procedure being enacted against exchanges which had favored him. The Paramount Company has always charged Mr. Ochs return express and he signed his contract accordingly and their ruling to that effect has always been in force—the Metro is one of the new exchanges to enforce that ruling. Is the reason for Mr. Ochs' opposition to action against these exchanges in favor of action against the Mutual Exchange, merely because Mr. Beck, manager of the Mutual Exchange, is chairman of the New York Exchanges?

"6. Did the Exhibitors' League know that Mr. Ochs was not a user of Mutual Service and that his opposition, our houses, were users of Mutual film service, Masterpictures, Star Series and specials—that because of the cancellation being only directed at the Mutual Exchange not one portion of Mr. Ochs' service was affected, excepting the 'Charlie Chaplin Specials' which he was compelled to use on the same day with us?

"7. Why did Mr. Ochs complain to us that as he was not receiving one cent salary from the Exhibitors' League he had to protect his houses as far as possible, and therefore could not meet with us on an even basis of 'live and let live,' and that the different exchanges were obligated and owed it to him to extend him all the favors they were doing?

"All we want is fair play and fair dealings—we do insist that any leader of an organization to which we belong and who has been designated a standard bearer to

THE "POLLYANNA" OF THE SCREEN, "LITTLE MARY SUNSHINE" (BABY HELEN)—PATHE-BALBOA



present a grievance of the members be able to go before any body of exchanges or manufacturers and be able to look each and every one straight in the eye and be under obligations to none and have none under obligations to him.

(Signed) Fleischman & Goldreyer,
Members in good standing, New York Motion Picture Exhibitors' League, Local No. 1.

"Operating the Majestic, Garden, University, Seventh avenue theatres, New York City; New theatre, Rockaway Beach; Empire theatre, Arverne, L. I."

"THE SOUL OF KURA SAN" FROM LASKY IN WEEK OF NOVEMBER 13

"The Soul of Kura San," is the Lasky contribution to the Paramount Program for the week of November 13. The cast contains two well known stars in the persons of Sessue Hayakawa and Myrtle Stedman, the Morosco star who was loaned to the Lasky Company for this one picture. The story tells of a young Japanese whose impoverished condition makes him an undesirable suitor for the hand of Kura San.

He comes to this country where he acquires great wealth, but on returning to Japan to claim his bride finds that she has fallen in love with an American artist. She commits suicide. The Japanese ferrets out the artist and resolves to kill him but finds a greater revenge in enticing his fiancee to his rooms. He is about to violate her when he glances up at the picture of his lost bride and the expression on its face causes him to relent. The artist enters at that moment, but the girl intercedes for the Japanese and he is spared with the result that he commits suicide.

BARONESS VAN RAVEN WILL HAVE CHARGE OF BAZAAR

Baroness Dorothy Van Raven, an American by birth, who appeared in the Metro production of "Romeo and Juliet" is to have charge of the motion picture booth at the bazaar to be held in the armory of the 69th regiment, New York City. The proceeds of the bazaar are to be held as a fund for the members of the 69th, who are now on the Mexican border, and their families. Various producing companies will be represented by their stars on each night of the bazaar, and all of the Metro players have been urged to present themselves at the booth.

Autographed photographs of the stars of each producing company will be sold and life-sized portraits of some of the stars will be sold on shares. Baroness Van Raven was formerly Dorothy Kingdon of Auburn, N. Y. Her husband belongs to the Dutch nobility. Before joining Metro the actress appeared with a number of other motion picture companies.

NEW STYLE SINGLE REEL POSTERS ISSUED BY PARAMOUNT

Realizing that the exhibitors' feature picture on his program naturally attracts the larger part of his audience, but that a great percentage of attractiveness to a well rounded performance is due solely to the single-reel features that surround the program picture, the Paramount Pictures Corporation is issuing with its single-reel "little features" a new style poster.

J. Albert Thorne has been placed in charge of this work in this organization and during the past month has changed the style of one, three and six sheet posters considerably, having paid particular attention to the one sheets that are distributed in connection with the Paramount Pictographs, the magazine-on-the-screen, the Paramount-Burton Holmes-Travel Pictures, the Paramount-Bray Cartoons and the Paramount single-reel comedies.

LLOYD LONERGAN MAKES RECORD WITH THANHOUSER FILM

Lloyd Lonergan, Thanhouser scenario editor, took a company to Washington recently to make scenes for Gladys Hulette's next feature. He took 300 feet of film in eight different locations in four hours.

METRO SPENDS $1,000 IN INITIAL ADVERTISING CAMPAIGN IN THE DOMINION

J. R. Muir, president of the Dominion Theatre Company of Vancouver, B. C., recently informed the News correspondent that $1,000 has already been spent in the publicity campaign ushering in the Metro program in the Dominion. Newspapers have been used almost exclusively, and the space used has ranged from a two-inch advertisement, one column width, on every page of a newspaper, up to a full two-page spread. Mr. Muir states that the Dominion is now doing the heaviest business in its career, and gives the newspaper advertising due credit for the big start he has gotten with the new program.

"SALVATION JOAN," NO LONGER A SPECIAL, IS IN V-L-S-E SERVICE AS A BLUE RIBBON FEATURE

All of the Vitagraph V-L-S-E exchange managers have been notified that Salvation Joan," which has heretofore been handled as a Special, has been removed from that classification and may now be booked and handled as a Blue Ribbon Feature.

Because of the expense incurred when this production was made and the worthy charity aided (the Red Cross) through the generosity of the star, Edna May, who in private life is the wife of the millionaire copper magnate, Oscar Lewisohn, the production has up to this time been handled as a Special, with all bookings subject to the approval of the home office.

With this restriction removed, it is now possible for exhibitors to readily book this production; or, if they are taking regularly a certain number of Vitagraph pictures, the exchange managers will gladly include it in their service as they would any other Blue Ribbon Feature.

The widespread interest of the public in Miss May's recent illness, from which she is now recovering, has greatly increased the publicity that this production has received.

GAUMONT ISSUES FOUR SINGLE-REELS A WEEK

The time has gone by when the exhibitor used single-reels merely as fillers. To his appreciation of the value of these shorter lengths of film the Gaumont Company has largely contributed by the excellence of its product. Now the company is reaping the reward of its insistence upon quality.

It has developed a program of single reels, giving the exhibitor four a week. The latest addition to this program is "Mutual Tours Around the World." The other Gaumont single reels are The Mutual Weekly, "See America First" and "Reel Life."

STEDMAN TAKES VACATION AFTER THIRTEEN YEARS

H. O. Davis, vice-president of the Universal Film Manufacturing Company, has granted Marshall Stedman, engaging director at Universal City, a month's leave of absence, and Stedman is spending it with his father, Captain E. M. Stedman of the United States Navy, retired.

Captain Stedman lives in Denver, and with his son will visit Apex, Colorado, where Marshall Stedman has mining interests. It is Stedman's first vacation in thirteen years.

Selznick Will Use Biograph Studios for His Films

Within Next Three Weeks Four Companies Will Be Producing Under One Roof—Other Companies Will Continue to Work at the Two Studios Already in Use on the Palisades of the Hudson—Giblyn to Direct Third Young Production

TO accommodate the ever-increasing number of producing companies whose output is being marketed under the trade name, Selznick-Pictures, Lewis J. Selznick closed negotiations last week for the lease of the Biograph Studio and plant on East 175th street, New York.

Within the next three weeks, four Selznick-Pictures companies will be producing under the Biograph roof, while other companies continue their operations at the two studios already in use on the Palisades of the Hudson.

By taking over the Biograph Studio, Mr. Selznick has made possible the realization of one of his original plans, that of making use of Clara Kimball Young's services in two productions simultaneously.

For the past three weeks Director-General Albert Capellani of the Clara Kimball Young Film Corporation has been producing at the Solax Studio in Fort Lee, N. J., the successor to "The Common Law." This, the second of the new producing company's features, is an adaptation of Thomas Dixon's noted novel, "The Foolish Virgin."

While Miss Young and her company were on a trip to the Catskills last week taking exterior scenes, Mr. Capellani's assistants headed by Studio Manager Thomas Persons, moved all their paraphernalia from Fort Lee to the Biograph plant and this production will be finished in the new quarter.

Giblyn in Charge of Third Young Production

At the same time, Charles Giblyn, the Fine Arts director, who has just joined the Selznick forces, will take charge of Miss Young's third production, a version of "The Price She Paid" by the late David Graham Phillips. Work on the two productions will be so synchronized as to make it possible for Miss Young, without overtaxing her energies, to devote herself to each production alternately, and thus the output of her pictures will be doubled.

Allan Dwan, the director engaged by Joseph M. Schenck, president of the Norma Talmadge Film Corporation, another Selznick-Pictures producing ally, began work this week at the Biograph on Miss Talmadge's first production under her management. This will be a screen version of Monckton Hoffe's notable drama, "Panthea," which created a furore when played in the capitals of Europe and in London, and was produced in America with success by Madame Olga Petrova.

Kitty Gordon, who has just finished the first of her own company's productions, an adaptation of the novel, "Vera, the Medium," by the late Richard Harding Davis, will also begin producing her second Selznick-Picture offering at the Biograph plant, as will the producing companies of two additional stars of the first magnitude, whose names will be announced within a few days.



Clara Kimball Young
Albert Capellani

Kitty Gordon
Charles Giblyn

Norma Talmage
Allan Dwan

Herbert Brenon will continue to produce his Selznick-Pictures at the Ideal Studios on Hudson Heights, where he has just completed his first great offering, Nazimova in "War Brides." The Herbert Brenon Film Corporation has a five year lease on this studio and will occupy it alone, as the plant is perfectly adapted for the productions of any one director.

The Biograph plant is admirably adapted to Mr. Selznick's needs, as it offers ample room for at least six companies working simultaneously in the production of feature photoplays. The main studio building gives floor space, 80 by 120 feet, and is really two studios of that size in one. The ground floor is occupied by the various workshops. The second floor is the artificial light studio, in which are installed walls of one thousand Cooper-Hewitt lights. The third floor holds the commodious dressing rooms with their marvel shower baths and their up to date conveniences, while the fourth floor serves as the daylight studio, being glassed in.

The plant has its own developing and printing facilities, its own electric lighting system, and is equipped to the last notch of perfection, even to the extent of having its own restaurant conducted by a caterer, who formerly managed one of the big resorts at Coney Island.

Series of Daniels Comedies Beginning in November

Greater Vitagraph Will Release "The Captain Jinks" Pictures, the Third Series Made for the Company by the Comedian

BEGINNING November 27, Greater Vitagraph will release through its own exchanges a series of Frank Daniels' comedies which will be called "The Captain Jink's Series."

This will be the third series of comedies that the inimitable Mr. Daniels has made for Vitagraph; the other two series were called "The Escapades of Mr. Jack" and "Kernel Nutt." The titles and release dates for the first ten productions (in which Mr. Daniels introduces a new style of comedy acting) are as follows: November 27, "Captain Jinks Should Worry;" December 4, "Captain Jinks' Evolution;" December 11, "Captain Jinks' Hidden Treasure;" December 18, "Captain Jinks' Sprained Ankle;" December 25, "Captain Jinks' Get-away;" January 1, "Captain Jinks' Love Insurance;" January 8, "Captain Jinks and Himself;" January 15, "Captain Jinks' Stingy Spirit;" January 22, "Captain Jinks' Trial Balance," and January 29, "Captain Jinks' Better Half."

The addition of these comedies to Greater Vitagraph's program brings the total releases of that organization up to nine reels per week, making it convenient for exhibitors to book an entire program of Vitagraph pictures with plenty of variety, inasmuch as the nine reels comprise a five-part Blue Ribbon feature, a two-part serial with each episode complete in itself; a "Big V Comedy" of the slapstick variety, and a new-style Frank Daniels' "Captain Jinks Comedy."

Van Dyke Brooke is directing Mr. Daniels; he is an experienced director, whose specialty has been one and three-reel productions.

Cecil B. de Mille Is Made President of Morosco Company

Man Who Was One of the Four Organizers of Lasky Company Is Also Made Vice-President of Pallas Pictures—Garbutt Is General Manager of West Coast Studios

THE most interesting official move following the recent combination of the Famous Players-Lasky Corporation, the Oliver Morosco Photoplay Company and Pallas Pictures, is the election of Cecil B. de Mille, director-general of the Lasky Studios, to the presidency of the Oliver Morosco Photoplay Company and the vice-presidency of Pallas Pictures.

Mr. de Mille was one of the four organizers of the Jesse L. Lasky Feature Play Company, and as director-general has had charge of all producing at the Hollywood Studios since the inception of the company. The work he has evidenced on the screen during this time has established him throughout the world as a master of photoplay production.

Mr. de Mille's exceptional ability in stage-craft and dramatic construction may be considered in the light of an inheritance, for he is the son of the late Henry G. de Mille, the famous dramatist, much of whose work was done in association with David Belasco, and of Beatrice de Mille, who is widely known in the theatrical world as one of the foremost authors' representatives. Mr. Cecil de Mille is also the brother of William C. de Mille, the noted playwright, who is at present associated with the scenario department of the Lasky Company.

Prior to his connection with filmdom, Cecil B. de Mille was highly successful as a dramatist, actor and stage director. In collaboration with his brother William, he wrote "The Genius" and "The Royal Mounted." As an actor, he made his first appearance in "Hearts Are Trumps" in February, 1900, and continued acting for about a decade, subsequently devoting his time to play management and producing. Since his entrance in the motion picture field, he has produced the most ambitious Lasky offerings, including notably his superb photodramatic rendition of the great Belasco dramas, such as "The Rose of the Rancho," "The Girl of the Golden West," "The Warrens of Virginia," as well as "Carmen," in which the celebrated prima donna made her photoplay debut, and through which she became a conspicuous screen favorite over night. Mr. de Mille has just completed an elaborate production of "Joan of Arc," starring Geraldine Farrar, which will shortly be presented to the public under his own supervision.

In addition to taking personal charge of the more pretentious and important Lasky productions, Mr. de Mille has attained a rare success in supervising the work of other directors and in building a studio and stock company which are, without doubt, the ultimate examples of combined screen art and efficiency. This supervision of all artistic activities at the Lasky studio Mr. de Mille will retain together with his new official duties of the Pallas and Morosco companies.

It is now also revealed that as a result of the recent meeting held in New York City, at which the combination of the four companies that produce the Paramount Program was accomplished, Frank A. Garbutt, of the Morosco and Pallas companies, has assumed the general executive management of all the West Coast studios of the Famous Players-Lasky-Morosco-Pallas companies.

ASK AUTHORITIES TO SUPPRESS "UNCLE TOM'S CABIN"

Asking the state authorities to keep "Uncle Tom's Cabin," in film form, out of Ohio, the Daughters of the Confederacy, in session at Dayton, Ohio, passed a resolution. The three-day session closed October 12. Delegates declared the Harriet Beecher Stowe story is being prepared for the screen and will have a disquieting effect upon the minds of the patrons.

QUILL IS MADE MANAGER OF THE TELEGRAM MOTION PICTURE SECTION

L. A. Quill has been appointed manager of the motion picture section of The Evening Telegram, of New York City, which will on Sunday, November 5, issue the first full-fledged motion picture page in any New York newspaper, and this feature will become a regular department of its Sunday issue.

The page will be devoted to plays and players, will be well illustrated, and will cater especially to the "fan" element.

ARTCRAFT PICTURES CORPORATION IS AT 729 SEVENTH AVENUE, N. Y.

Owing to a typographical error the address of The Artcraft Picture Corporation, in its advertisement in the last issue of MOTION PICTURE NEWS, was given as 29 Seventh avenue. As nearly every one knows, the correct address is 729 Seventh avenue, the Godfrey building, corner of Forty-ninth Street, N. Y.

Bushman and Bayne Get Ovation at Metro Premiere

Stars of "Romeo and Juliet" Appear in Person at Broadway, New York, and Deliver Speech—Crowds Practically Carry Them to Auto After Show



Crowd of Prospective Patrons Anxiously Awaiting the Doors to Open at the Broadway Theatre, N. Y. City During the Run of Metro's "Romeo and Juliet"

DURING the second night of the run of the Metro picture "Romeo and Juliet" at the Broadway theatre, New York City, both Francis X. Bushman, who played Romeo and Beverly Bayne who carried the role of Juliet, appeared in person. It had been advertised that the stars would appear on the stage, and as a consequence the Broadway was crowded to the doors.

The two stars appeared shortly after nine o'clock. Escorted by half a dozen attaches of the theatre they made their way to the box with difficulty. Helen Dunbar, who plays the role of Lady Capulet in the production, came with the stars. The spectators immediately recognized the players and applauded them with such vigor that Samuel M. Berg, composer of the musical setting for the picture, who was conducting the orchestra, dragged them out on the stage.

Speeches were made by both the leads. Mr. Bushman in his address complimented all concerned in the production of the picture, particularly Miss Bayne, and those who were concerned in the building of the scenario and the direction, respectively, Rudolph de Cordova and John W. Noble.

At the conclusion of the performance Mr. Bushman and Miss Bayne were literally mobbed by the crowds. Floral tributes sent them by friends and admirers were carried out to the automobile first.

All Los Angeles Wanted to See "Intolerance" at Once

Three Thousand People, Including Leaders of Society, Witness Premier of Griffith Picture at Clune's Auditorium —That Number Turned Away—House Is Sold Out for the Next Two Weeks—Three Copies of the Subject Are Showing—San Francisco Opening Was October 9

Special to Motion Picture News.
Los Angeles, Oct. 28.

THREE thousand Los Angeles people, including practically every star in filmdom, and many of the leaders of society, witnessed the premier of David Wark Griffith's "Intolerance," Tuesday evening, October 17, at Clune's Auditorium. Fully more than that number were turned away. The house is practically sold out for the next two weeks. The prices here are the same as those charged at the Liberty Theatre, New York. With this opening there are three copies of the master subject being shown, the second opening having been at San Francisco October 9.

With the presentation here, Mr. Griffith was given the most enthusiastic ovation of his career. Perhaps the greatest outburst was at the intermission. Before the last scene faded away, a great applause started, and mingled with this were cries of "Mr. Griffith, speech"! After two minutes of this enthusiasm rampant, he appeared on the stage. The applause continued for several minutes before he could speak, and then when it was quiet he began with a very shaky voice:

"I had something to say, but you have taken it all away from me. This is the red letter moment of my life. If you enjoy the little play, I ask you to remember that its success is due greatly to the people who worked in the dark room and factory, and by the players who had long hours and many discouraging moments, many due to the intolerance of their poor director."

The music was the same as that at the New York premier. The direction here was by Albert Pesce, and the orchestra consisted of forty pieces with a chorus of sixteen. All ushers and floor managers were in costume of the three early periods of "Intolerance."

Society Turns Out to See Picture

This was the first time that Los Angeles society ever gathered for a motion picture, and the attendance of the elite was as great, or greater than at any grand opera first night of the west coast city. Every newspaper had a staff of photographers and society writers present, and William E. Keefe, personal representative of Mr. Griffith, who is entitled to much credit for the society attendance, was the center of a riot on the part of the reporters for exclusive names of Los Angeles society people who were present.

The prominence of the scores of stage celebrities gave the premier a New York first night atmosphere, and to enumerate the celebrities present would almost mean the compilation of the west coast section of another edition of the Motion Picture News Studio Directory.

Harry Carr, in the Los Angeles Times, said in part:

With "Intolerance," David Wark Griffith has made his place secure as one of the towering geniuses of the world.

As a medium for expressing art, moving pictures may not stand the test of time, but "Intolerance" is greater than any medium. It is one of the mile posts on the long road of art, where painting and sculpture and literature and music go jostling eagerly along together.

When Griffith produced the "Clansman," we all felt that the ultimate of motion pictures had been reached. There could be nothing greater or finer. After numerous and frantic attempts, most of the rival producers also decided ruefully that the last word had been spoken with the "Clansman."

It remained for Griffith himself to make the "Clansman" seem poor and shabby and crude. "Intolerance," which was produced at Clune's Auditorium last night for the first time in Los Angeles, makes the "Clansman" look like a fishing smack when a dreadnought sweeps into a harbor, dashing the water in foam from her bow, her great guns scowling and her giant stacks belching volcanoes of smoke. Griffith, the producer of "Intolerance," has pushed Griffith, the producer of the "Clansman," off the map.

Maitland Davies in the Morning Tribune said:

D. W. Griffith's spectacle, "Intolerance," better known to the people of Los Angeles as "The Mother and the Law," was presented at Clune's Auditorium last night, and repeated the triumphs it had already scored in New York and San Francisco. An audience that filled every nook and cranny in the theatre was simply swept off its feet, and, at the end of the first act, tendered Mr. Griffith an ovation such as falls to the lot of few men. It was a genuine heartfelt and well earned tribute and it came from every portion of the audience.

There has never been anything presented in the drama, in opera, or on the screen of such tremendous scope, and it would not be possible to present such a story by any other means than the motion picture. It justifies every claim that the believers in the future of the silent drama have made and opens up new vistas, new possibilities, which have heretofore been unthought of.

Otheman Stevens in The Examiner summarized the production as follows:

"Intolerance," the Griffith picture shown last night at Clune's Auditorium, is something that defeats a writer at the start; it is like being told to write a report of Niagara, or a review of the Odyssey, or a pen picture of the battle of the Marne.

All I can do is to repeat the words of the staidest, coldest dramative reviewer in the land; he was never known to use an adjective or to use a sloppy phrase; "one is tempted to use hyperbole," he began his review of this picture.

And one must; this picture is a true epic in motion; for it denudes humanity of its sheltering apparel of bogus virtue and humbug and self-deceit and smug docility to traitorous conventions, and its soul, "your soul," stands naked and convicted before your eyes.

Four Leads with Nance O'Neil in "Greed," a McClure

Elliott Was in Margaret Illington's Company, Northrup Appeared in "The Test," Hickman Is an Irving Player, and Le Guere Was with Metro

A NOTABLE feature of the forthcoming McClure series, "Seven Deadly Sins," is that each McClure star, as she appears in her particular play of the series, is supported by several leading men.

In "Greed," the third play of this series, Nance O'Neil, is acting with Robert Elliott, whose work with Margaret Illington in "Within the Law" helped largely to make that play. Mr. Elliott was the featured lead opposite such well-known legitimate and screen stars as Ethel Barrymore, Alice Brady, Marguerite Snow and Irene Hawley.

The heavy part has been entrusted to the care of Harry Northrup, who was one of the first legitimate stars to recognize the possibilities of the motion picture field. Some of his most recent pictures were "The Test," "The Christian," "My Lady's Slipper" and "The Painted World."

Alfred Hickman, Nance O'Neil's husband, is also in the cast of "Greed." Mr. Hickman began his work with Sir Henry Irving and came to America with Augustin Daly. He played the young Count in Belasco's "The Lily" in which Miss O'Neil achieved her greatest success. He will be remembered for his recent work in "The Witch," "A Woman's Past" and "The Iron Woman." For the past three years Mr. Hickman has been Miss O'Neil's leading man and producer of her plays.

George Le Guere forms the last member of this quartet of actors; his work for Metro, Famous Players, Kleine, Essanay, and on the legitimate stage has made him a favorite with the amusement-loving public.

In "Envy," the first play of the series, the same policy has been pursued. Its star, Ann Murdock, is supported by Lumsden Hare (related to Sir John Hare) an actor who did notable work with Maude Adams when she appeared as Joan of Arc in the Harvard Stadium; Robert Cain, of the famous Drew family, and George Le Guere.

CRESSON SMITH IN CHARGE OF METRO, CHICAGO

Special to Motion Picture News.
Des Moines, Ia., Oct. 21.

Cresson Smith, formerly manager of the Metro Exchange at Des Moines, has been transferred to the managership of the Chicago office. The change will take place at once.

BESSIE EYTON WRITES ON BEAUTY HINTS

Bessie Eyton, the Selig star, has written a series of three articles for women and girl readers. These articles are on "The Art of Keeping Comely." They have to do with the care of the hair and complexion. Selig Pastepot and Shears will run the series.

OSBORN REPORTS BIG BOOKINGS OF "SHADOW"

H. M. Osborn, branch manager of Pathe's Philadelphia exchange, reports that every vaudeville house in Philadelphia, with the exception of two has booked "The Shielding Shadow."

Essanay Releasing Plans Completed Year in Advance

"While They Are in a Way Tentative," Says President Spoor, "There Will Be Little Alteration in Dates of the Features Scheduled for That Period"

PLANS for feature releases on the Kleine-Edison-Selig-Essanay program now practically have been completed for a year in advance," said George K. Spoor, president of Essanay. "While these plans are in a way tentative, there will be little alteration except an elasticity in release dates of features scheduled for next year. These will depend on the completion of productions. It is not intended to force releases.

"Features must be completed and pronounced good before definite releases are announced. Quality must always be the main point in view and quantity very secondary. This is one of the reasons for planning so far ahead, so that we may be sure of good productions and yet announce the release dates far enough in advance to be of advantage to exhibitors.

"The schedule provides for approximately forty feature releases during the year. This means three releases a month with the exception of December and probably January, April, July and September, during which months four releases are planned.

"This does not include the release of one and two-reel comedies. There probably will be a number of these presented before long. Essanay is planning in the near future to release the one-reel 'Musty Suffer' comedies on this program. These will harmonize well with features of five or more reels.

"Harry Watson, Jr., is already working on a new line of 'Musty Suffer' comedies and the first will be announced shortly. Comedies by other comedians also are being planned. It is the aim of this service to make it as complete as possible, and while operating strictly on the open booking system, it yet will be possible to book a complete program if desired. This will save the exhibitor the trouble of rushing from one exchange to another to book a complete night's entertainment.

"In stating that the schedule for the year practically is complete, I do not mean that all plays have been decided upon. A tentative schedule of release has been worked out and features booked in far enough ahead so that exhibitors will have every advantage of advance showings and advance advertising on the photoplay he wishes to run.

"Essanay plays practically are completed up to the first of January. This includes five Essanay plays in this new service up to the end of the year. They are 'The Return of Eve,' 'The Prince of Graustark,' 'The Chaperon,' 'The Breaker' and 'The Truant Soul.' The latter play is the only one not yet completed. Henry B. Walthall, who is featured in this play, supported by Mary Charleson, has been at work on this seven-act feature for some time and it will be completed shortly.

"Essanay plays for the first quarter of next year have been mapped out. After that other features will be taken under consideration and booked from time to time, but always far in advance.

Nine Stars a Week from Kalem Through General Film

"I Doubt If the Company Ever Presented a Stronger Program of Pictures Than It Is Offering Now," Says Wright, Who Has Adopted the Policy of "Concentration"

CONTINUING along the lines of the policy of concentration recently declared, the Kalem Company announces that exhibitors booking the four releases issued weekly through the General Film Service are now in a position to present nine widely featured stars to their patrons. George Larkin, True Boardman, Marin Sais, Ollie Kirkby, Helen Gibson, Ham, Bud, Ethel Teare and Henry Murdoch constitute the roster of players, who have for years been featured individually in screen productions and are now found in the Kalem weekly quartette.

In outlining the concentration policy to a MOTION PICTURE NEWS representative Mr. Wright, of the Kalem Company, declared, "We are aiming with all our resources and strength at the exhibitors who complain that they are unable to book short features with stars and advertising value. Nine stars in four productions each week is considerable of an achievement, but we feel that the heavy expenditure is justified by the reception exhibitors are according our productions.

"I doubt if Kalem has ever presented a stronger program of pictures than we are now offering each week. There is the 'Girl from 'Frisco' series, which we have had to extend ten episodes to meet the demand. There is the one-reel 'Grant' series that has already scored a bull's-eye hit. And then there are the 'Ham Comedies' and the 'Hazards of Helen,' two of the most popular releases listed by any manufacturer."

Kalem's list of releases for the week of October 30, presents the nine stars in an unusual variety of subjects. The week starts with the release on Tuesday, October 31, of "The Merry Motor Menders," a "Ham Comedy," in which Ham, Bud, Ethel Teare and Henry Murdoch are the principal fun-makers.

On Wednesday, November 1, Kalem will issue "The Son of Cain," thirteenth episode in "The Girl from 'Frisco," two-reel series. Marin Sais and True Boardman are seen solving a puzzling murder mystery in this release of the series by Robert Welles Ritchie. In one scene of this episode a stage-coach plunges over a two hundred foot cliff, providing a thoroughly stirring thrill.

"The Pencil Clue," third episode of the new "Grant, Police Reporter," series is issued on Friday, November 3. George Larkin and Ollie Kirkby are the stars in this series of one-reel melodramatic "thrillers."

For "The Gate of Death," the "Hazard of Helen" release scheduled for Saturday, November 4, Kalem found it necessary to construct a gigantic "cut-out," a four hundred foot chute down a mountain side and over the railroad tracks. The structure required over three weeks to complete and enough timber to erect a good-sized house. It is used to smashing effect when Helen Gibson, in one of the thrilling scenes of the picture, makes the four hundred foot slide down the monster chute and misses death under the wheels of a train speeding along the track below by a matter of inches.

PATRONS INSISTED ON STAYING FOR THE SECOND SHOWING OF "SHIELDING SHADOW," AND EXHIBITOR LOST MONEY

Business manager Seelye of Pathe was speaking the other day of odd film endorsements and recalled the recent case of a certain backward exhibitor. This exhibitor wrote he was going to cancel "The Shielding Shadow" because it ruined his business the second night he ran it, owing to the fact that all those who came for the first show refused to go out.

They wanted to see the famous octopus over again, and therefore all the people waiting for the second show couldn't get in and were angry at the exhibitor.

Mr. Seelye said, "One of our salesmen suggested that he run this episode over again the next week, together with the succeeding episode, and advertise it big. All he put on in addition to those four reels was a Lonesome Luke comedy and a Pathe News, yet he broke his house record. Now that man thinks it some octopus and he's rooting hard for the 'Shadow.'"

TWO FIVE-PART V-L-S-E FEATURES LOST WHEN LINER IS TORPEDOED

Vitagraph V-L-S-E announces the loss of two five-part feature films, which were destroyed when the liner Stephano was torpedoed off Newfoundland by the German submarine, U-53, recently.

These films, "The Climbers" and "The Badge of Courage," were coming back from the manager of the Nickel theatre in St. Johns, Nova Scotia, when the submersible appeared and ordered the crew and passengers into the boats, then fired the shot that sank the vessel in a few minutes.

Open Booking or the Program—Which?—V

"The Entire Photoplay Booking Proposition Will Eventually Simmer Down to Wide Open Market and Every Screen House Booked by Its Manager," Says Otto Meister, of Vaudette Theatre, Milwaukee—"It Is Impossible to Run a String of Houses and Put in Managers, Not Better Than Head Janitors"

"THE entire photoplay booking proposition will eventually simmer itself down to a wide open market and every photoplay house booked by its own manager," says Otto Meister, manager of the Vaudette theatre, of Milwaukee, Wis., without a doubt the most successful five cent photoplay manager in the country.

Mr. Meister long ago gained fame for himself with his unusual and unique lobby displays, and the views he holds upon the booking situation are equally out of the ordinary.

"It stands to reason," says Mr. Meister, "that no man sitting in a New York or a Chicago office can successfully book a theatre situated anywhere from three hundred to a thousand miles away from him. This is one of the great faults of the photoplay business at the present time. Too many men think that it is possible to open up a string of houses, put each one of them in charge of a man that is little better than a head janitor, and proceed to have them booked from some out-of-town office.

Must Be Run According to Its Own Requirements

"The photoplay business is primarily show business, not dry goods or grocery business, and a theatre cannot be run in the same manner a man could run a string of meat markets. For this reason, I believe that you will find that the photoplay theatres will gradually get back to the proposition of booking in the same manner as does the manager of the combination legitimate houses book his road attractions at the present time. Every so often your house manager should go in to the distributing center and book up his program irrespective of companies or producers, merely looking for something to please his patrons. In this manner he will know exactly what he is getting and knowing his audience from long association, he can't go very far wrong.

"I believe that the day of the long term contract for photoplay productions signed for even before they are produced, is gradually passing and that it will not be long before the producers will be producing and marketing their productions in the same way that the legitimate producer does today.

"In my own case I am playing a certain well known program under a contract that contains a four weeks' cancellation clause. In this manner I can immediately eliminate it if it does not come up to the standard for my audiences. Then I have three serials that I am playing at different times during the week, and these, with whatever I pick up in the open market, constitute my week's bookings.

"Managers must not forget that what is good for one house may be all wrong for the other. In my case, my audiences require sensational stuff and in order that I get business it is necessary that I have plenty of sensational paper; without it the best picture in the world is absolutely valueless. On the other hand, the productions that I play would have little or no value for the high-priced house, which caters to a different class of people.

"I make a specialty of the five cent photoplay fan and for this reason I require a different program than do some of the so-called high class houses. In fact, so unusual is the class of audience that I cater to that I can practically book a picture by looking at the paper. I have very often done this and have never gone wrong. It is for this reason that I am firmly convinced that the open market is an approaching fact and that within the next year or so we will find that the long term contract program is practically a thing of the past."

OPEN BOOKING AND STRONG EXHIBITORS' ASSOCIATION

The views of Harry Crandall, president of the Exhibitors' League of the District of Columbia, and manager of Crandall's theatre, the Savoy, Avenue Grand, and Apollo, will be interesting. The open booking will be an excellent thing for the exhibitor only when and where there is a strong exhibitors' organization, an organization with the combined interests of the exhibitors at heart. Without this strong organization each exhibitor will bid against his competitor for a popular star or picture, which will result in a "cut-throat" existence to the benefit of the producer and the deteriment of the exhibitor.

"On the other hand, with exhibitors working together selecting only stars and productions which will be 'money-getters,' the producers will be compelled to put out consistently good pictures with equally as good players to meet the demands of the exhibitors. The mediocre product will be idle films and wasted material.

"In this way the exhibitors, who are the backbone of the motion picture industry, will, in a measure, control the output of the manufacturer; that is, in quality; and the exhibitor will be surer of his box-office receipts.

"The program, as we have it, with the feature companies with big productions, comedies, scenics and cartoon goes along very well so long as the productions maintain a high standard; but it is being compelled to pay the same price for a mediocre picture wherein the exhibitor almost foresees a financial loss that makes the exhibitor rebel.

"I believe an open booking system will be established in the near future; not the open booking that has already been tried and has only partially succeeded. Some other factors are necessary, and perhaps even these will have to be tried and readjusted to meet requirements.

"A booking system wherein the exhibitor has a large latitude of selecting his productions and selecting them in advance, too; a system wherein the united interests of the exhibitors will play a conspicuous part in its own community will go a long way toward standardizing the industry. Of course, I feel best able to speak on the big features, as it is these with which I have dealing in the large houses under my control."

Success Is Attained by Metro's "Romeo and Juliet"

The Public, Critics and Shakespearian Scholars All Over the Country Are Enthusiastic Over the Vehicle for Talents of Bushman and Beverly Bayne

GREAT success has been attained in all parts of the country by the Metro special feature production "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles. The majority of the critics everywhere it has been shown are enthusiastic in their praise of the production; its splendid lighting effects; its wonderful photography; the gorgeous costumes and elaborate settings and the incomparable acting of Mr. Bushman and Miss Bayne.

Thousands of letters have been received from Shakespearian scholars commending the film and expressing the belief that "Romeo and Juliet" on the screen as presented by Metro, marks a new era in moving pictures and sets a standard for all producers.

When "Romeo and Juliet" was presented for the first time at the Broadway theatre, New York City, throngs filled the lobby for hours before the doors were opened, and the line from the box office extended for more than a block.

The success attained in New York has been duplicated over the entire country. At the Rialto theatre, Denver, Colo., the presentation was received with such acclaim that the manager booked "Romeo and Juliet" for an indefinite engagement.

In Pittsburgh, at the Schenley theatre, one of the largest houses in the country where moving pictures are shown, the Metro "Romeo and Juliet" played to capacity for an entire week. The manager of the New theatre, Baltimore, Md., saw the picture before it was released and immediately booked it for two weeks where the reports indicate it will be the biggest box office attraction in the history of the theatre.

Reports from the Strand, Washington, D. C.; the Victoria theatre, Philadelphia; the Alcazar, Chattanooga, Tenn.; the Trianon theatre, Birmingham, Ala.; Palace, Des Moines; Regent theatre, Indianapolis; Alhambra, Toledo, and the Walnut Street theatre, Cincinnati, indicate tremendous business and unstinted praise. At the latter theatre after the first showing the picture was booked for a sesond week.

The same condition prevails in the smaller cities where the film has been presented and the demands for booking are pouring in daily to the Metro exchanges.

JUANITA HANSEN BECOMES TRIANGLE STAR ON FRIDAY, THE THIRTEENTH

Juanita Hansen is the latest addition to the Triangle-Mack Sennett-Keystone studios. Miss Hansen signed her contract Friday, the 13th of October, and declares that unlucky days and dates mean nothing in her life.

The pretty golden haired, blue eyed Juanita received her first comedy experience under the direction of Mack Sennett and has been engaged to appear in a series of light comedies.

She has resided in Los Angeles most of her life and entered the moving picture field about two years ago. Her last picture before going to the Keystone studios was "The Secret of the Submarine," a serial in which she played the leading role.



Juanita Hansen (Triangle-Keystone)

Miss Hansen will head a company directed by Harry Williams, the well known song writer, who received his initial experience in the scenario department of the Keystone plant. Of late Mr. Williams has been co-directing with William Campbell in the company headed by Chester Conklin.

Playing across from Miss Hansen in the light comedies will be Lew Cody, who has been appearing in the Mabel Normand picture, now nearing completion.

BUFFALO UNICORN MOVES

Chas. H. Barolet, manager of the Syracuse branch of the Unicorn Film Service Corporation, announces that the Buffalo headquarters of the company has moved from the third floor of 39 Erie street, to 23 West Swan street. The new headquarters are in the heart of the film district, and elaborately designed to meet the requirements of visiting exhibitors.

The fact that the Buffalo headquarters is now on the ground floor of the new building is an added convenience, as most of the other exchanges in Buffalo are "walk-ups." Harry Sonnerville, known to practically everyone in the industry, will be in charge of the headquarters. Mr. Sonnerville has been an exhibitor himself.

Best Houses Book Pathe Florence Rose Fashion Films

Reports from the Thirty Exchanges of the Company Indicate an Increasing Demand for These Pictures—The Strand, New York, Is Among Theatres Using Them



Some of the Stunning Gowns as Shown in No. 6 of Pathe's "Florence Rose Fashions"

PATHE'S Florence Rose fashion pictures, showing what the women will wear this winter, are being booked in the best houses of the country. Reports from Pathe's thirty offices show an increasing demand for these pictures on the part of all exhibitors. In New York, they are being shown at the Strand theatre among a number.

Manager Shurtleff of the Cleveland Exchange has just closed the Metropolitan, one of the finest houses in Cleveland on these fashion pictures.

Manager C. S. Edwards in St. Louis is also achieving great success with them and reports that it is only necessary for exhibitors to see them to recognize the difference between them and any other fashion pictures heretofore released.

Miss Florence Rose, the fashion expert, who originated the new idea of fashion films, is greatly gratified at these reports. "I spent a year on this proposition," she said, "and in my trips about the country I met many exhibitors. After having talked to them I was confident that I was on the right track.

"Our pictures are made by people who understand the problems of the exhibitor and of the woman who wants to be well-dressed.

"We are proving every day that we are carrying out our ideals."

What the women will wear this winter is shown in the Florence Rose pictures. In the sixth release, there are many dainty dresses of chiffon and crepe de chene. Morning dresses in serge with an unusual combination of satin. Luncheon frocks particularly remarkable for the original way in which fur is introduced. Dressy afternoon hats, a beautiful wedding gown showing many new features originated by Miss Florence Rose.

Volume 4, shows Betty and her school chums and Volume 5, shows Betty and the bride selecting costumes for the wedding day.

J. E. Brady Closes Deal for Material for Use by "V"

One Is Purchase of Screen Rights to "Arsene Lupin," as Dramatized by Paul Potter—Earle Williams Is Picked for the Lead—"Apartment 29" Also Bought

SOME notable releases are coming from Vitagraph in the next six months in addition to those recently announced in the list of newly acquired plays. Col. Jasper Ewing Brady, scenario editor, has just closed deals for several more high-quality film subjects.

One purchase is the film rights to "Arsene Lupin," as dramatized by Paul Potter. This deal takes over the Frohman rights for the screen. The lead chosen for this production is Earle Williams, who has just finished a Blue Ribbon feature as a James Oliver Curwood hero.

Another play just purchased for Mr. Williams is "Apartment 29," an original scenario by Edward J. Montagne of the Vitagraph staff, author of many successes.

A success of the stage, "The Hawk," has also been acquired. This is the play by Frances de Croisset, in which William Faversham made a Broadway sensation and played it with extended success.

This does not conclude the bag brought home by Col. Brady in his gunning for big game. Two plays by Rufus Steele, the brilliant Pacific Coast author, have been obtained. One is "The Simpson Sapphire," a mystery story with a romantic element. The other is "The Pretender," a Reno divorce story in comedy-drama form that will present the divorce question with a new twist. Mr. Steele is the author of the screen success of three years ago, "Rule G." Other announcements of importance are likely soon to emanate.

LESTER CUNEO AND LILLIAN HAYWARD HEAD CAST FOR "PIDGIN ISLAND"

Lester Cuneo and Lillian Hayward head the supporting cast by Producer Fred J. Balshofer to appear with Harold Lockwood and May Allison in their new Metro-Yorke starring vehicle "Pidgin Island," from the book by Harold MacGrath, celebrated for his many fiction successes.

Philip Gastrock of "The Fall of a Nation" fame, plays a prominent part and Elizah Zerr, who played with Ida Schnall in "Undine," is cast for the part of Harold Lockwood's fishing guide. Unusual care is being exercised by Fred J. Balshofer in the selection of the cast.

R. E. TAYLOR ARRESTED BY TORONTO POLICE

Special to Motion Picture News.

Toronto, Oct. 28.

"Motion-picture director from New York, organizing new picture company in Toronto, wants clever individuals—amateurs—to work in pictures immediately."

An investigation by the police of the above advertisement, which appeared in an evening paper last week, has resulted in the arrest of one R. E. Taylor of Chicago, alias T. R. E. Woodward of New York, on a charge of fraud. Detectives Levitt and Taylor have arrested the man and it is their allegation that they have exposed a "flim-flam" game which has depended for its success upon the desire which lurks in the hearts of many business girls to become artists of the screen.

Taylor's plan, it is alleged, was to hire a room in a downtown hotel and then invite all applicants for the positions to meet him there. He would then demand a retaining fee of six dollars, the police say, to insure the sincerity of the applicant, and for this he would give a typewritten contract agreeing to pay from three dollars to five dollars per day and giving a date some time in the future stating when the applicant was to report for duty.

Among the articles found in his possession were prospectuses of the company stating that it was capitalized at a million dollars, and was known as the Dominion Films, Limited.

H. B. WARNER JOINS McCLURE

McClure Publications announces that H. B. Warner, who has recently finished six pictures on the West Coast for the Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Wrath," one of the series of seven five-reel feature plays McClure Publications will soon release under the title, "Seven Deadly Sins."

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the great English actor, whose powerful acting left a lasting impression on the American theatre-going public.

H. B. Warner's greatest stage success was as Jimmy Valentine in "Alias Jimmy Valentine." His work is well known to the motion picture public, for he has appeared in "The Raiders," "The Market of Vain Desire," "Shell 43" and "The Vagabond Prince."

Mr. Warner is the fifth eminent star to join the McClure forces.

Rita Stanwood, Mr. Warner's wife, will play opposite him in "Wrath."

"A LASS OF THE LUMBERLANDS," WITH HELEN HOLMES, OPENS IN CHIEF CITIES

In many theatres of the country, Helen Holmes' new fifteen-chapter thrill picture, "A Lass of the Lumberlands," released by Signal, had its first-chapter showing Monday of the week of October 23, and managers report it was given "a critical and flattering reception." The Pantages Circuit of vaudeville and moving picture houses opened its new Minneapolis theatre, Saturday, October 28 with "A Lass of the Lumberlands."

Ralph W. Ince Leaves Vitagraph to "Go on His Own"

Director Who Was with the Company for Over Ten Years Plans Novel Screen Attractions, with Lucille Lee Stewart and Huntly Gordon as Stars

ANNOUNCEMENT has just been made of the retirement of Ralph W. Ince from his post as producing director of the Vitagraph Company of America, and his intention to form, at once, a company of his own, in order to carry out some plans which he has long had under consideration.



Ralph W. Ince

With Mr. Ince will go Lucille Lee Stewart and Huntly Gordon, who will lead the new company and share the starring privileges of future "R. W. I." productions.

There has (Mr. Ince emphatically declares) been no change whatever in the pleasant relations which have always existed between the Vitagraph Company and himself. The cause of the dissolution is merely the latter's desire "to go it alone," and to attempt some novelties which were not quite in line with the policy of the big Brooklyn concern.

Mr. Ince is leaving his "mother company" after many mutual expressions of appreciation for the past and good wishes for the future.

For a matter of ten years or so the retiring producer-director has been with the Flatbush organization, half of which he has spent in the supervision of productions and the development of performers.

Mr. Ince is still a young man having been born in 1887, in Boston. Both of his parents were stage folk and he himself has done some noteworthy character studies, among them one of Abraham Lincoln (before the camera) which was particularly well received. He also served a stage apprenticeship in the company of the late Richard Mansfield, and was also in the original production of "Ben Hur" and "The College Widow."

He produced the first three and the first five-reel pictures put out by the Vitagraph Company. When Mr. Ince first commenced work for this company a three-reel film was unknown, and much credit for the advanced development of the industry is attributed to him.

Mr. Ince announces that he has several surprises in the silent drama, some of which will shortly appear at leading American theatres.

Frank McIntyre in "The Traveling Salesman" for Famous

Star of the Comedy Success on the Speaking Stage Is Remembered for His Triumphs in "Captain Malley," "A Poor Man," "My Wife's Husband" and "Major Andre"

BY an arrangement effected last week, Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film company, in a picturization of his greatest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy created a sensation during its engagement at the Liberty theatre, New York, a few years ago, when under the management of the late Henry B. Harris, Mr. McIntyre's interpretaion of the funny drummer was received as one of the most humorous character creations ever contributed to the stage.

Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom, including stock and one night stand engagements in the earlier years of his career. After his success in "The Traveling Salesman" he toured the country with it, repeating his metropolitan hit in all the cities, towns and hamlets in which he had formerly appeared under far more trying circumstances as a struggling artist. Among the plays in which he has won personal triumphs are, "Captain Malley," "A Poor Man," "My Wife's Husband," "Major Andre," and "The Hat Salesman."

As in his equally famous play "The Chorus Lady," James Forbes succeeded in "The Traveling Salesman" in holding a faithful mirror to natural types. For the human material of his excrutiating comedy he selected a quartette of traveling salesmen and the natives of a one horse railroad town in the interior of Indiana. And then he has woven around two of these widely diversified characters a little love story so true and sweet that every audience that has watched the play has loved these lovers almost as much as the lovers loved each other.

The plot, in brief, has to do with the romance which develops from the first meeting of the traveling salesman and the girlish telephone operator at Grand Crossing. The girl has some property that two schemers plan to get away from her by bidding for it when it is up for sale for taxes. The traveling salesman learns of the plot, foils it and finally wins out after undergoing all the conditions of misery because the girl mistrusts and believes in her enemies.

This photoplay comedy will appear on the Paramount program during the next few weeks.

"Hazards of Helen" Enters Its Third Year

Kalem Starts Another Company in the Production of the One Hundred and Fifth Episode of One-Reel Railroad Series—No Release Skipped

NOVEMBER is being celebrated at the Kalem studio in Hollywood, California, as the second birthday of the "Hazards of Helen." For this month the company starts work on the production of the one hundred and fifth episode of the one-reel railroad series, and takes the first step on its third year of life.

"Starting the third year and going stronger than ever. Do you know of any other photoplay series that can approach such a record?" asked William Wright of a NEWS representative last week. "A single reel release every week for a hundred and four weeks is the mark reached by the 'Hazards' this month. Not a release has been skipped.

"You might expect that after a long run like that the popularity of a series would begin to wane, but of the hundreds of letters which Kalem receives every week from exhibitors on all sorts of business scarcely any one ever fails to insert a word of praise for the Helen Gibson pictures. Here is a letter right before me on my desk that has just been forwarded from the San Francisco office of the General Film. It is from W. F. Sheibley, of the Star theatre, Reedley, California, and he says, 'I notice that for this week you have not sent me a 'Hazard of Helen.' Can understand that you did not have one available owing to my doubling up, but please do not omit Helen Gibson again, for my show is not complete without her.'

"With dozens of letters like that coming every few days can you wonder that we look upon the 'Hazards' as a perennial feature? Such success is only the result of continuous concentrated effort at keeping at a high quality level, for if we had set back on our laurels at any time after the series established its popularity we would not now be starting the third year with such bright prospects."

Kalem's celebration of the second "Hazards" birthday is taking concrete form in the expenditure of close to $30,000 on elaborate additions to the Salt Lake Railway studio-station and the purchase of much additional railroad equipment. Interiors are being taken now in the actual station so that through the windows the activity of the railroad yards may be seen.

Helen Gibson declares that her part in the celebration will consist of crowding as many thrills as possible into the second anniversary month. "I started with 'The Lone Point Mystery,'" she says. "For in that episode which will be released November 11, there is not one big thrill but three. The first comes when I am run down by a runaway box car and, grabbing the brake beam, swing under the car as it drags me along. The second finds me helpless before an oncoming express train. I fall into a culvert between the railroad ties just in the nick of time, and then have to stay there while the director takes close-ups of the train whizzing along above me. And then for good measure I have to jump from the pilot of a speeding train to an automobile. If that isn't celebrating I'd like to know what is."

Fox Intends to Make People Laugh as Well as Weep

Lehrmann, the L-Ko Comedy Man, Is on His Way to Los Angeles to Engage Actors and Directors for Anti-Grouch Pictures

AFTER making a thorough canvass of the field and preparing a comprehensive plan of work, William Fox has decided to produce comedies in addition to his other photodramas.

Details have been carefully mapped out for this newest branch of the Fox Film Corporation's activities, and the project will be developed rapidly.

The comedies will be released to moving picture exhibitors on the regular Fox program.

Henry R. Lehrmann, former president and supervising director of the L-Ko Comedies, has already gone to Los Angeles to negotiate with actors, directors and a large corps of technical workers for this purpose. He left for the West Coast immediately after a protracted conference with Mr. Fox and General Manager W. R. Sheehan.

William Fox intends that this important addition to his organization shall become as strong immediately upon its inception, as the firmly based dramatic release each week.

Mr. Fox is also determined that the comedies made by Mr. Lehrmann and other members of a highly competent and well-trained directorial staff, shall take rank at once as among the very best producible, in story, in acting, in photography.

To this end, Mr. Lehrmann has been instructed to engage scores of the silent drama's best known and most capable photoplayers in the laugh-making films.

"I can assure exhibitors and motion picturegoers everywhere," Mr. Fox said, "that the comedies will set a new mark in the field. Each of the manuscripts which I have already selected for screening is literally a mine of laughs, and I will not release a single comedy which does not show clearly that it is an uproarious success."

Mr. Lehrmann himself is a noted figure in the photoplay. He began his screen career as an extra with one of the pioneer companies in the new art and soon rose to a directorship with Kinemacolor. With two others, he organized the L-Ko Company.

He has written dozens of scenarios. A few of his productions are "Love and Surgery," "September Morn," and "After a Million."

EDWARDS DEVELOPING PLANT DESTROYED BY FIRE

The developing plant of J. T. Edwards on Webster street, Alameda, Cal., was destroyed recently with a loss of $6,500. No one was in the film room when the blaze started and it is not known how it originated. The building is a brick structure and was formerly used as a car barn.

CAST OF WELL-KNOWN PLAYERS WILL BE SEEN IN THANHOUSER'S "KING LEAR"

Edwin Thanhouser has announced the cast that will support Frederick Warde in the Thanhouser production of "King Lear" that will be released through the Pathe exchanges on December 17. Every effort was made by Mr. Thanhouser, Mr. Warde and Ernest Warde, his son, who directed the production, to make "King Lear," a notable Shakespearian event.

J. H. Gilmour, who plays the Earl of Kent, is a famous Shakespearian actor whose early career—as did Mr. Warde's—included engagements in Shakespearian productions of Edmund Booth and Lawrence Barrett.

Ernest Warde, the director, is the King's Fool, a part he played with his father on the speaking stage.

These three men, lovers of Shakespeare, scholars who understood every detail of "King Lear" were the leaders in the task of seeing that the Thanhouser production was just the sort of a play Shakespeare himself would want it to be. They made it Shakespeare's "King Lear," not a modern version of the play.

The remainder of the cast includes Ina Hammer as Goneril, Wayne Arey as the Duke of Albany, Edith Diestal as Ragan, Charles Brooks as the Duke of Cornwall, Lorraine Huling as Cordelia, Boyd Marshall as the King of France, Hector Dion as Edmund, Edwin Stanley as Edgar and Robert Whittier as Oswald.

ROBERT WARWICK DENIES INTERVIEW IN THEATRICAL PAPER

Robert Warwick wishes to deny the remarks attributed to him in an article recently published in a certain theatrical paper, and states that he has not been interviewed by the representative of any paper for at least six months.

He further states that while there may have been some slight misunderstandings at times in regard to his work at the World Film studios—as happen frequently in any studio—he holds in the highest esteem, William A. Brady and the other officials of the World Film Corporation, as well as all the players with whom he comes in contact at the studio, and further flatly denies having walked out of a picture at any time, as alleged.

Mr. Warwick also desires to make it plain to every one in the industry that he entertains only the most sincere feelings toward all his associates and co-workers.

SLADDIN ON FOUR-WEEK TRIP FOR CONSOLIDATED

S. G. Sladdin, general representative of the Consolidated Film Corporation, presenting "The Crimson Stain Mystery," left New York last week for Chicago as his first stop on a four-week tour of the United States, in the interests of Consolidated Film Corporation and "The Crimson Stain Mystery."

Mr. Sladdin's itinerary includes Chicago, Minneapolis, Des Moines, Kansas City, Louisville, Cincinnati, St. Louis, Dallas, Chattanooga, etc.

Arthur M. Brilant is acting director of publicity.



Typical Moment in "The Crisis," the Selig Civil War Spectacle, Filmed from the Churchill Novel and Handled by Sherman-Elliott, Inc.

"CIVILIZATION" SOLD FOR GREATER NEW YORK TO NATHAN HIRSH

"Civilization" territory is gradually being disposed of. Greater New York has been acquired by Nathan Hirsh of 130 West 46th street, New York, who has formed the Civilization Feature Company for the purpose of exploiting the picture in the territory of greater New York, all of Long Island and the upper section of Westchester County, as far as White Plains.

Ten prints of "Civilization" go with the Greater New York rights, and more will be released if necessary.

Nathan Hirsh, the general manager of the Civilization Feature Company is well-known to exhibitors as president of the Pioneer Feature Film Corporation.

ARPER FURNISHES COMEDY RELIEF IN "PASSION FLOWER"

In an announcement of the cast that plays important roles in "The Passion Flower," the most recently completed Michelena feature, the California Motion Picture Corporation, advises that the comedy relief for the seven-part picture is largely furnished by Clarence Arper, the Colonel Starbottle of "Salomy Jane."

Chief support to Beatriz Michelena in this production is furnished by Andrew Robson, William Pike and Albert Morrison, of which trio the first two also appeared with her in "Salomy Jane," as Yuba Bill, the stage driver, and Red Pete, the stage robber, respectively.

Other members of the cast receiving prominent mention are James Leslie, D. Mitsoras and Irene Outrim.

THRILLING AUTO ACCIDENT FILMED FOR "REDEEMING LOVE"

For "Redeeming Love," a forthcoming Morosco-Paramount feature a thrilling automobile accident was filmed at Long Beach, Cal. The automobile containing Thomas Holding and "Daredevil" Thompson, was run over a high bluff into the Pacific below. Several thousand persons were on hand to witness the daring feat, which will have a prominent place in the feature in which Kathlyn Williams is star.

Gardner Hunting, who collaborated on the scenario for "Redeeming Love" with L. V. Jefferson, was an eye witness of the thrill, describing it as the most daring and realistic piece of daredeviltry he had ever seen. The scene depicted the two men fighting in the automobile when it went over the bluff.

Famous Players $100,000 Script Offer Comes to a Close

"While We Do Not Feel Obligated to Pay $1,000 for All Stories Accepted in Future," Says Lasky, "We Will Remunerate Authors According to Value of a Story"

THE $100,000 offer for one hundred suitable scripts, at the rate of $1,000 for thousand word synopsis, the announcement of which was made by the Famous Players Film Company last July, was terminated by the acceptance of the hundredth script last Monday.

In commenting upon the success of the offer, Adolph Zukor, under whose personal auspices this unusual attempt was made to induce the most important writers of the country to devote their ideas to the screen, said:

"The cries of a dearth of screen material which have arisen from various photoplay producers for the past two years are now entirely hushed by the amazing response to the Famous Players' $1,000 offer, and the pessimistic belief that screen plots had been utterly exhausted is exploded by the interesting, novel and well-constructed themes which have been received.

"We are justified in believing, from the thousands of scripts submitted, and the prominent authors who have manifested an interest in the offer, that the foremost authors of the day are now giving serious thought to the screen, and that this new form of dramatic expression is considered by them to be a sufficiently important medium of communication with the public to receive their first and best efforts."

This statement was accompanied by one from Jesse L. Lasky, who since the formation of the Famous Players-Lasky Corporation had had direct supervision of the producing departments of both companies. Mr. Lasky explains that while the hundred scripts will furnish a plentitude and variety of material for some time to come, the companies are anxious to receive more photoplays which reach the standard of their output. The statement follows:

"Due to the recent combination of the Oliver Morosco Photoplay Company and Pallas Pictures with the Famous Players-Lasky Corporation, we now require more screen material than ever to fill the producing requirements of these four concerns.

"While we do not feel obligated to pay $1,000 for all stories accepted in the future under the Famous Players offer or, $1,500 which is the maximum amount in the Oliver Morosco offer for scenarios, we will in every case remunerate the author in a degree entirely commensurate with the value of his work, and if unusual or extraordinary plots are submitted, will pay more than the above mentioned sums as cheerfully as did the Famous Players for the hundred $1,000 scripts sought through its offer.

"Hector Turnbull, the head of the scenario department of these companies, is sincere in his desire to co-operate with novelists, short story writers or dramatic authors who have not yet become associated with the motion picture, and will be glad to indicate to them the artistic and financial opportunities for creative work on the screen."

World Film Directors Working Simultaneously on Three Plays

They Are "A Law Unto Herself," "The Parasites," and "The Bondage of Fear"—Last Picture Will Star Robert Warwick, with Gail Kane in Opposite Role

IN addition to the list of picture plays already published, to be released between the present time and the end of May, 1917, the World Film Corporation's production directors are actively at work upon three dramas simultaneously. These are "A Law Unto Herself," with Travers Vale in charge, "The Parasites," directed by Harley Knoles and "The Bondage of Fear," which is being "put on" by Harry Davenport:

In the last mentioned piece, Robert Warwick is the star, with Gail Kane in the opposite role. In "A Law Unto Herself," the cast is headed by Ethel Clayton and includes Arthur Ashley, John Bowers, Montagu Love, Edward Kimball and others. Carlyle Blackwell, June Elvidge, Muriel Ostriche, Charlotte Granville and Henry Hull are acting the big roles in "The Parasites."

"Frou, Frou," the last of the World-Brady plays previously bulletined, is completed, under the direction of Emile Chautard. Alice Brady is the star, and the support embraces Gerda Holmes, George McQuarrie, Edward Langford and Alec B. Francis.

This drama was a very great success when produced on the speaking stage by the late Augustin Daly.

It will be released May 29, and the entire schedule will be maintained as officially announced three weeks ago.

With the Exhibitor

This Department is designed to include all news of exhibitor organization and welfare, national, state and local; news items of exhibitor activities; and letters from exhibitors, constructively critical and dealing with any important trade problem. We invite correspondence

RICKSECKER WINS AGAINST CENSORS

T. L. Ricksecker, an exhibitor in Rosedale, Kan., has won his case in the district court of Wyandotte county, being vindicated by a jury of the charge of running a picture that had not received the eliminations ordered by the Kansas board of censors. The judge's instructions to the jury were that if the jury was satisfied that the film had the stamp of the censors, Mr. Ricksecker could not be held responsible for any variation in it from the orders of the censors.

The picture was shown to the jurors, and they could see that the stamp was there in its proper place. They could see too that the smoking complained of by the Parent Teachers Association of Rosedale was not extended—Theda Bara, in this picture, "The Trail of the Tigress," having been reduced to the limited display of clouds of smoke waving over her turned head. Carrie Simpson, a member of the board, testified that the picture complied fairly well with her recollection of eliminations ordered.

Mr. Ricksecker would have had to pay a fine of twenty-five dollars if convicted of running a picture that did not comply with the board's instructions as to eliminations. The judge's instructions, however, and the verdict, rather leave a further responsibility on the board to see that the films, after they have been censored, have been made to comply with the orders given. At present the board does not reinspect the pictures after censoring, but it is supposed to retain the parts ordered eliminated.

RECOMMENDS PICTURES IN SCHOOLS

Motion pictures in the Sunday schools to counteract the influence of the motion picture theatres was recommended by the Rev. Charles M. Fillmore of Indianapolis, Ind., in an address before three thousand delegates to the national convention of the Disciples of Christ held in Des Moines recently. This convention was attended by persons from all parts of the United States, and the Rev. Fillmore's talk was listened to with eagerness. He is the author of "Tell Mother I'll Be There" and other gospel songs.

"Nothing else is drawing the people, boys and girls, as well as women, like the motion picture shows," said this noted preacher. "No doubt most of the pictures are far from elevating. Has the time not come for the Bible schools to use this wonderfully attractive agency for educating and ennobling the people, and not leave it to be used by the devil as a means of drawing the people away from the church?"

Increased Admission Price Seems Certain in San Francisco Territory—"Public Prepared," Says Exhibitor

THE increased rentals now being charged for feature productions of merit, together with the higher cost of conducting motion picture entertainments, are serving to bring about a condition whereby there will have to be an increase in the admission prices charged by the downtown houses of San Francisco.

This is the opinion of several leading exhibitors and they make the prediction that it will not be long before some of the larger houses will break away from the long established policy of ten and twenty cents. About a year ago the five cent houses doubled their prices and there are but few nickel places now in operation in what is considered the business district. A number of small houses, such as the Odeon, the Unique and the Edison are successfully operating near the large houses at ten cents, and, as a rule offer shorter programs than the larger places.

Exhibitors who have made trips to other large cities recently, declare that theatre goers of San Francisco secure more value for their money than those of any other large city in California. They point out that in Los Angeles fifteen and twenty-five cents are the regular prices at a number of houses and that many theatres have adopted the policy of advancing prices to meet the increased cost of some of the large features now being put on the market.

The recent conferences on this question on the part of exhibitors there is expected to bear fruit shortly, especially since the new St. Francis theatre has met with such a flattering success at advanced prices. Any further advances in the cost of film rental is certain to bring about a change in this line.

"The public is prepared for an advance in theatre admission prices," said a leading exhibitor recently, "and higher prices would probably not affect the attendance of the downtown houses materially. Everything else has gone up, from food to clothing, and the high cost of film production has been widely aired in the press. The wonderful improvement in the quality of moving pictures during the past two years, together with the betterment of the musical programs offered, is so noticeable that our patrons freely comment upon it. Just at present the Columbia theatre cannot accommodate those who desire to see "Intolerance" and the seventy-five cent and dollar seats are the ones mostly in demand. This illustrates the fact that a quality production can get the money. Residence houses are not in line for an increase in prices, as here a higher schedule would probably mean a falling off in attendance."

Exhibitors' League of Cleveland Continue Discussion of Relation of the Exhibitor to the Musicians' Protective Association

THE Motion Picture Exhibitors' League of Cleveland, held its regular meeting last week, and continued to discuss the relation of the exhibitor to the musicians' protective organization. It was decided to do nothing definite until a decision has been rendered upon the three cases that President Benjamin Sawyer and Lawyer Ernest Schwartz have taken into court.

The first case has to do with the passing of fire cards in front of the Lucier theatre; the second relates to the Milo theatre, where the owner of the theatre, who has an operator's license was prevented from operating his own machine, by the operators' union, and where his partner was restrained from placing rolls in his musical instrument; the third case is the Erie theatre, where union musicians demand that they be employed regardless of the fact that the investment in the theatre does not justify the expense of paying union wages.

Mr. Sawyer was most emphatic in his address to the league, pointing out the fact that these are labor troubles different from any that have ever been brought into court before. "They do not deal with the question of which of two labor branches shall work on a particular job," he said. "They deal only with the vital principle of liberty in conducting one's own business without outside interference."

The league members showed a strong feeling of unity, and one member even went so far as to openly pledge himself to an agreement to protect his nearest competitor by opposing any forces that might injure either of them. He was rightfully applauded.

Edward Warren, formerly director of the Solax Company was present at the meeting and made a few remarks before the adjournment. He commended the necessity of all working together for a principle, giving an example in his own career when he demonstrated the fact that only in unity is there strength.

PICTURES MAINTAIN POPULARITY IN BUFFALO, N. Y.

Motion pictures as a popular form of entertainment in Buffalo, N. Y., are most certainly not on the wane. Never before in the history of film theatres there have the audiences been so large, the programs so good and the interest so warm. There is not an up-to-date theatre in Buffalo that is not enjoying excellent patronage, while in the larger downtown houses, capacity is usually the rule.

Whether this is due to the fact that everybody is working and has some extra money for amusement or whether they just decide to do without things to see pictures is only conjectural, but nevertheless the fact remains that Buffalo film houses are enjoying a season of remarkable prosperity. In turn the theatres are spending more in publicity, much of which is being placed on the dramatic pages of the daily and Sunday newspapers. Here folks are told of the "wonderful attractions" at the various theatres in liberal "write-ups," which are given the theatres in return for their advertising. Theatres that advertise are reaping the harvest. Those that do not are being forgotten, because those who go to motion picture theatres do not want to "take a chance" on whether the show is good or not. That was necessary at one time in Buffalo, but not now.

The Nickel Theatre in the Middle West Is Fast Disappearing; Ten and Twenty Cents Now for Admission

THE nickel theatre is past tense in the middle west. One by one, during the last two years, they have disappeared until the universal charge of admission is ten cents, with fifteen cents on feature nights. Here and there a sturdy exhibitor is charging ten and twenty cents, and occasionally a pioneer asks twenty-five cents for the privilege of seeing his show.

Middle western authorities give several reasons. Better and higher priced films; better and more progressive theatres and exhibitors; a more exacting public; general prosperity.

In the city some houses maintain a regular ten and twenty-cent standard, asking the higher prices for the more choice seats. These choice seats are in boxes with more comfortable chairs, or in a section from which the very best view of the screen is obtainable. The Strand, Omaha, asks twenty cents for the seats downstairs, and ten cents for those upstairs. The Empress has the reserved seat plan, and the Sun will have the choice seat scheme, charging twenty cents for the central section seats.

Of the small town theatres, every one has at least one feature night. These are called "World Nights," "Chaplin Nights," "Pathe Nights," or some other kind of a night. Invariably the price is at least fifteen cents on these feature nights. Some houses have as many as three feature nights a week. The few nickel houses remaining raise the price to ten cents on feature nights.

"Bluebird exhibitors invariably charge at least fifteen cents on the night a feature film is shown," says Manager Calvert. "In the smaller towns everybody, it seems, knows just what will be the admission charge for this or that night at the theatre."

L. A. Getzler, manager of the Mutual exchange in Omaha, has very decided ideas about the class of show and the price of admission for suburban houses. Mr. Getzler's ideas are the result of experience. Once he took a theatre in a town of 1,500 people and made $4,000 in one year out of it. Then he took a house in a city of 20,000, broke even the first week, was making $150 a week within a month and then went into the exchange business. He has established exchanges from Maine to Georgia in the east and is now absorbing in experience from the middle west.

"The public is getting to know the releases as well as some of the exhibitors," he declared, "and still a suburban exhibitor will take some old, worn out naturally inferior production and try to do a big business with it. He attracts a progressive motion picture patron with his advertising. The patron comes and sees a picture released months before, and he goes away disappointed.

"I can't afford to buy better pictures," the exhibitor will say. To which there is only one answer: He has got to raise his price of admission.

"Why shouldn't he reap the cream of the business, showing the best pictures and charging the best prices? Nobody has to set aside a whole evening to attend his show, as they would if they went downtown. They don't have to dress up. And they don't have to pay the carfare which, for a family of five people, amounts up. Why doesn't the suburban exhibitor realize this and quit showing old, inferior films?"

R. C. Cropper, exchange manager for the Universal in the middle west, headquarters in Kansas City, expressed a similar opinion when interviewed by a MOTION PICTURE NEWS representative in Omaha. "The cost of operation has tripled," he declared, "and the exhibitor's only answer is an increase in business and higher prices. I find a general increase in admission prices all over the middle west. And I find a big improvement in the personnel of the exhibitors and the general class of the motion picture theatres."

The Omaha Screen Club members, while not taking definite action, are strong exponents of higher class films and theatres, and higher admissions. One exhibitor declared that before it will be on the strong, firm foundation on which it will stand permanently, the motion picture theatre must charge an admission of twenty-five cents, and show such pictures that the patron will go away highly pleased with what he saw for his money.

Special Meeting of Miami Valley League Brings Out Large Number of Exhibitors

A SPECIAL meeting of The Miami Valley (Ohio) Exhibitors' League, held Monday, October 23, was largely attended by exhibitors of the Miami Valley and Cincinnati Film Exchangemen.

Stephen T. Maloney, secretary of the Personal Liberty League of Dayton, Ohio, whose knowledge as an organizer is one of many years' experience, made a strong appeal for organization. He explained how the plans and policies of organization can be more effectively applied by the maintenance of certain regulations with which all must comply.

H. Serkowitch, manager of the trade expansion department of the Cincinnati Chamber of Commerce, and secretary of the Cincinnati Screen Club, advised co-operation and affiliation with the various business associations to the end that the moving picture men's business may have the support of the most substantial element of the community.

A brief talk was made by Charles Weigel, president of the Cincinnati Screen Club, who encouraged close association between the exhibitor and exchangeman, and emphasized the importance of close relation and co-operation between them.

Geo. F. Burba, editor of the Dayton Daily News, who was secretary to the Hon. James M. Cox when the latter was governor, spoke briefly of the passage of the Ohio Moving Picture Censorship Law. Mr. Burba made it plain that throughout the discussions pretaining to the bill, and its subsequent passage, Governor Cox was friendly to the moving picture exhibitors, and consulted many of them before the bill was signed.

It was pointed out that when the bill was pending in the legislature that there was a number of censorship bills pending in the municipal councils, and that the passage of the state law prevented the enactment of a number of local laws that would have greatly hampered the moving picture interests of the state.

Mr. Burba's speech was not partisan, he did not mention partisan politics. But when he had finished it was evident to all of the moving picture men present that Ex-Governor Cox, whom he served as secretary, was always a friend of the moving picture men, and that he did much to conserve their interests.

At the conclusion of Mr. Burba's talk there was a general discussion of existing conditions. Many good suggestions were offered and valuable points were brought out, which were very instructive and could be carried out by co-operation to the benefit of all engaged or indirectly associated with the moving picture show interests.

The meeting was a success, pointing to enrollment of the name of every exhibitor in the Miami Valley.

ARE YOU HELPING US TO MAKE THIS *YOUR* DEPARTMENT?

League in Minneapolis Plans to Form Its Own Censor Board

IF the Motion Picture Exhibitors Association of Minneapolis succeeds in establishing its own form of censorship, a system, entirely new and original, the accomplishment will stand out as unique among the attainments in the film field.

The association proposes to conduct its own censorship with its own board and consider fairly and impartially every complaint that is made by the regular patrons of motion picture theatres. Where a reasonable number of complaints are received regarding a portion of a picture or an entire picture, the association plans such a censorship that the objectionable matter will be promptly eliminated.

The association is in fact willing to allow the public to judge any film that is shown in any theatre in Minneapolis. To the person familiar with the motion picture business in Minneapolis this means that the exhibitors have confidence in the films that are released in Minneapolis and further that they have confidence in the sound judgment of the entire theatre-going public.

The fight has begun in earnest and whether the system is established under the present city administration or under another, the exhibitors are determined to put it through. It is hardly to be expected that Mayor Wallace G. Nye, who created the unofficial and volunteer censor board, will consent to let the exhibitors and exchange men do their own censoring but the fight will go on under the next administration.

In support of their contention that the exhibitors and film men will treat the public squarely the association members argue that every man who handles films in theatres or exchanges has the best interests of the city and the business at heart. They say that they depend on the good will of the public for success and can not afford to trifle with so serious a matter as public morals even if there were no consideration other than finance.

In the meantime the exhibitors through the screen as a medium are asking the patrons to tell what they think about it. On the screens between films the following pertinent question may be read in most of the theatres:

"Do you believe in a censor board? What films or parts of films do you think you ought not to see? Tell the manager."

The results have not yet been announced but a compilation of answers will soon be in the hands of William Koenig, Gayety theatre, secretary of the association.

What is the censor board doing? It is working night and day with aldermen and prospective legislators to insure a statewide censor law. Both sides have a good stiff fight ahead.

THEATRE MANAGER GETS COMMITTEE APPOINTMENT

Mr. Guy L. Wonders, one of the most prominent exhibitors of Baltimore, and manager of the Wilson theatre, has been appointed a member of the Committee on Fire Prevention, Regulations and Insurance of the National Association of the Motion Picture Industry. A meeting of this committee was called to take place in New York on Friday, October 6. Mr. Wonders was unable to attend, as he had been out of town and only received the notice two days before the meeting, and was therefore unable to arrange his engagements so that he could visit New York. He accepted the committeeship, however, and wrote the chairman that, while he regretted being unable to attend the first meeting, he would do everything possible to co-operate with the work of the committee.

NEIGHBORHOOD THEATRES IN DETROIT FORM ASSOCIATION

A meeting of thirty proprietors of neighborhood theatres in Detroit was held at the Hotel Griswold, Monday afternoon, October 16. It was a preliminary meeting prior to the organization of a permanent association to comprise neighborhood theatres exclusively. The neighborhood theatre owners and managers feel that their problems are not the problems of the downtown theatres who book pictures for an entire week, while the outskirt houses book them for one day only.

"The association is just for the purpose of getting together occasionally and talking over matters that directly concern outskirt theatres," said F. A. Schneider, who acted as president.

CENTRAL NEW YORK EXHIBITORS ORGANIZE

At a meeting held at Hotel Martin in Utica last Sunday afternoon, the exhibitors of Central New York organized and have applied for a charter from the New York State branch of the Motion Picture Exhibitors League of America. The territory of this local includes, Little Falls, Herkimer, Rome, Ilion, Mohawk, Frankfort, Gloversville, Carthage, Lowville, etc. Permanent officers were elected for the ensuing year: President, W. H. Linton, Utica, N. Y.; Vice-president, E. Wolfe, Lowville, N. Y.; Treasurer, W. P. Donlon, Utica, N. Y., and Secretary, William Fait, Jr., Utica, N. Y. Several matters of general interest were taken up, including the coming election.

NO MORE THEATRE LICENSES IN MINNEAPOLIS

The Motion Picture Exhibitors' Association of the Northwest has made good its promise to keep the number of theatres in the cities down to a reasonable figure. William Koenig, president of the association, appeared before the city council license committee of Minneapolis a few days ago and asked the members to grant no more licenses for motion picture theatres. The theatres now cover the city well and more of them in certain districts will work a hardship on those who are already there. At his request the council refused to grant any of the applications for licenses or for transfers on that date. Licenses for theatres in the outlying districts are going to be hard to get from now on.

EXHIBITOR PERSONALS

IOWA—Centerville: The Orpheum theatre was closed recently.

Nashua: The Grand theatre, formerly the property of F. E. Foltz, has been sold to Merinus Larson.

Des Moines: Grace Wiley, who was noted as the only woman proprietor of a theatre here, recently sold her house, the Alama, to F. LeRoy. Mr. LeRoy took immediate charge of his new property.

State Center: The Star theatre, which has been closed for a couple of weeks, will reopen about November 1 under new management. F. C. Rohde has purchased the place from Fred Richerodt. Mr. Rohde is making some changes, one of which is using direct current instead of alternating. The seating arrangement is being entirely rearranged to make ingress and egress more convenient. A new machine is also being installed. The Star will run pictures exclusively.

Rinfisted: J. M. Fredericksen, proprietor of the moving picture theatre, recently sold his house to Messrs. Fredericksen and Hoen.

KANSAS—Washington: The Star theatre, formerly owned by Messrs. Owen and Diehl, is now the property of William Griffin.

Soldier: This town has been forsaken by the moving picture exhibitors so far and during the growth of the industry in larger cities it has only had the benefit of traveling picture shows. It is a town of three hundred. Recently the Woodmen of the World lodge took it upon itself to open the first show the place has had. It placed a machine in Woodmen Hall and showed, at first, only once a week. The interest in the pictures was so great that soon it held the shows three times a week. Now they are seriously considering opening the house every evening in the week. The hall only seats 200 people, yet recently it broke all records when it made its performance to 400 people. This was greater than the population of the town. The farmers in the neighborhood had also taken an interest.

MARYLAND—Baltimore: The first anniversary of the Parkway theatre will be celebrated the week of October 23. Arrangements are now being completed for a special entertainment to be held on Monday night, October 23, at which one or more leading photoplay stars will be the particular guests. The performance ond Monday will be of a special character and a number of guests have been invited to witness the final show beginning at 9 o'clock. The performance will be followed by a reception and luncheon in which the photoplayers will be present. Arrangements for the event are in charge of President H. W. Webb and Manager Bernard Depkin, Jr.

MISSOURI—St. Louis: The Olympia theatre, 1420 Market street, has recently been treated to a very complete and up-to-date $7,000 Wurlitzer orchestra, to be used alternately with the former musical program of the house. Charles Skouras, manager of the Olympia, runs a continuous show, from ten in the morning until eleven at night, with a daily change of programme, at five cents admission.

Kansas City: The Grand Opera House, which was twenty-five years old October 3, one of the most prosperous and successful of Kansas City theatres, will become a moving picture house this fall. It has been leased by the heirs of A. Judah, its manager for nearly twenty-five years, to A. D. Elliott, president of the Sapphire Amusement Company, for ten years, at an annual rental of $12,000. Mr. Elliott will spend several thousand dollars remodeling. The same company has a lease on a site adjoining the Sapphire theatre, and it is said will erect a handsome moving picture theatre there.

MONTANA—Butte: Building operations on the new Peoples' theatre seem to have slowed down the last month, while Jensen and Von Herberg's new house is going up rapidly and should be completed in about two months.

Phillipsburg: The Star is the name of the new theatre here which is being operated by Frank Pappas, who used to run the Grand at Boulder. Theatres in Northeastern Montana are opening up next week, after being closed for about three weeks by a small-pox quarantine.

NEBRASKA—Omaha: Several new theatres are being opened in Omaha's territory. The Sun, the newest, largest and best, will open about November 1. Rex O. Lawhead has opened the Clifton theatre, 2201 Military avenue, giving tickets broadcast for the opening evening. His house was crowded. Mr. Lawhead has been in charge locally of "The Yellow Menace." The Clifton is a concrete theatre, seating 500 people, and with ideal ventilation, decorating, seating and other features.

Broken Bow: H. F. Kennedy will open the

(Continued on page 3027)

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

CHAPLIN LOBBY DISPLAY FOR "PAWNSHOP"

Of all the various kinds of "Chaplin Lobbies" that have been on view in Milwaukee since Chaplin has been appearing under the Mutual trademark, probably none has attracted as much attention or showed to better advantage than the lobby display evolved by Manager Hildebrand of the Butterfly theatre for the engagement of Chaplin in "The Pawnshop."

The basis of the entire display was the famous "Three balls" sign secured from a retired "uncle" for a couple of pairs of passes. Then a cardboard mounted, cut out a broom and a red light were worked together after one of the scenes in the picture. The red light was made to flash and this, with the big wide display sign across the front of the theatre completed the display. The Butterfly is situated right in the heart of Milwaukee's busy shopping districts and one of the best means for securing business is the lobby display.

BOOST FIVE-CENT ADMISSIONS TO TEN

Owners of theatres located on Main street between Fourth and Sixth streets, Los Angeles, have finally come to the conclusion that it is poor policy to conduct five cent houses, and have all banded together to increase the price to ten cents for any seat. In this district there are six theatres, and every one has boosted the price to ten cents.

The theatres are the Banner, Regent, Picture, Portola, Optic and Olympic. Prior to last week the admission price of these houses was five cents to every one. The managers in the few days that the new policy has been effective, have found the business is practically the same as heretofore, and find the receipts are almost twice as large. The managers propose to secure better service and thus compensate the patrons for the increase in the price of admission.

FREE MATINEE FOR SCHOOL CHILDREN

Manager C. W. Glass, of the Star theatre, Trenton, Tenn., is attracting considerable attention in his locality by inaugurating a series of free matinees for school children on Wednesday afternoon of each week. The first, second, third and fourth grades of the school are admitted accompanied by their teachers. This innovation has proven of wonderful advertising value to the Star.

Special Matinees for Children Draws Crowds to Des Moines Theatres



The Lobby, 80 x 18, Would Not Hold All the Kids

A. W. NICHOLS, managers of the University theatre in Des Moines, holds special children's matinees, which are exceptional successes. The regular admission fee to the University is ten cents and fifteen cents—children always ten cents, incidentally. These prices never vary. At various times during the year, Mr. Nichols distributes coupons among the school kids of the neighborhood, which, if presented at his theatre with five cents, will gain them admittance.

Mr. Nichols has made the offer seem an attractive one by never varying the admission prices at other times, so the children know that when he makes an offer like this, it is really a special one. Great success has attended his efforts along this line, and he has received considerable newspaper publicity from the crowds of kids that try to get into his theatre on Saturday afternoons. "School Children's Matinees" is the title under which Mr. Nichols conducts these shows. The above picture is not a crowd coming out of the University theatre, but the overflow waiting to get in on one of these special matinees.

WATCH FOR THE NEXT ARTICLE BY M. KASHIN ON CAPITALIZING THE THEATRE FRONT

"VAMPIRE DE LUXE" ADDS TO LOBBY DISPLAY

Manager O. Hoyt of the Liberty theatre, Long Beach, recently had a very unique and attractive lobby display for "The Wolf Woman," Ince Triangle subject. A large imitation spider-web was built in the lobby, and gave it a very weird appearance. Louise Glaum, "vampire de luxe," of Ince studio, was invited to the theatre to be the honored guest of the management on the opening night of her maiden starring vehicle run at the theatre, and at the close of the showing was introduced and made a brief speech to the audience.

Looking Ahead With The Producers

"Charity?," Made by Powell, Is Bought by Mutual for Release on December 1st

"CHARITY?" the initial production of Frank Powell Productions, Inc., has been purchased by the Mutual Film Corporation and will be offered for release by this house about the first of December. The picture, which was recently given a trade showing in New York City, is in seven parts and was written by Linda A. Griffith and produced by Mr. Powell.

Mr. Powell and his staff have just returned to New York city from Chicago after a week's sojourn where they completed arrangements with John R. Freuler, president of Mutual, for the release of the picture. It will be offered to exhibitors as a special release and will be given unusual promotion calculated to awaken the public to a realization of its extraordinary nature. Announcement of its exact release date will be forthcoming soon.

"Charity?" as is generally known is an expose, rebuking certain abuses of charity which the newspapers have often proved to be frequent and many. It makes its appeal in behalf of common justice and fairness. While it makes no pointed attack on any one institution, persons in every community are well aware that the contents of the picture are not founded on myth, but fact.

Mrs. Griffith herself appears in the production in the leading feminine role, while also in the cast are Creighton Hale and Sheldon Lewis, two vastly popular screen performers. Both are known for their work in such production as the serials "The Clutching Hand" and "The Iron Claw."

The story follows the fortunes of two children of the slums, whose early lives were spent in an orphan asylum run by a grasping capitalist. The terrible conditions that existed in the institution are told by a girl on the witness stand, while she is undergoing trial for the supposed murder of her child. The windup of the picture shows extensive improvements being made in the institution.

Mae Murray and Fannie Ward Will Appear on Paramount Program for Week of Nov. 13

MAE MURRAY and Fannie Ward will hold sway on the Paramount Program the week of November 13, in the two feature productions for that week, "The Plow Girl" and "The Years of the Locust," respectively, both from the Lasky studios.

This week marks the return of Mae Murray to the Lasky studios in "The Plow Girl," being the first production she has made since she left the East some weeks ago, after having appeared in the productions of the Famous Players.

Not since the time of "The Cheat," has Fannie Ward had a production, it is said, in which her capabilities have been given such sway as in "The Years of the Locust."

Surrounding the program for the week of November 13, Paramount will release four short reel features, the fortieth edition of the "magazine-on-the-screen," the Paramount Pictographs, in which the leading subjects are "Self-Defense Without Weapons," "People of the Alaskan Wilderness," "Frenzied Frocks and Frills," and "Have You a Little Heifer in Your Home?" "The forty-first of the series of Weekly Trips Around the World," conducted by Burton Holmes, in which he takes his fellow tourists "In Modern Athens," will appear, a Paramount-Bray cartoon with "Colonel Heeza Liar Hobo," and the fourth Black Diamond single-reel comedy, to be released by Paramount, called "A Villainous Pursuit."

In Paramount Pictographs the leading subject is "Self-Defense Without Weapons."

In this edition also of the magazine-on-the-screen, there will be shown the second installment of Prof. George Burbank Shattuck's pictures taken on a geological tour of Alaska.

The secrets of the designing rooms of the Parisian modistes are exposed in a series of pictures posed exclusively for Paramount Pictures by Mons. Cne, one of the foremost of America's fashion artists, while a great deal of comedy is obtained in another section in the picture "Have You a Little Heifer in Your Home?" which "back to the land" movement contemplates the keeping of a cow in every home, thereby having your individual milk supply fresh for all meals.

FASHIONS TO BE PART OF SELIG-TRIBUNE NEWS

The Selig-Tribune, the twice a week news reel, released through General Film service, has instituted a new department of fashions. The fashion department will probably be a feature of each and every issue, and will add to the interest of this news film.

The latest fashion creations from New York and Paris, will be presented by pretty models, and this department will prove attractive to the ladies. The fashion department will be installed in the near future.

"THE SHERIFF'S BLUNDER" IS FROM SELIG ON NOV. 20

"The Sheriff's Blunder," is the name of the Selig feature play to be released in General Film service on Monday, November 20. The play features Tom Mix. Mr. Mix is supported by an all-star cast of Western players. On Saturday, November 25, "The Hedge of Heart's Desire," a one-reel drama of true appeal, will be released in General Film service.

The release announced for Monday, November 27, is entitled "Following the Flag," a three-reel production. "Following the Flag" is a series of spectacular motion pictures of Uncle Sam's soldier boys in action on the Mexican border and in old Mexico. Not only the infantry and artillery, but the cavalry is shown in real and mimic warfare. "Following the Flag" will be released in General Film Company's regular service.

"Mistakes Will Happen" is the title of a one-reel comedy scheduled for release in General Film Company's regular service on Saturday, December 2.

MOSS PREPARES "ONE HOUR"

B. S. Moss, whose pictures, "Three Weeks" and "One Day" have met with such marked success, is now preparing a third subject which will complete this series, entitled "One Hour." Mr. Moss has only just acquired the film rights for this story and at present it is being put in scenario form. He plans to secure the services of a well known director and is already negotiating with stars of prominence of both the stage and screen to enact the leading roles.

"Three Weeks," Mr. Moss's first picture, taken from the widely read novel by Elinor Glyn, proved such a great success that he followed it up with a sequel "One Day." This did unusual business and led Mr. Moss to produce yet another to complete a series.

SELF-DEFENSE WITHOUT WEAPONS IN A PARAMOUNT

The art of self-defense without weapons, which depends fundamentally upon your ability to startle an assailant before he has an opportunity to do you any harm, has been brought to a high state of perfection lately in America, and compares in principle with the jiu jitsu practised extensively in Japan. These principles will be shown in the forthcoming release of the Paramount Pictographs, the "magazine-on-the-screen."

The pictures were posed for by Prof. Marcellus T. Hayes, former physical instructor of Columbia University, who demonstrates the leading points which may be used by a peaceful citizen when maliciously attacked under various circumstances.



Mutual Releases That Will Go to Exhibitors Early in November—Left and Right, Scenes from Early Episodes of "A Lass of the Lumberlands"—Center, Richard Bennett in "And the Law Says"—Below, Mary Miles Minter in "Faith"

"VAMPIRE" RELEASE DATE MOVED BACK ONE DAY

The first announcement made by the Gaumont Company of the release date of "The Vampires" as a Mutual series was that the pictures would be release every Friday beginning November 24. A desire to make the series interlock with "Fantomas" when it comes to the day of the week, to simplify Mutual arrangements for release, has brought "The Vampires" back to Thursday as the release day.

The first episode will be shown on Thursday, November 23. Thereafter there will be a release each Thursday until the series has been completed. Each episode of the nine is complete in three reels.

For the benefit of exhibitors the Mutual is working out some methods of local advertising which are calculated to boost business for exhibitors. These are aimed directly at the patrons of the theatre, and it is promised that there will be no waste in advertising "The Vampires." As a preliminary to "The Vampires," many exhibitors are now running "Fantomas." It is the same style of French detective screen fiction.

LUCAS AND RAY ARE TRIANGLE STARS IN WEEK OF NOV. 19

Wilfred Lucas and Charles Ray are the stars of the Triangle feature releases for the week of November 19. Mr. Lucas appears in a Fine Arts comedy-drama entitled, "The Microscope Mystery," written by W. E. Wing and directed by Paul Powell. Constance Talmadge is featured with him. Charles Ray has a vehicle in the Ince production of "The Honorable Algy." Margery Wilson and Margaret Thompson are headlined with him.

"The Microscope Mystery" is a story of the discovery of the perpetrator of a murder by the use of a microscope. Mr. Lucas takes the part of an honest country doctor named Arnold with a small dwindling practice but great enthusiasm for the study of germ life.

In "The Honorable Algy" Charles Ray takes the part of the youngest son of a titled English family who is sent to America to contract a good marriage.

"Sins of Her Parent" Is a Fox Photodrama Starring Gladys Brockwell, Released in November

GLADYS BROCKWELL in a dramatic photoplay of Alaska, in which she plays the role of a drink-besotted mother and her innocent young daughter; George Walsh in a picture of the West and Valeska Suratt as a heartless, scheming woman who leads two men to ruin—these are William Fox's releases for the first three weeks in November.

Miss Brockwell's first starring vehicle is released for November 6, under title of "Sins of Her Parent." Frank Lloyd directed the production. The cast includes William Clifford, who had a stage career of eighteen years with Mantell, Whiteside, Mildred Holland and other footlight favorites; Carl Von Schiller, George Webb, Herschel Mayall and Jim Farley.

One of the sets in the photoplay represents a big art gallery, and is hung with paintings worth thousands of dollars. Another depicts a great Nome lodge.

Miss Brockwell appears first in the character of Adrian Courtney, who falls in love with Richard Carver (Carl Von Schiller) but cannot marry him because of the objections of Carver, Sr. The latter will not sanction an alliance between his son and a woman of uncertain birth.

Richard's quest for Adrian's mother is successful. He finds that she is a frequenter of Alaskan dance halls. Richard is injured in a fight and when Robert Carver arrives he recognizes in Valerie Marchmont, Adrian's mother, the secret wife of a friend. Then he consents to his son's marriage.

Adrian, meantime, has been abducted by a saloon owner (Herschel Mayall). The rescuers pursue and save her only after a hard struggle in which Valerie is fatally wounded, but kills her daughter's abductor with her dying strength.

George Walsh's new photoplay, "The Mediator," has been picturized by Director Otis Turner for William Fox, from Roy Norton's book.

The story concerns Lish Henley, persistent pacifist—so persistent, in fact, that he spends his whole life battling others in the name of peace.

By the might of his fists, the powerful Lish quells all arguments of those who would interfere with peace. Juanita Hansen, in the role of a charming waitress, makes her debut under the Fox banner in this production. It is she who saves Walsh from eternal peace, when a gang comes to mob him, by serving a new dish at his table: "Pistol on Lettuce."

"The Mediator" will be shown on November 13.

On November 20, Mr. Fox will release "Jealousy," a photodrama with Valeska Suratt in the chief role. The supporting cast includes Walter Law, Charline Mayfield, Abraham Lincoln's grandniece, and Curtis Benton and Joseph Granby.

Miss Suratt's new screen play has for its basis a discontented woman who tries to find happiness by forcing men to love her; but she is crushed and helpless in the end.

"THE NEW PORTER" OPENS VITAGRAPH GENERAL FILM RELEASES ON OCTOBER 30

"The New Porter," a one-reel comedy opens Vitagraph General Film releases for the week of October 30.

This is followed by a one-reeler, "The Game That Failed," which was written by Charles E. Riese. Director William Wolbert of the Western studios made the picture with Mary Anderson, Webster Campbell and Otto Lederer in the cast. This production is listed for release on November 3.

On Saturday, November 4, a three-part Broadway Star Feature from the pen of Frederic Chapin takes its place. Harry Davenport, who directed this production, also plays the leading role and is supported by Mary Maurice, Belle Bruce, Kalman Matus and Lee Lenering.

Francis Ford and Grace Cunard in "The Purple Mask," a Serial Two Years in Preparation

THE Universal wishes to call particular attention to the fact that Grace Cunard and Francis Ford will be featured in its next serial, "The Purple Mask." This serial has been in preparation for two years. Twenty two-reel scenarios of unusual plots—the cream of those submitted in the last twenty-six months have been set aside and incorporated in the serial.

These scenarios were written by Miss Cunard in her spare time for future production. Six months ago they were woven into a connected story.

Meanwhile "Liberty," the current Universal serial continues to exert its patriotic appeal. During the week of November 6, Episode 13, "Strife and Sorrow," will be released. "Liberty" was written and produced by Jacques Jaccard, and features Marie Walcamp, Jack Holt and Eddie Polo. Supporting the principals are L. M. Wells, Bertram Grassby, Neal Hart, Maude Emory and G. Raymond Nye.

The week's Red Feather is "The Place Beyond the Winds," a five-reel drama, featuring Dorothy Phillips and Lon Chaney. The story of this play was written by Harriet T. Comstock, adapted for the screen by Ida May Park, and produced by Joseph De Grasse, Jack Mulhall, Joseph De Grasse, C. Norman Hammond, Miss Youse, Mr. Powers, Grace Carlyle and the Countess Du Cello.

Eddie Lyons, Lee Moran and Priscilla Dean will be featured on Monday, November 6 in the Nestor comedy, "A Political Tramp," the scenario of which was written by Charles J. Wilson, Jr., and the production made by L. W. Chaudet. Fred Gamble, the Countess du Cello, and Harry Nolan appear in support of the Nestor triumvirate of stars.

Alice Howell, the towsel haired comedienne, is starred all by her lonely on November in an L-Ko comedy, "Alice in Society," which is released on November 7. Fatty Voss supports her as best he can with his 340 pounds fahrenheit. On the same day King Baggot and Leah Baird will be seen in the special Imp drama, "The Voice Upstairs." There will be no release under the Victor brand on this date.

On November 8, Vola Smith, G. Raymond Nye and Charles Gunn will appear in "The Cry of Conscience," a Gold Seal two-reel mountain drama written by Olga Printzlau and produced by C. S. Elfelt. Ed Brown, Marc Robbins and E. P. Evers appear in support of the principals. On this date No. 45 of the Universal Animated Weekly will be released. There will be no L-Ko release on November 8. Instead a Special Victor entitled, "A Roaming Romeo," featuring Tweedledum will be issued.

"The Mantle of Deceit," a two-reel Rex society drama featuring Claire Mersereau will be released as the feature of the day on November 9 under the Rex brand. Stanley Walpole, Helen Slosson, Nellie Slattery and Joseph Granby will appear in support of Miss Mersereau. The Powers cartoon educational, "High Life on a Farm with Hy Mayer," also will be released on the same day. There will be no Victor release on this date.

On November 10, Betty Schade will star in "The Eel," a decidedly distinctive Imp underworld drama. The story of this play was written by Beth Boone, scenarioized by William Parker and produced by H. Millard. Harry Keenan and Percy Challenger appear in support of Miss Schade. On the same day Agnes Vernon is featured in "The Eyes of Love," a Rex drama scenarioized by M. B. Havey from the story by L. J. Benson and produced by Fred A. Kelsey. Leah Baird and Jack Mulhall take prominent roles in the pictures.

November 10 also will see the release of "Sweedy the Janitor," a Nestor comedy featuring Wallace Beery and Belle Bennett. The special Big U mining drama, "The Evidence," featuring Bob Leonard also will be released on this date.

On November 11, Roberta Wilson and Charles Perley will co-star in "The Quitter," a Bison two-reel western drama written by Mary Lanier MacGruder, scenarioized by Alice Von Samar and produced by Burton George. Hayward Mack, Nan Christie, T. D. Crittenden, Harry Schenck and "Babe" Sedgwick appear in support of the principals.

On the same day Gale Henry and William Franey co-star in "In Love with a Fireman," a Joker comedy written by Walter H. Newman and produced by W. W. Beaudine. Charles Conklin, Lillian Peacock and Milburn Moranti join the funmaking after Franey and Gale get it well started.

Sunday, November 12, stands out particularly because of the release of "The Powder Trail," a special Big U two-reel military drama, featuring Francis Ford and Grace Cunard. Sherman Bainbridge appears in support of Mr. Ford and Miss Cunard. On the same day Harry Depp and Yvette Mitchell co-star in the Victor comedy, "Any Old Duke'll Do," written by R. A. Dillon and produced by P. C. Hartigan. The Countess Du Cello and Ernie Shields don't lag a minute behind Harry Depp and Yvette Mitchell in producing the laughs. On the same day Lee Hill and Maud George appear in "Shadows of Suspicion," a Laemmle drama.

First Appearance of "Mutual Tours Around the World," Gaumont, Is in Week of November 5

THE last episode of "Fantomas" having been released and the first episode of "The Vampires" not due until November 23, the Gaumont Company has only its program of single reels to offer for the week of November 5. The outstanding feature of the week is the first appearance of the new Gaumont contribution to Mutual Pictures, "Mutual Tours Around the World." This is to be released every Tuesday.

The first Gaumont picture of the week is "Reel Life," No. 27, issued November 5. The leading section of the reels shows "The International Beverage — Coffee." The pictures were taken on a Brazilian plantation and show the care required from the planting until the sacked coffee is taken aboard ship at Santos. Fighting mosquitoes in New Jersey is entitled "Our Trench Warfare." It shows what is being done to rid the state of the pest. The third section shows how the new Autoped has developed from a boy's "pushmobile." The fourth pictures a new life saving suit constructed upon the principle of the thermos bottle.

November 7 brings to the screen the first reel of "Mutual Tours Around the World." It pictures La Rochelle, France, and the fishing fleet, the Nile River at the Assouan Dam, and Kamenez-Podolsk, a picturesque town in Galicia.

"See America First," No. 61, released November 8, is a continuation of a former release, "Along the Columbia River in Oregon." The current number is called "Oregon's Famous River." It is devoted particularly to views of the Columbia River Highway. On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. It is another of his entertaining "Babbling Bess" series, cartoons that Mr. Palmer first made famous in the New York World and a syndicate of newspapers.

The fourth single reel is The Mutual Weekly. This is devoted to news events of the world, and consequently no one is ever able to forecast the contents of this release. It is made up the day it is issued, in order that exhibitors may have the latest pictorial news possible for their screens.

"END OF THE RAINBOW" WILL BEGIN ON OCTOBER 30

Bluebird announces "The End of the Rainbow" as the October 30 release. "Gloriana" will be the feature for November 6. While not definitely determined it is likely that "We are French" will be the release for November 13. Other features are ready, but remain to be definitely scheduled.

"The End of the Rainbow" was written and produced by Lynn F. Reynolds who also contributed "The Girl of Lost Lake" and "The Secret of the Swamp" to the Bluebird series. Myrtle Gonzales, Val Paul, Fred Church and George Hernandez will play the principal roles. These are the same players who worked with Mr. Reynolds in creating his two other features.

Little Zoe Rae will be the featured player in "Gloriana." The piece was originally titled "Little Miss Charity," but a change of name seemed desirable in releasing the work. Little Miss Rae has done some exceptionally clever work in earlier Bluebirds and it was decided to feature the girl in "Gloriana" when the production was decided upon.

"We Are French" has Ella Hall and Rupert Julian as the leading players. When this feature was shown to Bluebird employees during the past week, the opinion was unanimous that an exceptional Bluebird was at hand. Mr. Julian directed the piece, playing a leading role as well.

"BOOTS AND SADDLES" IS SECOND FILM IN MOSS ONE-A-MONTH POLICY

A screen adaptation of "Boots and Saddles," from the play by Eugene Walters, which comes to the screen in five reels, is now ready for release by B. S. Moss.

The play should not be confounded with the book, "Boots and Saddles, which was written many years ago by Mrs. Elizabeth Custer, widow of General George A. Custer, Civil War hero and commander of the ill fated Seventh Cavalry at the Little Big Horn, familiarly known as Custer's massacre.

The photoplay deals with intrigue, adventure, love disappointed, treachery, heroism, courage, long-suffering, swift action, brilliant climaxes, retribution and love triumphant.

The central figure in "Boots and Saddles" is enacted by R. Henry Grey, who in turn is supported by a typical Moss cast, headed by Lillian West and Gordon Sackville.

"Boots and Saddles" represents the second release of the new Moss one a-month policy.

Big Array of Features in November Releases from Essanay—Harry Watson, "Musty Suffer," Completes Exteriors

THE November releases from Essanay offer what President George K. Spoor considers an inviting array of features and short reel subjects. To permit of more time than customary in picture productions, the facilities of the already extensive plant are being increased. Additional equipment in the third studio, the largest artificially lighted enclosure in the industry, will permit of sets being constructed and filming being accomplished at any hour, day or night. In order to maintain his promise of quality production Mr. Spoor plans to have his technical department construct sets at night, that directors may not be hampered during their work in the daytime.

The Essanay output for November will contain two feature offerings to be issued through Kleine-Edison-Selig-Essanay Service. On November 6 the photoplay de luxe, "The Prince of Graustark," will be ready. Bryant Washburn and Marguerite Clayton appear in this five-reel adaptation of the famous George Barr McCutcheon novel. Ernest Maupain and Sydney Ainsworth appear as the leading support. It is a sequel to "Graustark."

"The Chaperon," with Edna Mayo and Eugene O'Brien is to be issued on November 20. This is a comedy-drama taken from the play by Marion Fairfax, which was a big hit with Maxine Elliot in the leading role. It is in five reels.

"The Breaker," with Bryant Washburn and Nell Craig, and "The Truant Soul," Henry B. Walthall's seven-reel feature, will not be ready until December.

A quality production for General Film Service is promised by the following subjects:

On November 1 Canimated Nooz Pictorial, No. 18, will be released. This cartoon carries half reel scenic at Crater Lake, Oregon. "The Heart of Virginia Keep," Edwin Baird's story, is the three-reeler for November 4. Marguerite Clayton and Edward Arnold are featured.

Harry Dunkinson, well known in Essanay comedies and comedy-drama, will appear in a semi-slapstick, "Easy Ed," a two-act piece offered on November 7. He is in the character of a tramp, one of which he played for many years on the stage. "A Safe Proposition," is a one-reel comedy with Ben Turpin and Victor Potel, offered the following day. On November 11 Richard C. Travers and Gertrude Glover appear in a brisk three-act comedy-drama, "What I Said, Goes!"

"Not in the News," is the two reeler to open the next week. Marguerite Clayton and Sydney Ainsworth appear in this, which will be offered on November 14. Canimated Nooz Pictorial with Lake Tahoe, California, scenic, is the one-reel offering for the following day. "His Moral Code," the three-act piece for November 18, shows three stars, Lillian Drew, E. H. Calvert, and Edward Arnold appearing in the leads.

Little Mary McAllister, who made a hit in "Borrowed Sunshine," will have another two-act piece for November 21. It is entitled, "Unto the Least of These." "Some Bravery" will be issued the next day. It is a comedy with Ben Turpin. The final releases for the month are in the making and titles will be announced shortly.

Harry Watson, alias "Musty Suffer," has completed exteriors for his first Essanay production and has begun work in the studios. Louis Mylls is directing him at Essanay.

"War Brides," by Brenon, Is Ready for Release Through Selznick Exchanges

HERBERT BRENON'S photodrama, "War Brides," introducing Alla Nazimova, the Slavic tragedienne, for the first time to photoplay audiences, is now ready for release. It will be presented as the second of the new Selznick-Pictures, the first of which was Clara Kimball Young in "The Common Law." Lewis J. Selznick has completed his own system of exchanges throughout the United States and Canada for the distribution in the open booking market of this and all future Brenon productions.

"War Brides," has been made in the record time of two months and rushed to completion by Mr. Brenon that it may be shown simultaneously with "A Daughter of the Gods," of which he was the sole author and director.

"War Brides" has been evolved and developed from a one-act drama by Marion Craig Wentworth, which was a vaudeville sensation for two years. Audiences in all parts of the United States hail it as the greatest work that Nazimova had ever done on the stage, but she herself declares that a photodrama is even superior to the spoken play.

It tells the story of a young woman whose husband was drafted into the army soon after they were married. He is killed in an early engagement in the war, and his widow comes out among the people of the little village urging women not to marry soldiers, as it will only bring upon them the same tragedy which has come into her life.

The military authorities do their best to silence her, but she finally confronts even the King himself with her defiance of the militaristic rule.

An impressive scene is that in which Joan (Nazimova) receives word of her husband's death. Her first impulse is to end her own life, but she is persuaded not to do so by the reminder of her responsibility as typified by a basket of half completed baby garments.

Camera Man from Steffansson and Anderson Arctic Expedition Back with Film for Mutual-Gaumont Films

THE arrival of George H. Wilkins of the Mutual-Gaumont Company, of London, in Chicago last week, fresh from a three-year cruise through arctic regions in the vicinage of Coronation Inlet, the habitat of the Esquimaux, illustrates in a striking manner the world-wide range of the Mutual Film Corporation for interesting screen material, scientific as well as diverting.

Mr. Wilkins has been attached to the staff of the Canadian Arctic explorers Steffansson and Anderson, who, with their sixty assistants, reached Seattle a week ago from Minto Inlet, after spending two winters among the Esquimaux in their snow houses and two summers under summer conditions in skin huts.

Mr. Wilkins describes the difficulties of photography in a country that depends entirely on dogs for its transportation except where open water permits the use of kayaks, or Esquimaux canoes. Often the entire impedimenta of the photographer had to be packed by members of the expedition, no other form of transportation being available.

"HER NEW YORK" HAS NEW TWIST

"Her New York," a Thanhouser feature by Agnes C. Johnston, starring Gladys Hulette, which is just being completed, is a different sort of a "New York" story. A country girl comes to New York, and instead of deciding that the old homestead is best, she finds happiness in the city and makes up her mind to stay there.

MEMPHIS FILM MEN VISIT ST. LOUIS' FILM ROW

Film Row in St. Louis was visited last week by two film men from Memphis, Tenn., Abe Coffman, manager of the United Exchange in that city, and M. Trimble, proprietor of one of the leading theatres in Memphis.

Messrs. Coffman and Trimble called upon nearly all the film exchanges in the city, and visited many of the leading theatres. They renewed many pleasant acquaintances they had made on a former visit to St. Louis.

ENID BENNETT CAST AS BLIND GIRL IN A TRIANGLE

While he is not actively engaged in the work of production, Director Charles Miller is busy making preparations at the Triangle-Kay-Bee studio for the filming of the play in which Enid Bennett will make her debut as a star.

Miss Bennett was engaged by Ince during the latter's recent visit to New York.

The subject in which she will appear is an unusual story of a blind girl and was written by Lanier Bartlett. Jack Gilbert has been cast to play the principal supporting role.

PEOPLE OF THE ALASKAN WILDERNESS SHOWN IN PARAMOUNT

In the second installment of Prof George Burbank Shattuck's pictures, taken on his recent geological tour of Alaska, which will be released in a forthcoming edition of the magazine-on-the-screen, the Paramount Pictographs, there is shown the conditions as they existed in the Klondike region. The prevailing idea that the gold resources of Alaska have been exhausted is far from the fact, as these pictures show.

Florence Turner and Richard Bennett Are Among the Stars Scheduled for Appearance on Mutual Program

RICHARD BENNETT and Florence Turner will be found among the stars that will characterize the Mutual Film Corporation's releases for the week of November 6. Richard Bennett will be seen in "And the Law Says," while Miss Turner will appear in "East is East."

The story and scenario of the former were written by Richard Bennett and Anthony W. Coldewey last summer, after Mr. Bennett had spent several days at Sing Sing prison in New York State in conference with Thomas Mott Osborne, the advocate of prison reform, and in search of local color and fact to incorporate in his plot. William G. Dowlan was the director.

Mr. Bennett is supported by a cast, consisting of Adrienne Morrison (Mrs. Bennett); William Carroll, who plays the role of the judge's derelict son sentenced to death by his own father, who does not know until too late what he has done; George Periolat; Ashton Dearholt, and Charles Newton.

"And the Law Says" will mark Richard Bennett's second appearance in Mutual Star productions, his third under the Mutual banner, since his first screen success, "Damaged Goods," went to the public as a Mutual special feature.

"East Is East" is one of the strongest vehicles ever chosen to convey the charms of Florence Turner to her screen audiences. Larry Trimble was the producer.

On Tuesday, November 7, a one-reel scenic of Gaumont production containing picturizations of little excursions into all parts of the world, will make its first appearance under the title of "Mutual Tours Around the World." The one-reel release will continue making its appearance weekly on the same day of the week after that.

With the initial issue of this scenic, the weekly output of Gaumont studios through Mutual exchanges will consist of four single-reel scenic, cartoon comic and current topic releases.

The remaining Gaumont material will appear on regular release dates the week of November 6—Mutual Weekly, the current news one-reeler, and "See America First" and Harry Palmer's "Kartoon Komic," the split-reel release, appearing on Wednesday, November 8, and "Reel Life," the Mutual's magazine in film, coming on Sunday, November 12.

On Thursday, November 9, two dramas of short-reel length go out through Mutual exchanges.

One, "The Fight on the Dam," will feature J. Warren Kerrigan, the photoplay favorite. The other is a two-part drama of mystery, "The False Clue."

On Saturday, November 11, "The Unpardonable Sin," with Edna Paine and Norbert Myles in the leading roles, will go out as a Mutual release.

Comedy lovers will find laughs in the funny two-reel Vogue comedy release of Sunday, November 12, a picture of the usual Vogue class. The title of this picture is "Picture Pirates." It tells the tale of the adventures of a gang of crooks who carry on a high-handed game of stealing famous pictures. Ben Turpin and Rube Miller and Lillian Hamilton are leads.

Another comedy "His Blushing Bride," a Cub one-reeler, will go to the public on Friday, November 10.

"Norway of America" Is Shown in Essanay Release; 20,000 Feet Received at Laboratories

INTO the "Norway of America," the inland water route to Alaska and the last land of romance in North America, Essanay cameramen have been forcing their way for the past five months, encountering varied dangers that scenic film might be obtained. Now 20,000 feet of this film, picturing natural beauties in localities never before photographed, has been received at the Essanay laboratories. This will be compressed to half length and issued as ten 500-foot educational films with Wallace A. Carlson's Canimated Nooz Pictorial and other half reel releases.

The photographers set out from Vancouver and penetrated all untouched spots on the trail to Dawson. The famous trails and passes, famed in song and story since the gold rush to the old Klondike, have been gone over and the contrast shown in the films. Dead Man's Gulch, where scores of the old prospectors perished, is shown as is White Pass, the Yukon River and the old mining camps.

The treacherous rapids where hundreds lost their lives because they preferred a two-minute chance against death to a two-week trip around, has been shown. All beautiful sounds, glaciers and some gigantic ice-bergs have been filmed.

Subtitles explaining the historical connection of this romantic country with the old days of the gold rush made it a worthy educational series. So completely have the photographers gone over the ground that even the famous old boats that carried the adventurers of '98 have been pictured where they lay falling to pieces on the beach. Their names are still to be made out on the bows, however, and seeing them in the film will make real to thousands the scenes pictured in the novels of Jack London, Rex Beach and in the poems of Robert W. Service and others.

President George K. Spoor wishes exhibitors to know that Essanay will now be able to announce through its usual mediums the titles of the scenic that accompanies each split reel release. The first called, is now being issued. It deals with the beauties of Southern California, Yosemite National Park, Crater Lake, Oregon, and other Pacific Coast wonders, up to this time untouched by the camera.

NOVEMBER 7 IS DATE SET FOR MUTUAL WORLD TOURS

The first release of the new Gaumont single-reel, "Mutual Tours Around the World," will be November 7. No announcement has been made of its features, but it will be devoted to peoples and places under foreign flags.



Little Mary Sunshine (Pathe-Balboa)

GLADYS HULETTE NEARLY FINISHES "HER NEW YORK," UNDER DIRECTION OF MOORE

Gladys Hulette, the Thanhouser star, has nearly finished "Her New York," and Director Eugene Moore is preparing to start work on Miss Hulette's next play within a few days. Agnes C. Johnston, author of all of Miss Hulette's Pathe Gold Rooster plays, "The Shine Girl," "Prudence, the Pirate" and "Her New York," has written for Miss Hulette a new feature called "Kate o' the Kitchen," in which Miss Hulette plays a little girl, poor but happy, who has to go to work for four reasons—three sisters and a brother.

Edwin Thanhouser has given "Kate o' the Kitchen," a splendid cast, including, besides Miss Hulette, Doris Grey, Wayne Arey, George Marlo and Arthur Bauer.

THE EASTERN STUDIOS

FURTHER evidence of the wide scope of motion pictures is demonstrated in a picture now being made at the Metro-Popular Plays and Players studio to develop the savings instinct and to teach frugality in families of moderate means. It will be released broadcast throughout the country before the holidays. The film is being taken under the direction of Burton L. King, with Violet Heming and William Courtleigh in the leading roles for the Christmas Club.

Wallace C. Clifton has written a story called "Three Christmases," showing how a family suffered before the beginning of the Christmas Club, and the effects after the habit of putting away a small amount each week had been started.

The story revolves around a hard-working clerk and his wife and child. As Christmas approaches the little child prattles about Santa Claus, and wonders what



A Modern "Joan of Arc" is Pearl White in Pathe's "Pearl of the Army"

he will bring. A week before Christmas, a fellow clerk persuades the father to gamble on the races with the result that he loses all the money he intended spending for his baby's toys.

Disheartened and ashamed, he tells his faithful wife of what he has done, but she cheers him up by showing her check from the Christmas Club, which she had joined without telling her husband. The following year Christmas was made more enjoyable by reason of the Christmas Club, which the father had also joined. On the third Christmas there was a vacancy in the office where the father was employed, and the president of the company was looking for a man to fill the position, which carried a big salary. The president, in passing the bank where the Christmas Club fund was kept, saw his clerk coming out, and, upon investigating, promoted the father to the vacant position. Violet Heming plays the frugal wife, while William Courtleigh is the father.

"Divorce and the Daughter"

"Divorce and the Daughter," Florence La Badie's next Pathe Gold Rooster play, is nearing completion at the Thanhouser studios, and will be released early in December. The story, by Agnes C. Johnston, is a study of the causes and effects of an unhappy home.

The daughter (played by Florence La Badie), influenced by a man who desires her, loses faith in marriage and begins to believe the new ideas regarding free and untrammeled love put forward by the man. She almost becomes a victim of the so-called "advanced" ideals, but is saved and finds happiness in true love and true marriage.

Frederic Sullivan is the director. The star is supported by an excellent cast, including Edwin Stanley, J. H. Gilmour, Sam. Niblack, Kathryn Adams, Zenaide Williams, and two talented children, Ethelmary Oakland and Arthur Le Vien.

Ethel Clayton, who had a slight but annoying throat ailment, was very greatly surprise recently to read that she had been undergoing a serious operation in a hospital. Miss Clayton's work as one of the highly-valued stars in World-Brady pictures has not been interrupted. She is now playing the big feminine role in "A Law Unto Herself," at the Peerless studio, Fort Lee, and insists that she is both well and happy.

Alice Brady was the only motion picture star to be tendered a reception at the recent Business Show in the Sixty-ninth Regiment Armory. Miss Brady was the guest of the Oliver Typewriter Company, whose booth was decorated with flowers and pictures of the gifted young World Film actress. During the hour of the reception the attention of Business Show visitors was almost exclusively devoted to Miss Brady.

Three new plays are simultaneously under way in the World Film Corporation's studio at Fort Lee. They are "The Bondage of Fear," "The Parasites" and "A Law Unto Herself." The more noted of the players appearing in the different productions are: Robert Warwick, Ethel Clayton, Carlyle Blackwell, Gail Kane, Muriel Ostriche, June Elvidge, Arthur Ashley, Montagu Love, Henry Hull, and John Bowers.

Lucille Zintheo, one of eleven winners of a "Beauty and Brains" contest, conducted by a photoplay magazine, has been given a three-years' contract by Herbert Brenon, and will be seen in his productions for Selznick Pictures in future, beginning with "The Queen Mother," in which Florence Reed will be starred. Miss Zintheo, who comes from Spokane, played a brief scene, which Mr. Brenon outlined to her, in such a way that he was convinced she would be a valuable acquisition, despite her lack of experience.



Grace Davison (Anchor Films)

Herbert Brenon has engaged William E. Shay for a leading role in "The Queen Mother," which will be his next contribution to Selznick Pictures, and in which Florence Reed will be starred. Shay has appeared in nearly all of the big productions which Brenon has made during his career, including "Neptune's Daughter," "The Heart of Maryland," "The Kreutzer Sonata," "The Two Orphans," "The Clemenceau Case," and "Sin." His last work, under the Brenon direction, was as leading man in "A Daughter of the Gods."

Brenon Signs Shay

Previous to his association with Brenon he had several years of stage experience, and also worked before the camera in Paris, Berlin and Vienna. In this way he has gained a knowledge of the subtle methods of the European pantomimists. When it was found that there was no role in "War Brides" suitable for him, Mr. Shay deliberately refused to consider any other engagements, preferring to wait until the next Brenon production.

In "The Queen Mother," he will have the part of a proud Italian duke of medieval times, playing the role opposite that of Miss Reed. Work will begin on this production at the Brenon studio November 1, by which time "War Brides" will

be cut to its final dimensions, and ready for the market.

Bennett A. Molter, of the Metro forces, arrived October 23, in Bordeaux, France, sailing on the steamer Espagne. He will go directly to Paris, and will join the American Volunteer Ambulance Corps for six months. He then expects to pass an additional six months in the Volunteer Aviation Corps, rounding out the year, returning to use the first-hand knowledge obtained in subjects for war films in this country.

Mr. Molter's last work before leaving was to assist W. Christy Cabanne in the production of "One of Many," a feature photoplay, with Frances Nelson as star. Prior to that he assisted Henry Otto in the Metro-Yorke studio, at Hollywood, Cal., in the production of "Mister 44," and at the Thousand Islands in the screening of "The River of Romance," both productions starring Harold Lockwood and May Allison.

He is familiar with all branches of the motion picture industry, having been with Pathe, Kalem, Universal, and other film companies as actor, scenario writer, and assistant director.

Milton Sills, leading man for Mrs. Vernon Castle in the International's preparedness serial, "Patria," knows what it means to present a smiling face while suffering excruciating pain. He underwent that unpleasant experience one day last week.

In one of the scenes of "Patria," Mr. Sills, who plays the part of Donald Parr,



Mrs. Vernon Castle as Patria Channing in the New International Serial, "Patria"

of the United States Army, raises a heavy flag stone that conceals the entrance to a vault, where $100,000,000 is stored. When he lowered it again, the stone, weighing several hundred pounds, struck the end of his foot, wedging the point of the shoe between the movable stone and the adjoining solid one. Mr. Sills' great toe was broken and badly crushed. Without a murmur, he continued to the end of the scene. He was unable to walk for several days, but is at work again, although it is necessary for him to use a cane.

Mae Hopkins, who appears in several of the episodes of "Beatrice Fairfax," the International's Photoplay series, is the original "girl with the dimpled shoulders." Miss Hopkins' shoulders created a sensation when she appeared in the leading role of "She's In Again" on Broadway. From that production she went to motion pictures, having appeared in "The Deep Purple" and "Old Dutch." Her shoulders have been painted by all the prominent artists of the present day.

Miss Hopkins is a member of the Daughters of the Revolution, being a direct descendant of Stephen Hopkins, one of the signers of the Declaration of Independence.

Charles Giblyn, one of the best known of the Ince-Triangle directors, has transferred his activities to Selznick-Pictures, and took charge last week of the third feature to be produced by the Clara Kimball Young Film Corporation, an adaptation of



Edythe Wells

David Graham Phillips' novel, "The Price She Paid."

The rights to this novel were originally purchased for Norma Talmadge when she became a Selznick star, but it was finally decided to present Miss Talmadge in "Panthea," and give the Phillips' novel to Miss Young as better suited to the latter's personality and temperament.

Mr. Giblyn is a director who has grown up with the industry. He was an actor of prominence for many years prior to his becoming interested in the new form of dramatic expression, and his first work in motion pictures was as a player. From acting it was but a step to assisting in the direction of pictures in California, after which he was engaged by the New York Motion Picture Company and Thomas Ince in the production of those famous and stirring Western dramas, in which the men and the equipment of the 101 Ranch were used.

When the Fine Arts Company was organized as the one corner of the Triangle Corporation, Mr. Giblyn became one of its leading directors, producing among other successes several of the best of the Frank Keenan pictures.

In order that it might be capable of producing more films in a proper manner at one time, the Greater Vitagraph has made a number of changes in the location of departments. These changes were planned and carried into effect through a desire on the part of the officials to have things run with mechanical smoothness and without confusion and to operate the same way under pressure.

The negative department has been moved to the third floor of the factory



Doris Kenyon (International)

building, that the cutters and comparers may have their work facilitated by fewer interruptions from the other workers and also receive better light.

The manuscript department, which formerly occupied these rooms, has made its quarters in the director's room, where they will not be annoyed by the noise of the factory machinery.

The directors have moved their desks to the old negative room, where they will be right under the studios and not be obliged to run to the third floor of the factory building in the middle of a scene in case they desire something from their department.

These changes are the result of much co-operative planning and discussion, and it is believed by all concerned that they will greatly facilitate the work of production.

George Randolph Chester and his wife, Lillian Chester, last Monday had their first view of the film of their story, "The Enemy," at a private exhibition at the Vitagraph studios, where it has been filmed, with Peggy Hyland, Evart Overton and Charles Kent as the principals. Immediately after the picture had been run, they dashed away to Meriden, Conn., to witness the premier of a new play they have written.

At the Vitagraph studios in Brooklyn last week a "mob" of 300 negroes was employed in a scene that will provide another big punch in the Louis Joseph Vance serial, "The Secret Kingdom." Director Brabin had erected a great pampas grass temple, in the shelter of which the negroes

went through some weird voodoo rites. One of the persons engaged for this scene was an accomplished snake-charmer, who did some of the most hair-raising parts in the barbaric ceremonies. Charles Richman, William Dunn, De Jalma West, Arline Pretty, Dorothy Kelly and Eulalie Jensen were the white principals in the scenes surrounding this feature of the story.

VIM STAR HONORED BY JACKSONVILLE CITIZENS

Special to Motion Picture News.

Jacksonville, Fla., Oct. 28.

Before 75,000 people, Ethel Burton of the Vim Motion Picture Company was crowned queen of the annual fall festival in Jacksonville, Saturday night, October 21, and was presented with a handsome $250 diamond ring, a complete boudoir perfume set from the Southland Perfume Company, manufacturers of Orange Blossom perfume, and other numerous gifts, in honor of her popularity. Mayor J. E. T. Bowden of Jacksonville, was crowned king of the festival, and with Miss Burton, was the recipient of many congratulatory affairs given in their honor.



Grace Valentine (Metro)

Following the coronation, Mayor Bowden presented Miss Burton with a beautiful broach set with nine diamonds and nine opals, as a personal gift in recognition of her popularity among the residents of Jacksonville, the "Winter Movie Capital."

More than $500 in cash prizes were distributed during the masquerade ball to those persons impersonating their favorite motion picture star, in one of his or her most prominent pictures. Carlyle Blackwell, Dustin Farnum, Charley Chaplin, Harry C. Myers, Babe Hardy, Chester Conklin, Mabel Normand, Valeska Suratt, Stuart Holmes, Theda Bara, and others were among the players impersonated.

According to Louis Burstein, general manager of the Vim Motion Picture Company, there will be no changes in the personnel of officials at the local studio, under the management of the Amber Star Company. However, work will be completed on the enlargement of the stage that was started several weeks ago.

Six Features on Pathe One-a-Week Gold Rooster Program

First of the Series Consists of Astra Features Produced from the Stage Successes of Al. H. Woods and Henry W. Savage—Picture Rights Reported High

THOUGH Pathe's one-a-week Gold Rooster program is now only four weeks old, the results achieved in that short time are particularly gratifying to J. A. Berst, vice-president and general manager, who has announced his intentions of releasing only features up to the standard of the best on the market.

On the Gold Rooster Program are six series of features, which are breaking box office records everywhere, and are already giving the longer established program features the stiffest kind of competition. They are: Astra—A. H. Woods and Henry W. Savage; Thanhouser — Gladys Hulette; Balboa—Baby Marie Osborne, Rudyard Kipling; Thanhouser—Florence La Badie, and Arrow productions.

The first series is the Astra features, produced from the great stage successes of Al. H. Woods and Henry W. Savage. In the year that Pathe has been releasing this series, exhibitors are unanimous in declaring that every one has been a "knock-out." The picture rights alone to some of these productions are reported to have cost as high as fifteen thousand dollars each. The Astra directors include Louis J. Gasnier, president of the company; Edward Jose, George Fitzmaurice, and Donald Mackenzie. The scenarios are by George B. Seitz. Instead of engaging some one star for this series, the Astra Film Corporation secures the stars who are best suited to play the leads in each play.

Among the successes already released on this series are: "At Bay," with Florence Reed as the star; "Madame X," with Dorothy Donnelly; 'New York," with Florence Reed and Fania Marinoff; "Big Jim Garrity," with Eleanor Woodruff and Robert Edeson, and "The Test," with Jane Grey. In the near future "The Challenge," with Helene Chadwick; "Kick In," with Molly King, and "The Yellow Ticket," with a famous star will be released as soon as completed.

Miss Hulette's second vehicle, to be released as a Pathe Gold Rooster play, was "Prudence, the Pirate," which made a decided hit, like "The Shine Girl." It was directed by William Parke, formerly Mansfield's stage director from the scenario by Agnes C. Johnston.

"The Light That Failed" is the first of the Kipling releases. Some others are promised for the near future.

The Florence La Badie series produced by Thanhouser include "The Fugitive," "The Fear of Poverty," and "Saint, Devil, and Woman." Miss La Badie is young, beautiful, and a finished actress. She knows the technic of the screen from beginning to end. She is a well-educated, well-balanced woman. All this shows in the features in which she is starred.

The Arrow Film Corporation, which produced "The Woman's Law," is now starting the production of some splendid features, which will be announced later. Dr. W. E. Shallenberger, president, is personally supervising these productions.

No Less Than Six Large Houses on Coast to Book Pickfords

One of the First Will Be a 4,000-Seat Theatre, in Course of Erection by Turner and Dahnken in Oakland—Roth's $350,000 Structure in 'Frisco Is Another

WALTER E. GREENE, president of the Artcraft Pictures Corporation, handling the new Mary Pickford subjects, announced last week that no less than six new motion picture theatres of unusual size, now in construction in various cities in the vicinity of the Pacific Coast, had contracted to open with a Mary Pickford release. The majority of them will be completed soon enough to book "Less Than Dust," while it is still a first run.

Contracts with these theatres were closed by Arthur S. Kane, the Artcraft representative on the Pacific Coast. The houses will be located in Oakland, San Francisco, Los Angeles, Santa Rosa, and Stockton, in California, while two others in Seattle, Wash., and Portland, Ore., will follow.

One of the first to open will be the 4,000-seat house now being erected in Oakland by Turner and Dahnken, whose headquarters are in San Francisco. This place is scheduled to open November 26 at the present time, and "Less Than Dust" has been booked. Eugene Roth's $350,000 theatre in construction at Fourth and Market streets, San Francisco, will open with a Mary Pickford release, although it will not be completed in time to show the initial production of the Artcraft Company. In the meantime all the Pickford pictures will be run at the Portola theatre, which Mr. Roth already conducts not far from the site of his new house.

W. H. Clune's new house in Los Angeles at Ninth and Broadway on which he is expending $500,000, is another which will hold its premiere with a Pickford-Artcraft production. The Santa Rosa house is being constructed by the King-Reavis Amusement Company. While the population of the city is only 10,000, the theatre will have a seating capacity of 1,500, and will show all the Mary Pickford releases, according to present plans.

Turner and Dahnken's second theatre in the course of construction in Stockton will seat 2,400. Jensen and von Herberg, the Seattle and Portland theatre men, will show Pickford pictures in the new Beauty, Butte, Mont., as they are already doing in their other large houses.

"CIVILIZATION" SOLD TO FONTANA FOR PENNSYLANIA, OHIO AND WEST VIRGINIA

Hiller and Wilk, Inc., acting for the A. G. Fontana Production, Inc., closed the biggest deal of the year with Thomas H. Ince for "Civilization" in Ohio, Pennsylvania, Maryland, Delaware, West Virginia and District of Columbia.

Branch offices will be opened by the A. G. Fontana Productions, Inc., in Cincinnati, Cleveland, Pittsburgh and Philadelphia, while the home office will be located in the Longacre Building, this city.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Oct. 28.

THOMAS H. INCE and the Ince Culver City studio is alive with political matters, and there is every reason to believe that it will be a hot bed for democracy from now until after November 7. Thomas H. Ince started it all, when he went on record as being a staunch supporter of President Wilson and his policy, in a letter to the Woodrow Wilson Independent League of Southern California. The letter was used in local newspapers as Ince gave his reasons why he was for a continuance of the present administration.

This had no more than appeared in newspapers than "politicians" began taking a straw vote at the studio, and, according to the count, Wilson was re-elected by an overwhelming majority. When the players of the Democratic faith learned the number of members at the studio they went about organizing leagues to work with the Democratic Campaign Committee. One of these is composed of men and Ince was elected president. Raymond B. West is secretary, and in the long list of members appear the names of Charles Miller, Charles Gunn, Victor L. Schertzinger, Robert Brunton, and many others. The officers of the woman's division are: Bessie Barriscale, Clara Williams, Marjorie Wilson, Enid Bennett, and Louise Glaum.

William S. Hart is next to be seen as a bad-man in "The Devil's Double," which has been completed in every department, and is ready for release. Hart is seen as "Bowie" Blake, a fierce gambler, until he meets a woman who puts love in his soul.

Hart is keeping the eighteen-thousand-acre-Inceville-ranch in a noisy condition, as he is staging with the aid of his cowboys, a number of gun-fighting scenes. More than a thousand rounds of ammunition will be used by the famous "horse-opera" troop. Hart, in this photoplay, as yet unnamed, is again wearing his sixshooters, and playing a bad-man part.

The second contract was made with Olga Printzlau, who is to continue as scenario writer for a term of two years. Miss Printzlau has been with C. Gardner Sullivan's staff at the studio for but a few months, and already has several stories completed for production. Prior to her work here she was affiliated with the Edison, American, and for almost two years was feature writer for the Universal. In addition to a large number of successful photoplay scenarios, she has written a number of short stories, and has one published book.

John Lynch, also staff author, has been placed under contract by Mr. Ince.

Ince Makes Two Important Contracts

Thomas H. Ince made two important contracts last week. One provides that Dorothy Dalton will be seen in Triangle Kay-Bee plays for the next two years, she having renewed her contract for that period. This actress has been with the Ince organization for the past year, first appearing with William S. Hart in "The Disciple," and following played important roles in "D'Artagnan," "The Raiders," and "The Captive God." Following this she was starred in "The Jungle Child," and her latest vehicle is "The Vagabond Prince."

A real curiosity consisting of the interior of a New England general store is the center of attraction on one of the big stages at the Ince studio. The stock consists of practically every article imaginable from farm implements to needles, foods for man and beast, and cobwebs galore. The store is supposed to be one which had been handed down from one generation to another, and a great quantity of odds and ends accumulated. Walter Edwards will use this set in a production which will star Frank Keenan. The company is just home from spending ten days at Norwalk, Cal., where one of the pioneer mills is still in operation. Supporting Keenan are little Thelma Salter, Gertrude Claire, Agnes Herring, and J. Frank Burke.

Reginald Barker is busy with the directing of what is described as being "a weird detective drama," written by C. Gardner Sullivan. William Desmond is the star, and Margaret Thompson is playing the feminine lead.

William S. Hart is compiling a book, to be composed of the best verse he receives. Every week the actor's mail is filled with this form of explosions from fans in all parts of the country, and it is Mr. Hart's intention to select the best hundred he receives and have them published.

The Fox studios have been the rendezvous for ballroom opponents almost every day during the past week, but, owing to weather conditions, the 300 people found it necessary to amuse themselves every day instead of working before the camera. A most elaborate interior set has been prepared for the production being made by Richard Stanton. This measures one hundred and eighty feet in length, and more than 300 in evening dress are appearing in the scenes shot here.

Director Apfel will shortly begin a new production, but in the meantime is out chasing the festive duck with the most recent addition to his big collection of guns.

Farnum with a "Biled" Shirt

Director Frank Lloyd, with a company of Fox Players, including William Farnum, Vivian Rich, Charles Clary, and others, are spending a few days at Sacramento, Cal., where legislative scenes for his second production will be shot. The story deals with the strong love of a man for his friend, and self-sacrifices made by him. This will be the first Farnum picture made in many months, in which that star does not appear as the hero of open-air melodrama. In this he will wear the silk hat and the "biled" linen, and execute polite society maneuvers.

Upon the completion of this picture, Farnum will go to another director, who will be in charge of filming his future stories. In the next subject he will be supported by Charles Clary, James Marcus, and Jewel Carmen. This picture will serve to introduce Miss Carmen in Fox photoplays. Pre-



Helen Gibson and Her Company in "The Lone Point Mystery," the Latest Kalem's "Hazards of Helen" Series

vious to this engagement she was a member of the Fine Arts staff, and her most recent work was in "Manhattan Madness," in support of Douglas Fairbanks.

Director Otis Turner has gone with a Fox Company to Balboa Beach, where they will remain for a week shooting water stuff. Turner has been on this class of scenes for more than a week, the first being those taken of the yacht race by members of the South Coast Club for the William Fox silver loving cup.

A Fox comedy company has left for a two-weeks' stay in the Brea oil fields. Production by this organization has been delayed because of illness of the leading woman, Julia Faye. Iva Crosthwaite has been engaged to succeed Miss Faye, and will play the lead opposite "Smiling" Billy Mason.

Announcement was made from the Fox studio last week that Edwin Frazee will, the first of the year, be added to the list of comedy producers of that organization. Frazee has been identified with the production of Keystone comedies, where he served as director.

Charles Arling is to be the featured comedian in the next subject of the Walter Reed-Fox Company, with a supporting cast which will include Amy Jerome and Annette De Foy.

The Lasky Company has found it necessary to extend an electric power line about two miles in order to secure light necessary for the Kleig equipment, needed for the interior photographing of a mine. These scenes were for the production being staged by Frank Reicher, with Fannie Ward as star, which is known as "Betty of the Orange Country."

Costumes which have been in storage for some time, the property of Marie Doro, have been brought to the coast for use by that actress. Miss Doro will be seen in the Lasky production of "Oliver Twist," in the same costume she wore in the stage production. Included is a wig, said to be made from Miss Doro's own hair, which she wore during her stage engagement in this play.

A number of sets far in advance of production have been built by the technical department of the Lasky studio, and for a time it looks as though the men of this department will be on easy street. The companies have all been delayed, because of cloudy weather, and thus the production department has advanced.

Lasky Lane to Be Retained

Lasky lane, the only thoroughfare in the Lasky studio,, either side of which is faced by rows of dressing rooms, is not to be destroyed in order to make more room for stages. The management of the studio decided this after the players presented a petition asking that the "land mark" be retained. The dressing rooms are said to have been occupied by more celebrities of the stage and screen than any similar ones in use today. The first star occupant was Dustin Farnum, and after him came Edward Ables, Max Figman, Marguerite Clark, Theodore Roberts and many others including Geraldine Farrar, Victor Moore, Lou Tellegen, Charles Richmond, and the present players being featured in Lasky productions, Blanche Sweet, Fannie Ward, Marie Doro, Mae Murray, Cleo Ridgely, Jack Dean, Tom Meighn, James Neil, Wallace Reid, Horace Carpenter, Billy Elmer, Raymond Hatton, Tom Forman, Sessue Hayakawa, and others.

Director J. P. McGowan, Helen Holmes and Cameraman S. A. Sues, together with



Director Maxwell Ryder and Jack Cunningham Talking over a Scene with Their Leading Woman at U City

a number of players of the Signal Company producing "A Lass of the Lumberlands," upon advice from El Portal, California near Yosemite Valley, that weather conditions there were suitable for motion picture making, went there and remained several days securing exteriors. In all more than sixty scenes were shot, many taken on the Yosemite Valley railway.

The organization is now working on the fifth episode of the serial and the story for it is laid upon facts based upon the experiences of the Arcata and Mad River Railway Company. This is owned by a lumber company near Arcata, originally operated solely for the company's use. Residents in the section sought to secure services and attempted to bring the road under the jurisdiction of the commerce commission. The first attempt failed. Then the lumber company's employee at the most inland point accepted shipment to another state. This fact was brought to the attention of the Interstate Commerce Commission, and despite numerous law suits and appeals to the higher federal courts, the railway company lost, after an expense of between fifteen and twenty thousand dollars. It is now necessary for the railway company to accept for shipment any article, and also to furnish transportation to anyone who desires it.

At the Signal studio, mammoth set representing a logging camp has been built, and whether it is used or not depends upon the weather. If it is possible for the company to shoot exteriors at a genuine camp near Yosemite Valley, they will go to that place, and the big expense of building this set will go for naught. The set was built for emergency use only, and is a part of Mr. McGowan's plans to make up for time lost because of inclement weather which delayed production in the lumber regions.

Mary McGowan, mother of J. P. McGowan, who spent the past six months in America visiting her son, is shortly to leave for her home in Australia.

Perkins Recovering from Operation

Jean Perkins, member of the Signal Company, who prior to his engagement there did dare-devil dives into nets and tanks for circus and carnival companies, is in a hospital recovering from an operation made necessary by injury received several months ago, when he made a high dive for a Signal picture. At the time the stunt was staged, Perkins did not realize he was injured. The slight injury developed into a series of complications which made the operation necessary.

The most remarkable pictures of a scenic or educational nature have just been developed in Los Angeles laboratories from the film exposed by Al. Smith, who recently returned from spending more than six months in Alaska and islands along the coast. While on this trip Mr. Smith was accompanied by his wife and several assistants. Two reels completely edited and filmed have been placed in one subject titled "Kodiak Bear Hunting." It shows the largest variety bear known in his native haunts of Kodiak Island off the coast of Alaska. After days of searching the party located a very large specimen, and after



Mabel Normand and Her "Jitney"



Laughable Situations in L-Ko's Three-Reel Comedy, Featuring Alice Howell in "Alice in Society"

proper precautions were made, secured several hundred feet of negative that show it and a number of its cubs in their daily life. Finally the bear was shot as it came down a hill toward the camera. Five bullets were required before it was killed. The skin from the bear measures twelve feet in length.

Another subject secured will consist of four or more reels. When edited it will be known as "Alaskan Wonders in Motion." Smith and his party spent a number of days at Turnagain Arm, named by Captain Cook, where there is one of the two known water bores of the earth. This comes in before the tide, traveling at the rate of thirty-five miles an hour, and most frequently attains a height of more than thirty feet. The bore destroys everything in its path, and has been known to completely annihilate gasoline boats of the size used by ocean going ships.

Several weeks were spent along the locations described in Rex Beach's "The Iron Trail." On one side of this is the Child's glacier, and on the other the Miles. Both are more than four hundred feet in height. The Child's extends more than three hundred and fifty miles in length, and the other is even longer. Smith made a number of different views showing the ice falling from these, some requiring days of waiting when he would have his camera focused on birds perched upon the ice about to break loose. The noise caused by the falling of the ice is described by Smith to resemble thunder of an eastern electrical storm.

While in the Alaska territory, Mr. Smith secured a great quantity of articles suitable for lobby displays, including bear teeth, claws and hides which will be furnished for display purposes.

Prior to his trip north, Smith served as a cameraman for a number of years. He was connected with the Pathe organization, and made many of the scenes for "See America First" series. He also filmed "Capturing Mountain Lions Alive in Montana."

"Meanest Man on Earth"

"The Meanest Man on Earth" is to be seen on the screen, and William V. Mong is to impersonate the name part in the two-reel photoplay he is producing from scenario by Harvey Gates. It is a melodrama appropriate for Thanksgiving time. The final scenes show a change coming over a young couple when they hear the church bells ring on Thanksgiving Day. Instead of adding sorrow to the life of the girl's uncle, which they had planned to do, they return to his home and bring gladness. In the cast are Willard Wayne, Little Zoe Rae, Harry M. Holden and others.

Episode number thirteen of the Liberty serial is being filmed, and in it misfortune befalls all the leaders of the cast. There is a double tragedy which causes the death of the feminine heavy and the hero, and Liberty herself, is taken away to be thrown into prison at Chihuahua, Mexico. The American troops met by outnumbering forces fifty to one, are all killed or taken prisoners with the exception of eight.

The first of the Yorke Norroy series being filmed by John McDermott, and known as "The Last Cigarette," has a unique climax. Kingsley Benedict appearing as Norroy, has secured valuable papers for his government, and international spies, who wish to secure these for their own government, secure liberty for a man sentenced to death if he will take the life of Norroy. Norroy is captured and held by the convicted man at the point of a gun while he fills in certain papers for the plotters. He lights his last cigarette while doing this, and this makes possible his escape. Vola Smith is playing the feminine heavy lead, and Malcolm Blevins is taking the part of the convict who traps Norroy.

Prior to taking up the filming of the series, McDermott made the two-reel picture known as "The Thief," from a scenario by Willis-Woods. The plot for this pertains to the eternal triangle. Malcolm Blevins appears as the thief, and Irene Hunt is the wife.

"Bred in the Purple," the juvenile picture with Elizabeth Janes and Elwood Bredell being made by Ruth Ann Baldwin, will show two children who save their money from the sale of their pet rabbits, and invest it in trying to locate a missing horse to gain a reward offered.

Director Allen Holubar has filmed a one reeler to be known as "Midnight," which is an adaptation from the Frank Spearman story by E. J. Clawson. The subject will show the soul of a child leading a priest to the death bed of her father, who since her death had taken to drink, and was dying from a wound. The man is sought by the police, and dies shortly before they arrive. Little Zoe Rae takes the part of the girl, and Mr. Holubar appears as the priest.

Lois Weber's current Universal production, "The Mysterious Mrs. Musselwhite" has an interesting story. The leading character is a young man overburdened with wealth, who becomes bored with all the joys and beauty that his money buy him. His friends noticing this hope to arouse him to see more in life, and so induce him to visit a clairvoyant. Jack Kerrigan takes the leading role, Evelyn Selby is the clairvoyant, and Mary MacLaren the girl.

The second installment of "The Voice on the Wire" series has been titled "The Sceptre of Death." Ben Wilson as the scientific detective Montague Shirley, attempts by scientific deduction to discover whose voice it is that brings death threats to important people. Ernie Shields plays the second lead, that of a man who receives the warning that he is to be the next victim of the mysterious murderers.

The western melodrama made by Henry McRae in two reels and known as "Giant Powder" will offer Fred Church in the juvenile role, L. M. Wells as the leading character actor, that of the boy's father, and Edith Johnson the girl. It is a story of mine life in which two men seek the hand of the storekeeper's daughter. The two men fight for her, and are separated when she learns the cause. Later the heavy rescues Church, the juvenile, when his foot is caught, and he is threatened with death over a cliff, on condition that he will leave. The girl takes matters in her own hands, and decides she will leave with the juvenile.

This Chap Has a "Peanut Soul"

Director Lynn Reynolds' story "The Man With the Peanut Soul," will offer George Hernandez in the name role. The part is that of an aged man who has been embittered against the world, because of numerous disappointments, but is brought to look upon life with a smile when he is entrapped in a mountain hut by a landslide, and there faces death in order to escape. Reynolds has Myrtle Gonzalez to play the leading feminine part, Val Paul the juvenile which is a semi-western character, and a big cast to support. Many of the scenes for this will be taken in Grand Canyon of Arizona, where a landslide will be staged.

"Culdoon" is the mysterious title of the Nestor comedy. The name refers to the

part taken by Lee Moran, the operator of a sanitorium where all ills to which flesh is heir is cured. Eddie Lyons as a matinee idol, goes to the place for recreation and treatment, and there meets an aged man and his daughter. The actor and the owner are both smitten on the girl, and their rivalry takes the form of winning the good graces of the father, which create numerous comedy situations. The story is by Bess Meredyth, and Louis Chaudet is directing the picture.

"Winning a Mother," a comedy written and being produced by Captain Peacocke, has to do with the members of a bankrupt road show forcing one of their number to impersonate the missing son of a wealthy woman in order to raise money that they may get out of town. The comedy is in one reel.

A burlesque on "Damon and Pythias" is being made by Director W. W. Beaudine of the Joker players. The beautiful story of love and friendship has been changed to show jealousy and hatred, which builds up a number of slapstick situations. The usual Joker cast appears in this subject.

"The Organ-Grinder," a drama of two reels with Italian atmosphere, is being filmed by Douglas Gerrard, who directs and plays the lead with Ruth Clifford in the feminine lead part.

Betty Schade, who has been seen in Universal program subjects for the past three years, and who took a prominent part in the Pavlowa subject made by the Smalleys, is now playing the featured part of a five-reel production known as "The Reward of the Faithless." The opposite lead is taken by Wedgewood Nowell, who has appeared in the lead part in several Universal-Bluebird subjects. The photoplay has a Russian atmosphere.

Rex D. Rosselli, who has played character parts in many Henry McRae subjects and worked under the direction of other well-known directors at Universal City, is to film several subjects featuring Joe Martin, the orang-outang. Rosselli is superintendent of the Universal zoo at the present time.

Roy Stewart has been cast to play the featured part in the five-reel production taken up by Director Charles Swickard entitled "Mixed Blood."

Director F. A. Kelsey has been selected to direct the first subject in which Harry Carey, recently contracted by the Universal, appears. The Western actor takes the role of an outlaw in this semi-western production of three reels. Working opposite him is Louise Lovely.

Macdonald Directs "His Precious Jewel"

Donald Macdonald is directing the filming of "His Precious Jewel" partially of the nature of a melodrama in two reels. He has Edith Roberts and Lee Hill as the featured players.

Charles Rankin, who served as manager of production at U City, and was called East for consultation in reference to sales plans, has returned to U City, but it is not announced in what way he will be connected.

Mary Chambers, former American newspaper woman and caricaturist who now claims London as her home, and who perhaps is best known by the pen name of Kate Carew, was a guest at U City last week, where she spent a full day learning the technic of motion pictures.

Another distinguished visitor of the week was Frank Rolph, uncle of Mayor James Rolph of San Francisco.

Raymond Wells is next to produce a five-reel production to be known as "Constantinople by the Sixth." Ruth Stonehouse is to be starred in this, and the story, which is by Fred Myton, deals with an attempt of a man to reach the Turkish capital by a given time for an important engagement. Miss Stonehouse takes the part of a boy who runs away from home and becomes a stowaway. As such the latter becomes the traveling associate of the one who is attempting to set a more speedy record than that described in the story "Around the world in eighty days."

Barnyard and urban scenes make up the Mack Sennett Keystone comedy "Haystacks and Steeples," which has just been completed by Clarence Badger. It is a farcical melodrama with the old time villian trying to win the heart of the fair one through the means of posing as a man of wealth, and thus gaining the good will of the girl's relatives. In this instance the girl runs away to the country and there finds a new lover who appears just in the nick of time to stop the marriage. The principals are Gloria Swanson, Reggie Morris and Bobbie Vernon.

Mack Sennett has added to his collection of artists, Jasper the educated diving horse, and his trainer Soveren, who are to add thrills to the comedy melodrama. The first scene was staged this week when Jasper and his trainer in a runaway scene ran off a broken bridge, and dived more than twenty-five feet to the Keystone tank below. It is spoken of as the most sensational stunt ever staged by a Keystone Company, and the act was performed in the presence of practically every member of the producing staff.

Bobbie Dunn scored additional honors as a thrill maker last week when he jumped from the running board of an automobile moving at twenty-five miles an hour over the balustrade of a bridge in Hollenbeck Park, and dived to the water forty feet below. The scene is for a picture being made by Frank Griffin, which as yet has not been titled. This is only one of the many stunts that Dunn has pulled, the list includes a leap from a four-story building, and numerous high dives into the Pacific Ocean from ships. He has also made the slide for life down a four hundred foot cable.

Winsome Alice in Railroad Comedy

Roscoe Arbuckle, Al. St. John and Alice Lake have taken up the filming of a railroad comedy, or at least one which has numerous scenes of railroad properties, and are working at local yards. In two instances trans-continental trains were delayed in departing to make possible the shooting of a Keystone comedy scene.

Two companies are absent from the Keystone studio. Walter Wright with Ora Carew and a number of supporting players joined the Sells Floto circus when it left Los Angeles Wednesday, and will be out for a week or more taking scenes for "The Circus Girl."

Director Frank Griffin with Charles Murray as leading comedian and Louise Fazenda playing opposite, are spending a week at San Diego.

A reception was held on the Keystone lot when an unannounced pair of distinguished visitors arrived. They were Douglas Fairbanks and Director Paul Powell of the Fine Arts Company. It took but a few minutes for word to get all sets, and all the Mack Sennett companies took part in entertaining the actor and his director.

Two companies have begun work at the Horsley studio for releases on the Mutual. Crane Wilbur is to be starred in a series of pictures, the first one of which is to be titled "The Morals of Man," which was written by the actor himself. Tom Ricketts of the American staff is in charge of the direction, and Florence Prienty is playing the opposite. Others in the organization are Oliver Stokes, Nan Christy, John



A Quartet of Scenes from Four Lasky Offerings—Left to Right, "Lost and Won," "The Black Wolf," "The Years of the Locust," and "The Soul of Kura San"

Oaker, Harry Ingram, Hugh Bennett, and others.

The Cub Company will consist of practically all the former members, George Ovey being the featured comedian. Claire Alexander will play the feminine lead, and others are George George, Jeff Osborne, Helen Gilmore and Jay McCarty.

Another company is being formed and will begin work within a week. Ulysses Davis, who was formerly with the Horsley Company, is to be in charge of directing this, which will make animal subjects of five reels.

All the Horsley animals have been returned to the zoo here from Coney Island, and will take part in pictures.

Chaplin Studio Comedy Sent East

After a week in the cutting room, the motion picture studio comedy of Charles Chaplin was given the final touches last week, and shipped East for distribution. Mr. Chaplin and his scenario aides including Vincent Bryant and Maverick Terrill have prepared the scenario for the next production, and filming will be in progress within a day or two.

But one new story was started by the Vogue organization last week. It has so many complications and double crossing events that the scenario department, for want of a title, have dubbed it "The Dentist Story." Rube Miller is to dress up in this picture, which in itself is a big novelty. Rube, a corset clerk, had secretly married the office girl of a dentist. The dentist, thinking her single, carries on quite a flirtation. He refuses to give his wife the money she wants, and she goes to a park where she meets the corset clerk who is out of a job.

They become acquainted, and she tells of the unkind ways of her husband with respect to money, and Rube goes to the dentist and borrows a hundred dollars, leaving with the reply, "I will return this to you or your wife this afternoon." He gives the money to the dentist's wife, and they go shopping. She buys a coat, and presents him with a beautiful watch.

Fearing to take the coat home she pawns it, and gives the ticket to her husband to redeem. Rube sends the watch home by a messenger, and his wife secures it. The dentist gives the coat to his office girl, and the girl gives him the watch. The wife calls at the office and makes a discovery, and Rube comes in to have dental work done, and sees his watch. How they will ever explain it, must be a mystery until the film is completed. Lillian Hamilton has the featured part of the office girl, and Ed Laurrie appears as the dentist.

EDITH STOREY TALKS TO SAN DIEGO AUDIENCES

Special to Motion Picture News.

San Diego, Cal., Oct. 28.

Edith Storey of the Vitagraph Company has been visiting this city and the exposition, accompanied by her mother. She talked to the afternoon and evening audiences at the Cabrillo theatre one day during her stay. Manager Hicks gave her a "personally conducted" tour of the exposition grounds, which she highly praised when she met President G. Aubrey Davidson, who extended her special courtesies.

Manager Harry Pollard of the Pollard Picture Players is busy with the finishing touches of the five-reeler, "Miss Jackie of the Navy," which will be released in the near future through the Mutual, and will soon be hard at work on "A Night at Tarquizzi," a five-reel play adapted from a novelette in The Parisienne.



Fellow Vitagraphers on the Observation Platform of the Train at New York Central Station, N. Y. City, Seeing Edith Storey Off to California

Henry Otto, formerly with the American, Universal and Metro companies, has joined the Pollard forces as a co-director with Mr. Pollard and will have charge of filming "The Butterfly Girl," which is to be the third of the five-reel features in which Margarita Fischer leads.

This picture will be made almost entirely on the Isthmus, as the amusement street at the San Diego Exposition is known, and will depict the transition of a waif who found employment with some of the concessionaires, and experienced their life with its gaudy environment. Her associates include the weinie vendor, the Hawaiian troupe of singers and dancers, the gypsy fortune-teller, the living statues, and the like. Ultimately she emerges, like a butterfly, into a higher plane of life and becomes a society favorite. Miss Fischer will be called upon to dance the Hula Hula in one of the scenes, but its rendition will not compare with her usual dainty dancing with which her audiences are more familiar. Jack Mower will be seen in "The Butterfly Girl" as one of the Hawaiian singers. Mr. Mower, by the way, can play the part to perfection, having been born in Honolulu. Stuart Featherstonehaugh will do the camera work.

S. S. Hutchinson, president of the American Film Company, and J. R. Crone, manager of the Vogue Film Company, were among last week's visitors at the Pollard studio at the Exposition.

Melvin Mayo, who has been assisting Mr. Pollard in directing, has returned to Los Angeles, as has also Julian Lamothe, who has been in charge of the scenario and publicity department at the Pollard studio.

After being redecorated throughout the Grand theatre has reopened under the management of John F. Eidee, showing Metro films. A new Hafeman nitro-silver screen, 16 by 20 feet, has been installed. Bills will be changed Sundays, Wednesdays and Fridays.

Mabel Normand's Peace Day will be observed at the Exposition on Sunday, October 29, and Miss Normand is expected to be the central figure in the program of the day, which will include the planting of an olive tree and the burying of a weapon of war.

POINT PIDGIN SELECTED FOR LIGHT-HOUSE SCENES IN A METRO-YORKE

Point Pidgin, California, has been selected as a logical location for the making of light-house and sea scenes for the coming Yorke-Metro subject, "Pidgin Island." This location was selected after photographs and descriptions of all the light-houses along the Pacific Coast from north of San Francisco to San Diego had been compared.

Harold Lockwood and May Allison appear in this subject as secret agents whose professional work is unknown to each other. Virginia Corban, a child actress who has appeared in a number of Pacific Coast made pictures, will be seen in this subject.

LEONHARDT, WESTERN DISTRICT MANAGER FOR FOX, SPENDS WEEK IN LOS ANGELES

Harry Leonhardt, Western district manager for the Fox Film Corporation, spent the past week in Los Angeles, and has departed for the East. Much of the time was spent at the two studios of the Fox organization, and with Fox exhibitors. Prior to his departure Mr. Leonhardt was host at a dinner given theatre men, news and trade paper representatives, and a number of the Leonhardt was accompanied East by Field Carmichael, manager of the Los Angeles exchange, who will attend the Exhibitors' convention before returning.

AMONG THE EXCHANGES

Exchangemen in Washington, D. C., Hold Meeting and Discuss Problems of Vital Interest to the Trade

THE suppression of the photoplay "Purity" in the District of Columbia occupied a considerable part of the meeting of the exchange managers of Washington held last week in the rooms of the National Press Club, although many other matters of interest to both exchanges and the theatres were taken up during the meeting.

The evening opened with a sort of informal reception during which the several new members of the industry were introduced to their fellows. Following this the members gathered in the small dining room where an elaborate banquet had been prepared for them. In the center of the table was a huge bunch of roses presented to the exchange managers with wishes of success by Gude Bros. Company.

J. H. Butner, manager of the Triangle Exchange, was elected toastmaster and later chairman of the meeting. In opening the discussions he told of the need and of the great opportunity for an organization of this type, and expressed it as his opinion as being the psychological moment, with so many varied questions facing the exchanges, to get together and form an organization that would be able to cope with such matters.

Considerable time was utilized in the discussion of the proposed fire regulations under which a majority of the exchanges would have to seek other quarters, it being said that there are only three places that would really come within the provision of the proposed regulations. Reference was made to the report that Tom Moore, prominent exhibitor, was about to start on the construction of such a building, but there being no definite information at hand the problem was passed over for the time being.

It was voted that the managers take up with the heads of their companies certain matters pertaining to express service which to their minds are not to the best interests of the business. Among the several things desired in this respect are the more prompt payment of C. O. D.'s, the more prompt settlement of claims for overcharge, loss, damage, etc.; a later pick-up in the night than is now afforded exchanges that films may be sent into Southern territory with greater dispatch, and a more earnest attempt on the part of the companies to bill as "on 2" shipments consisting of, say, a package of reels and a package of paper, instead of charging for each of these separately.

H. C. Wales, D. F. O'Donnell, and E. G. Evans, managers of the World, Pathe, and Mutual Exchanges, respectively, were appointed members of a nominating committee to make recommendations at the next meeting as to the officers desired for the coming year as well as to suggest a program of work that such an organization as this might well take up.

Carl F. Senning and C. R. Milliman, of the Fox and Universal Exchanges, respectively, are to draft resolutions on the death of J. Leo Yates, formerly manager of the Universal Exchange in that city, and, as stated by Mr. Senning in bringing the matter before the meeting, one of the best liked film men who ever served in the city. Regrets of his death were heard on all sides.

C. R. Milliman, G. R. Mayo, and N. H. Spitzer, the two latter being members of the Hy Art Masterplays Exchange, were the newcomers at the meeting, Mr. Milliman having entered upon his present duties but a week previously, while Mr. Spitzer had arrived in town the day of the meeting. Each of these was called upon to make a short speech and Mr. Spitzer told of how a similar organization had been formed in Kansas City.

As a whole, the meeting was highly enjoyable and interesting. Of the matters brought up for discussion each had a direct bearing upon the business of the exchanges represented. The enthusiasm noticeable throughout the evening, it is believed, will be carried through to the end that a successful organization will be formed. It is already planned that another similar banquet-meeting will be held in November.

ALLIANCE, DALLAS, CONTRACTS FOR WEEKLY RELEASES OF EDUCATIONAL

The Alliance Film Company, Dallas, Texas, has contracted for the weekly release of the Educational Film Corporation and beginning November 4, will handle the subjects of this company in Texas, Arkansas and Oklahoma. The same exchange has also contracted to handle the Christie comedies in the same territory.

The Educational releases obtained by this company embrace, "The Stampede," "The Film Hunters," "The Sunset Trail," "The Yarn of the Sloren'ell," "The World's Road" and "The Trail to Cloudy Pass," while some of the first of the Christie comedies are "His Wedding Night," "The Making Over of Mother," "He Loved the Ladies" and "What's in a Name?"

SUPERIOR FEATURES, DETROIT, BUYS MICHIGAN RIGHTS TO CHRISTIE COMEDIES

The Superior Features, 71 Griswold street, Detroit, has taken the Michigan rights on the Christie Comedies. Art W. Blankmeyer, of this concern, has also purchased the Ohio rights, and will shortly expand to Cincinnati and Cleveland.

CLEVELAND ELECTS OFFICERS

New members elected to the Cleveland Screen Club last week were: J. J. Mooney, Phil Isaacs, T. E. Surrell, John Pekras, W. W. Kulp, M. D. Gugerman, George Shenker, David Olmsted and Maurice Spitalny.

Mutual Exchange in Philadelphia Is Reorganized and Will Move to More Commodious Quarters in Thirty Days

THE exchange of the Mutual Film Corporation in Philadelphia, has been entirely reorganized, since B. R. Folmas became manager. A new system of efficiency has been put into service. In the next thirty days the exchange will move from its present quarters at 251 N. Twelfth street, to a new building in the immediate vicinity. Although but one year in its present home, the growth of the Mutual business in that section makes this change imperative. Especially have the Mutual Star features, and the Chaplin releases been in big demand. The new quarters will have 8,000 square feet on one floor.

John F. Gill, formerly of Triangle and well known to all film people as one of the best bookers in the business has been acquired as head booker in the Philadelphia Mutual Exchange.

Ed. Kraupa, proprietor of the Monarch Film Exchange, is making improvements in his office, among which is a new vault. This is necessitated by the growth of the business. From five to ten new customers are being booked each week.

The Monarch is now distributing the Ford Weekly, which goes free to any exhibitor desiring this service, whether a regular customer or not of the Monarch. Mr. Kraupa says the weekly is real news with the Ford part made very slight indeed.

The Universal Film Manufacturing Company is getting so much Pennsylvania business, a new exchange had to be established. Phillipsburg, Pa. was the place chosen.

C. V. Carrick, district manager, went to Phillipsburg to install this newest Universal branch. The name of the manager selected has not been announced.

C. G. Powell, formerly manager of the Mutual Exchange, and more recently special representative for "Gloria's Romance," and later for the Kleine Poster Company, is now with the Electric Theatre Supply Company as special representative in Pennsylvania for "The Yellow Menace" and "The Crimson Stain," the two serials for which the Electric has the rights for several states.

Changes in San Francisco Exchanges Cause Discussion on West Coast

THE frequent changes in the management of some of the film exvhanges at San Francisco has aroused considerable discussion on the advisability of such a policy and it is freely remarked in San Francisco that there is almost always some new exchange manager striving to make the acquaintance of the trade. Almost invariably when a change is made a man will be brought out from the East to assume charge, instead of appointing some one with a wide acquaintance among Western exhibitors, and necessarily it is a long time before he thoroughly understands conditions in his territory.

In many cases the manager of the San Francisco branch of the Eastern house has for his territory all of California and Nevada. The size of this field may be judged from the fact that California alone is more than eight hundred miles in length, the state exceeding in size the combined areas of New York, Ohio, Vermont, New Hampshire, Maine, New Jersey, Massachusetts, Connecticut, Delaware and Rhode Island. The northern and central sections of the state, comprising the territory served from the San Francisco offices, embrace about three-quarters of California.

The concerns that have apparently made the greatest success in the film exchange business there are those managed by western men who understand western business methods and which make but few changes.

No less than three projects are under way for the erection of additional buildings on San Francisco's Film Row, for the use of film exchanges, and one of these has reached the stage where foundations for a one-story Class-A structure are being put in. Plans are being prepared for a four story building nearer Market street, while arrangements are being completed for the erection of a two-story building at Jones and Golden Gate avenue. There are half a dozen firms desirous of locating on this thoroughfare and the outlook is that they will all be accommodated.

The Pathe Exchange, Inc., is getting settled in its new quarters in the Musical Building on Market street and now that the moving task is off his mind Manager H. E. Lotz is turning his attention to perfecting his sales organization. Several new men will be put on and a determined effort will be made to bring in business.

Nat A. Magner, who returned from New York but a few weeks ago, is making another Eastern trip in connection with a large deal that is under way. He is now becoming a formidable rival of Sol Lesser in the matter of making frequent journeys to the Eastern metropolis.

William J. Citron, manager of the San Francisco branch of the William Fox Film Corporation, has departed for New York to attend the meeting of branch managers. Business in his territory is reported by Mr. Citron to be keeping up to the high level established some time ago, country business having shown a material increase of late. Great interest is being taken in the release of the Annette Kellermann production and Mr. Citron hopes to have some interesting information to impart to California exhibitors concerning this on his return.

Great interest is being shown in the Kleine-Edison-Selig-Essanay releases that have been received in California, but up to the present time Manager W. O. Edmonds has not arranged for a first run in any downtown house. However, he anticipates that the service will be placed soon, as exhibitors who have reviewed the productions are greatly pleased with them. Many inquiries for them are coming from out-of-town places and the exchange on Golden Gate avenue is a very busy place, additional help having been taken on to assist with the clerical work.

The San Francisco branch of the Triangle Film Corporation has not been disposed of, but it is anticipated that a deal for its transfer will be completed at an early date. It is believed that it will be taken over by San Francisco film interests.

Marion H. Kohn, of the Consolidated Film Corporation, is still in New York, but his return to the Coast is expected at an early date. During his absence G. Epstein has charge and is succeeding in keeping the films on hand working in good shape.

Since the opening of the public schools the Atlas Educational Film Company, Pacific Building, has been doing a heavy business, both in the sale of machines and in the rental of film. This concern takes care of the films being accumulated by the University of California.

Extensive alterations are being made in the offices of the Independent Film Exchange on Golden Gate avenue, this concern having taken over more space to accommodate its business. Manager Chamberlain recently returned from a trip to Oregon.

INTERNATIONAL APPOINTS HORGAN MANAGER FOR BOSTON EXCHANGE

The International has appointed Dan Horgan manager of the Boston branch of the International, succeeding F. H. Vine.

Mr. Horgan was born and reared in Boston and has been connected with the film industry during the past two years, first as roadman for Pathe, later going with the International when it opened its Boston office.

District Manager B. F. Lyon has been in Boston the past week "breaking in" the new manager and reorganizing the sales force. Two new salesmen have been added to the Boston office. E. L. Knight, for several years manager of the Bijou Theatre, Springfield, will cover the territory vacated by Mr. Horgan, which is Western Massachusetts, and Connecticut east of Hartford. S. P. Levenburg, formerly of the Unicorn, has been assigned to Maine, New Hampshire and Vermont territory that has heretofore been covered by W. S. Davidson, who is transferred to Rhode Island, Boston and vicinity and the Cape.

BOWLES WRITES ADVERTISEMENTS FOR ALL EXCHANGES

H. G. Bowles, publicity man of the Universal exchange, Kansas City, Mo., is doing what no other man in the city has done. Mr. Bowles writes the advertisements of several theatres for the local papers. These are not written once a week, but as often as the advertisement is changed. Mr. Bowles makes no distinction between the advertisements featuring the exchange he represents and the other exchanges of the city. The advertising written by him does not cost a penny.

Lederman of the Laemmle Film Service in Des Moines Entertains Thirty Members of His Force at His Country Home

MANAGER D. B. LEDERMAN of the Laemmle Film Service entertained the thirty members of his force at his country home in West Des Moines recently. Three automobiles left the office at six o'clock in the evening for Mr. Lederman's home. A cold lunch was then served. Each department gave a little stunt, while individual honors went to "Bill" O'Hare, who sells Universal pictures on the road. O'Hare won his merits on his voice. The big feature of the evening was a series of dances by the host and hostess. Both Mr. and Mrs. Lederman proved to be artists on "tripping the light fantastic" and gave their guests a delightful treat. Although Mr. Lederman had been planning an event of this sort for some time this was the first evening he had managed to bring his workers together for a social time.

A new road man with the Pathe exchange is George Skala, who formerly sold tobacco in Iowa.

Maurice W. Stoffer, special auditor for Carl Laemmle, was at the office of the Universal in Des Moines for four days last week. Mr. Stoffer went there from the Laemmle Film Service offices at Omaha and left for Chicago.

L. A. Sheridan, manager of the Pathe exchange, gets a little more enthusiastic each day over "The Shielding Shadow." Mr. Sheridan predicts record sales for this serial. Incidentally, he adds that the Florence Rose fashion pictures distributed by Pathe are going big.

R. H. Gill, manager of the Iowa Theatre Company, recently was away on a trip to Chicago.

A visitor to the Des Moines offices recently was Ed McCray of the Lyric theatre at Oskaloosa. Mr. McCray was at the office of the Paramount.

RUTLEDGE, DETROIT, GOES TO PARAMOUNT

Frank Rutledge, formerly with George Kleine and more recently manager of the Detroit exchange of the Artcraft Pictures Corporation, has tendered his resignation and has become the manager of the Paramount Exchange in Chicago. He is succeeded at Detroit by C. L. Peavey, his assistant, who has been many years in the film business. Mr. Peavey will have for his assistant Harry Trask, also formerly with the George Kleine Exchange.

Mr. Peavey announces that the first Artcraft picture, "Less Than the Dust" with Mary Pickford," will be shown for two weeks at the Majestic theatre starting Sunday, November 5.

ATLANTA OFFICE OF V-L-S-E IS RENOVATED

The Atlanta V-L-S-E has taken new offices in the Film Building. After a recent office meeting all the employes (reports fail to state if the young ladies were included) took paint and brushes in hand, and as a result the cement floors, covering 5,400 square feet of space, are now looking spick and span. This resulted in many blisters, sore knees and lame backs. However, this will work out as the second and third coats are put on, following subsequent meetings.

The entire State of Mississippi, with the exception of Jackson and Meridian, has been turned over to the New Orleans suboffice of the Vitagraph V-L-S-E, Inc., to handle as part of the Dallas territory. Result—better shipping facilities.

BROADWAY FEATURE, DETROIT, ENLARGES ITS QUARTERS

The Broadway Feature Film Company, Broadway Market Building, Detroit, is taking larger quarters in the same building. C. C. Beals is manager of this exchange, and says it is necessary because of the increased business.

The week of October 22 was the greatest in the history of the Detroit branch of the Fox Film Corporation. All due credit should be given to Dow Thomas, the new manager.

INTERNATIONAL OPENS BRANCH IN CLEVELAND

The International Film Company has opened offices in Cleveland in the Belmont building, under the management of C. S. Goetz. Mr. Goetz was one of the early Cleveland film men. He opened the Fox office here. The first release from the International office is to be about November 6.

Mutual Film Offices in Toronto Are Now Housed Under One Roof

THE Mutual Film Company of Canada has finally brought all offices in Toronto together under one roof at 71 Adelaide street, West, Toronto. The main floor of this building has been taken over by the Mutual and will be entirely devoted to the interests of the exchange. One of the features of the new quarters is the private projection theatre, which will be used for screening new features. W. C. B. Price is general manager for this Company for Canada and W. F. Barrett, the Ontario manager.

The Pathe Specialty Film Import Company has been doing some exceptionally good business in Ontario lately, so much so that Mr. Travis of the Toronto office has received a compliment from Mr. Ouimet on the business produced. All the branches of this company are working on a percentage basis, which forces them to produce business in proportion to the cost of operation.

The first Canadian film feature, "Self Defense," produced in co-operation with the Canadian Government, had its first showing at the Strand Theatre, Toronto, last week. Altogether the picture, while having many faults natural for the first production of a new company, was a very creditable example of what could be done locally in the industry if time and money were really devoted to it.

"The Battle of the Somme," which opened in the Regent Theatre, Toronto, to capacity, was in great demand. It has been arranged to have this picture at both the Rialto and the Globe theatres simultaneously so insistent has been the demand. Opinions vary on the film but it is universally conceded that the remarkable success of the film is due to the interest attached to it in the minds of the Canadian people.

Cancellation of Sara Bernhardt's tour after she had played Montreal has been the cause of several cancellations of films featuring Madame Bernhardt which were scheduled to run in Toronto during her visit there. Naturally the film men are very much peeved by their loss of revenue therefrom.

The Universal Camera Company of Chicago has established a branch in Toronto in charge of L. H. Roos at 20 Alice street. This company, which is called The Adanac Films, Limited, is doing commercial work exclusively, specializing on titles. Mr. Roos claims that he can produce titles cheaper in Canada than could be secured in the United States and if this is the case they should find no difficulty in securing ample business.

Serials in Michigan Are Popular, Especially in Detroit

SERIALS have taken a big hold in Michigan during the past two months and certain houses, particularly in Detroit, that heretofore have shunned the serial—would not even consider it—have ultimately come around to the point where they have convinced themselves that the right serials are a good thing and that they do bring results. This applies to the Liberty and some of the other John H. Kunsky outskirt theatres, also the Knickerbocker theatre, at Jefferson avenue and the Boulevard. The four serials that are most popular in Michigan right now are "The Crimson Stain" (Metro), "Beatrice Fairfax" (International), "The Shielding Shadow" (Pathe) and "The Yellow Menace" (Standard).

R. A. Von der Goltz, who is handling International affairs in Michigan reports: "It's not any trouble to sell 'Beatrice Fairfax'; exhibitors seem to know what it means as a box office attraction and we are taking on new houses every day.

Jesse Fishman, of the Standard office in Detroit, says: "'The Yellow Menace' is getting results for exhibitors and we have yet to run across a single exhibitor who is dissatisfied. We have booked houses that never before ran serials, and they are more than satisfied. It has built up business for exhibitors on their poorest nights."

At the Pathe office in Detroit, we hear business is twice as good as expected on "The Shielding Shadow," while at the Metro a whopper business is reported on "The Crimson Stain."

Is the day of the serial past? If anything, the serial is just in its infancy—especially the right kind—with the right story. Stars in serials do not seem to be essential if the story has the "punch."

Best Theatres in the Middle West Get 25-Cent Admission in Evening

THROUGHOUT the Middle West the tendency is for increased prices at the newer and finer theatres, according to information given the Detroit correspondent of MOTION PICTURE NEWS, who recently visited some of the larger cities and the larger theatres. For instance, in Cleveland, twenty-five cents is the lowest evening admission price of the principal photoplay houses. In Detroit, the Majestic theatre, recently inaugurated a new scale of twenty-five cents as the lowest admission price; the Washington theatre has increased its prices slightly this season as compared to last; the Broadway-Strand increased its prices to twenty-five cents flat rate for all seats, afternoon and evening, during the two weeks of "The Common Law," and now the Knickerbocker theatre, Jefferson and the Belle Isle bridge, Detroit, has advanced its prices to fifteen, twenty and twenty-five cents, whereas, the former prices were ten, fifteen and twenty cents.

Wherever any of the large theatres have advanced prices, there is not a single complaint of business falling off; if anything, the increased prices have a tendency to improve business, because those who do not care to pay the top evening prices go to the matinees when prices are slightly lower, thus increasing the afternoon business and giving those a chance to attend the evening performances who are willing to pay the top prices.

Where the crowds are too big at night, many people are turned away, but if the prices are high instead of low, business seems to be adjusted all around so that both the afternoon and evening business is good, instead of most of the business being at night.

A good point about slightly increasing the price is that an exhibitor is sure to keep up the grade of attractions because he can then afford to do so, whereas, if he keeps his old prices and the price of film advances, he eliminates the high-grade film and takes on a cheaper service.

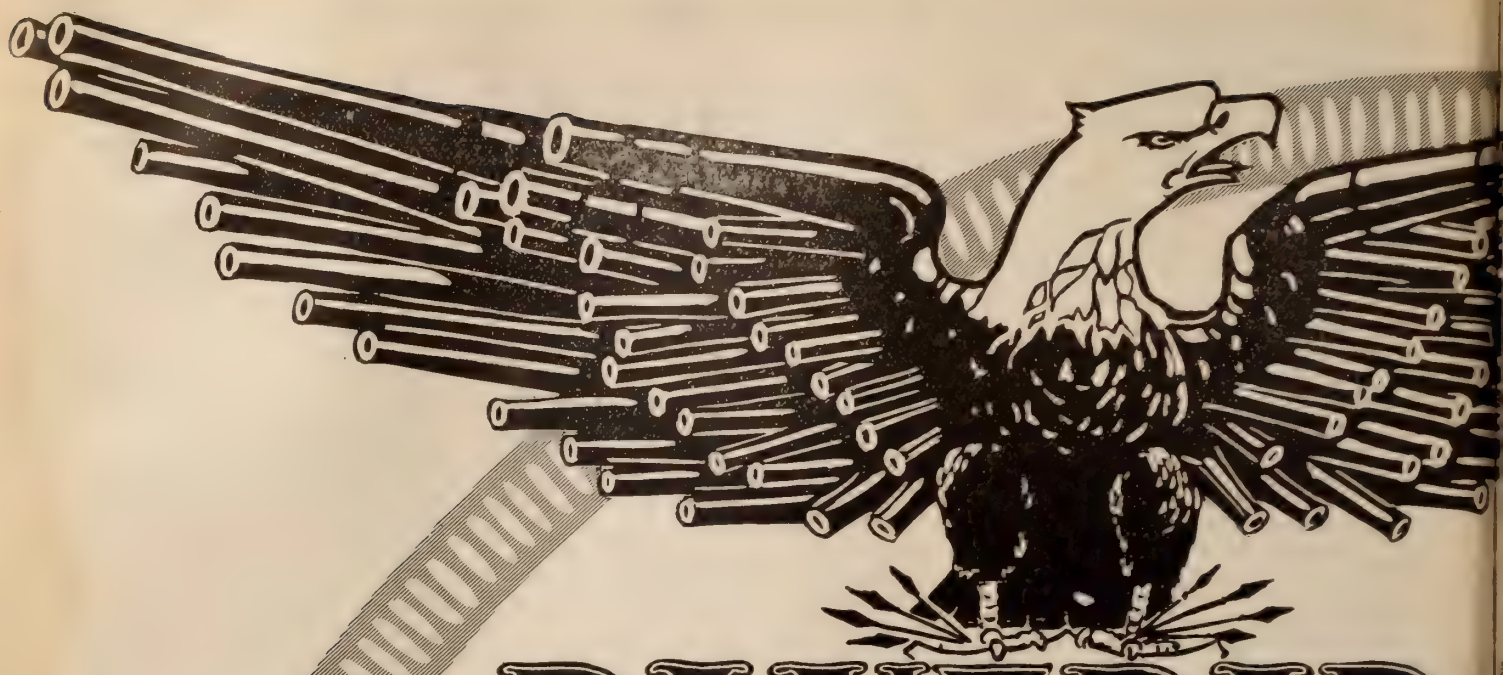
METRO SHOWS "ROMEO AND JULIET" TO THE TRADE IN KANSAS CITY

The Metro exchange, Kansas City, Mo., of which C. W. Harden is manager, recently held a private trade show at the Gilham theatre, Thirty-first and Gilham road, at which only the most prominent exhibitors of the country round about Kansas City, Mo., were present.

The Metro release of "Romeo and Juliet" caused much favorable comment by the fifty picture exhibitors present.

"CIVILIZATION" BOOKED BY WOODS FOR NEW YORK

"Civilization," the Thomas H. Ince spectacle, is now being booked by A. H. Woods throughout the State of New York. George F. Miller is in charge of the bookings at Mr. Woods' general offices in the Eltinge Theatre Building, New York.



BLUEBIR

Extraordinar

A SPECIAL RELEA

"THE EAGLE'S

A Thundering Drama with

From the virile pen

A ROUSING message of Profit to Exhibitors and a tremendous message of entertainment for the fans. The most unusual drama ever staged. A nation wide theme. A picture that will stir the patriotism of every American man, woman and child. A lavish and stupendous production with a brilliant cast of BLUEBIRD Players. A picture that will be the talk of the country immediately after release. Take no chances—BOOK NOW. Your local BLUEBIRD Exchange or

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1600 Broadway



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"WINGS"

a Thundering Message

of RUFUS STEELE

IMPORTANT to BLUEBIRD Exhibitors: The BLUEBIRD Exchanges have paid an enormous sum for the State Rights of this tremendous picture. IT is a BLUEBIRD Extraordinary. You must expect to pay a good price for it because it is a picture that will pack your house. Advance bookings are already pouring in. You must take quick action to beat your competitor to it. Remember it is not on the regular BLUEBIRD Program. Reserve your BOOKING NOW.

o Plays (Inc.)

fices:
New York

L-KO KOMEDY News

JULIUS STERN, Pres. 6140 Sunset Blvd., Hollywood, Cal. Nov. 11, 1916



JULIUS STERN,
President and General Manager L-Ko Comedy Co.

THE old adage, "A new broom sweeps clean," seems to have unusual realization in the recent reorganization of the L-KO Komedy Co's forces at Hollywood, California. Since the advent of Julius Stern at the L-KO studios things have been happening thick and fast. Now that Mr. Stern has been elected to the office of President and General Manager he has swept aside all the old time methods of comedy productions, surrounded himself with the most capable comedy people in the business, and is headed on the straight road to a huge success. Associated with Mr. Stern at the L-KO studios in Hollywood are his brother, Abe Stern, as Secretary and Treasurer, and J. G. Blystone as Director General, plus a combination of other clever minds not found in the comedy film field in this or any other country. The old regime has been entirely discarded. Entirely new and cleverer methods have been instituted throughout the entire plant. The vulgar slap stick has been "canned." The old time thread bare "love in the park—brick throwing" picture has also been sent to the scrap heap. L-KO'S from Mr. Stern's advent have taken on a new dress. Newer in idea—newer in props, newer in every detail of production and no expense being spared now to make L-KO the topnotchers in the entire comedy producing field. Mr. Stern can feel complimented by the associates who have surrounded him and thru whose loyalty and brains, plus Mr. Stern's own initiative, augur a huge success for L-KO films and for all Exhibitors who are now showing them or who will show them.

"ALICE IN SOCIETY"

Latest L-Ko Makes Tremendous Hit in New York City

Manager of Mt. Morris Theatre Says It Tops Any Thing in Comedies Ever Shown At His House

WHEN all of us in the film trades get right down to brass tacks and talk plain without the fancy advertising phrases that anyone can use, we all know in our hearts that the acid test for any picture whether drama or comedy is the public. When the public respond so strong as to stand out a block long in line to see a comedy, you can beturesweetlife its got to be a good comedy. Alice Howell in "Alice in Society," one of the latest L-KO releases, stood the crowds out in line for hours, and you can take the theatre manager's word for it as being a good comedy or not just as you wish. Anyhow read what M. Edelstein of the Mount Morris Theatre (one of the largest theatres in Harlem) said about "Alice in Society": "All that you have heard about comedies not being well done in three reels is all a mistake. I write you of my experience, not of my own opinion. My audience, the other night saw your 'Alice in Society' and they screamed and screamed and screamed from the first flicker of the picture till the very last. I have been an Exhibitor many years and played all sorts of comedies and I must admit that I never heard any audience go into such convulsions of laughter as they did on your 'Alice in Society.' I watched it myself and laughed till the tears ran down my face. First time I've done that in many months." Signed M. Edelstein, Mt. Morris Theatre, 116th St. and 5th Ave., New York City. Even the critical reviewers on the trade papers stated that Alice Howell in "Alice in Society" was a side splitter.



List of Winning L-Ko Releases growing bigger all the time

You simply can't hold 'em back. Every release adds up to a larger total of comedy successes. L-KO growing by leaps and bounds. Reason? Quality—punch—action—superiority in every detail. Book these and watch for the others coming constantly.

All these L-Ko's made exclusively under the direct supervision of J. G. Blystone, since the advent of Mr. Stern as President of L-KO:

"Crooked from the Start," "Cold Hearts and Hot Flames," "A Surgeon's Revenge," "Tillie's Terrible Tumble," "A Rural Romance," "Terrors of a Turkish Bath," "Alice in Society," "Murdered by Mistake," "A Mid-Air Mix-up," "Unhand Me, Villain," "Lizzie's Lingering Love,' "Where Is My Husband," "Temper-Mental Mother-in-Law," "The Right Car, but the Wrong Berth," "Where Is My Wife," "Pirates of the Air."

Book "ALICE IN SOCIETY." Advertise your head off. Describe it as the funniest picture ever projected on any screen. The picture will make good ten times over. It's a whale. It's a riot. Get it NOW.

COMING

Sensational L-Ko with Alice Howell and great cast

Ss-h-h-h-h, whisper it softly. Keep it dark temporarily. Careful, so on hearing the news that your competitor don't get it away from you. It's coming. A sensational L-KO Comedy Release that is going to set the world upside down with laughter. Yes, and Alice Howell plays the lead with a supporting cast that will make all other comedy producers envious. It's going to be a genuine 4 base smash with the bases full and no mistake. Sh-h-h-h-h. don't let it out temporarily but keep your eye on the L-KO ads in the trade papers.

UNDERWOOD REPORTS BIG DEMAND FOR "SHADOW"

W. G. Underwood, manager of Pathe Exchange in Dallas, reports that never has a serial been in demand to the extent that "Shielding Shadow" has since he has been manager of Pathe, and says that there is hardly a town or city in his territory that has not booked this serial.

J. W. Cotter arrived in Dallas from Chicago to take a position as roadman for Mutual. Al. Raymond has resigned.

L. M. Cobb, manager of the Amarillo office of Mutual, is in Dallas for conference with C. A. Clegg, district manager of the Mutual.

Cropper Inaugurates "Personal Touch" System with Exhibitors for Universal in Omaha

R. C. CROPPER, exchange manager for Universal in the middle west, with hteadquarters in Kansas City, has been in Omaha the last few days installing a new system which, he declares, will make a friend of every exhibitor who has an experience with it. It is a sort of "personal touch" system, originated in the Universal's experiment station in Kansas City.

This experimental station, just to show how successful it is, during the past year, showed a highly satisfactory increase in business, emerging with a loss from unreliable exhibitors that was less than that of any exchange in the country ever reported. The loss was far less, by comparison, than that suffered in any other line of business.

The new plan includes the shipping to the exhibitor, fourteen days before the picture is to be shown, all the advertising matter for it, together with little talks, especially prepared, which will give the exhibitor an insight into the coming picture that could not be bettered by seeing it on the screen.

This system is also meant to encourage heavier newspaper advertising, with the minimum size of an advertisement, six inches long and occupying two columns in width. The articles will be for publication in the papers and, Mr. Cropper declared, will be of a quality worthy to occupy space on the front page of any paper. This material, coming two weeks before the picture, will give plenty of time for advertising, even in the towns where the paper is published but once a week.

A system of filing away the facts on each picture in alphabetical order is also furnished by the Universal. A specially instructed representative will call on the exhibitors and instruct them in the new system, pointing out the advantages and showing them how to handle it. Every roadman, trying to interest an exhibitor in the Universal's releases, will also try to interest him in the new system. Every exhibitor, says Mr. Cropper, will by this method become an authority, days before, on every picture that is to be shown in his theatre. He will know just how to advertise, will know what points to boost, and can answer any questions regarding it.

P. Ryan, who has handled some advertising schemes for other products that have made the American people sit up and take notice, is in charge of the advertising feature.

"When the exhibitors read the trade papers more, the money-making ideas in them, and find out everything about the pictures and the business, then and then only will the motion picture business show the true progress which it deserves. Every roadman should be urged to take the matter up with every exhibitor and get them interested in the trade papers.

"For myself, I am a strong advocate of Motion Picture News. I am a personal friend of Mr. Johnston, and greatly admire him as a leader in the world of motion picture activities. His articles show an insight that is of value to every man who reads them. I only wish more of the exhibitors who show our pictures read them, and the rest of his valuable paper. It would mean money for the exhibitors, greater satisfaction for us, and progress in the industry."

Bershon Finds No Market Glut When He Goes Out to Sell Film —Lamb Joins Metro Sales Forces

MANAGER Dave Bershon of the Universal California Exchange, despite the big supply of multiple reel pictures on the market, is having little difficulty in placing Bluebird and Red Feather subjects for the first run in Los Angeles larger theatres. "The Evil Women Do" has been booked at Tallys; "Wanted a Home" at the Superba, and "If My Country Should Call" goes to the Garrick, all three Los Angeles Broadway houses.

Arthur B. Lamb, who has served as salesman for United, Peerless and Universal exchanges, has left the latter Los Angeles branch to become affiliated with the Metro Exchange, which by the way, is now under the management of Harry G. Ballance. Mr. Ballance recently went to Los Angeles from Denver where he conducted a state rights exchange for the past year. He is a former Los Angeles man, and thoroughly familiar with the field there.

The Metro serial, "The Crimson Stain," which does not open for two weeks, has been booked for sixty days with but two open dates in that period. By the time of the first run showing in Los Angeles, Metro Exchange Manager H. G. Ballance expects to have the subject contracted for seventy-five houses.

J. H. Goldberg, who has been connected with the Los Angeles Universal Exchange for the past four years in various departments, has been promoted by Manager Dave Bershon to salesman, and will have charge of Southern California out of Los Angeles territory. Mr. Goldberg up till now has been serving as chief booker at the exchange, and his work in this department of caring for program and Bluebird subjects will be taken care of by Don Mitchell.

Sam Whitehead, Joint Owner of Canadian Rights to "Spoilers," Visits Vancouver—Lubin Opens Office There for Metro

SAM W. WHITEHEAD, joint owner with George L. Broy of the Canadian rights for the Selig's "Spoilers," has arrived in Vancouver, and is making his headquarters at the Standard Film Service, Ltd., distributors of Metro pictures in Canada. Mr. Whitehead reports that "The Spoilers" has been doing capacity business throughout the western territory, and is now arranging his bookings in the vicinity of Vancouver. This picture should repeat its former successes there, as it was the production which broke the power of the British Columbia censor and paved the way for a saner administration of censorship in the province. Following the pictures' rejection a year ago, the matter was carried to the attorney-general, who reversed the censor's decision, and the business done at the Colonial theatre in Vancouver during the week following still stands as the biggest week ever played by a picture in British Columbia.

Herbert Lubin, who opened the Metro office in Vancouver a short time ago, has been carrying on the greatest newspaper publicity campaign ever seen in that section of the country, and capped the climax on a recent Sunday morning by taking two full pages in The News-Advertiser, to advertise the attractions "The Soul of a Woman," with Emily Stevens, and Francis X. Bushman and Beverly Bayne in "A Man and His Soul." The advertisement included a telegram from the joint stars, addressed to Manager J. R. Muir of the Dominion theatre, and conveying greetings to the theatregoers of the city.

SALT LAKE MADE A MAIN OFFICE BY "V"

Owing to the great distances between towns in the Salt Lake City territory, and the time lost in shipping films to and from Denver, Salt Lake City has been made a main office instead of a sub-office. This change was effective October 23. One new salesman will be taken on who will make his headquarters in Butte, Mont. F. A. Wagner will remain in charge as branch manager, and the office will continue to be one of the Coast Division group.

BALSDON IS MADE ASSISTANT NEW YORK BRANCH MANAGER

George Balsdon, Jr., has been appointed assistant New York branch manager, to succeed A. N. Webster, promoted to St. Louis manager. This young man started with the V-L-S-E as shipping clerk, and last December was promoted to booker, in which capacity he has done exceptionally well.

THREE TRAVELING AUDITORS VISIT LOS ANGELES

Los Angeles exchanges in the past week have been visited by three traveling auditors. Fred C. Sumner of Pathe, and C. J. Jaeger of the World Film. Mr. Hill of Greater Vitagraph Exchange system has just gone to San Francisco.

Film News From Foreign Parts

Many Excellent American Films Shown in Paris

Special to Motion Picture News.

Paris, Oct. 15.

SINCE my last letter, we have seen many very good American films in Paris. The public is very well pleased with them, but among the exhibitors these films have led to great disturbances.

As reported in my previous articles, renting-prices are fixed by the syndicate of the Kinema trade. Every film exhibited at the general show rooms is submitted to these rules and must not be rented at higher prices.

As a rule there is always a loophole to get around certain arrangements; renters were showing their special films at private rooms, and this way they were asking much higher prices.

A few weeks ago when the first Lasky and Famous Players films reached Paris, the firm who secured the French rights invited a few important managers to view one or two of them, and insisted upon imposing an engagement to take all the Lasky and Famous Players productions at a very high renting price.

Immediately this became known, the president of the Kinema Syndicate called a meeting of all renters and exhibitors. Very strong speeches were delivered against the proceedings, and it was unanimously agreed that no films must be exhibited anywhere except at the general showrooms, that every film must be shown before renting it, and that no prices others then those fixed by the syndicate must charged. We will have to wait and see what the result of this decision will be.

Downie Arrested on Embezzlement Charge

Quite a sensation was created in Paris, when it was known that James Downie, the French agent of the Trans-Aatlantic Film Company was arrested for embezzlement.

He was tried last Thursday and condemned to one month's imprisonment, and the payment of 6,000 Frcs. Now Mr. Tippett, the manager of the firm has given the agency to Mr. Haick, the well-known representative of the Western Import Company.

I have had a visit lately from S. Marks, manager of over twenty Kinema theatres in England, and agent for a well-known film producing concern in America. I took him around to a good many kinemas. One night we called at the Aubert Palace on the main Boulevards seating over 1,500: "No seats left" was the answer. We went to the Tivoli with a seating capacity of over 3,000: "Not a single seat to be got." Off we went to the St. Paul Palace, one of the newest building, a very beautiful palace holding 3,000 seats: "Standing room only." From there I took him to the famous Vaudeville theatre, but found hundreds of people waiting to get inside, and so we had to give it up.

"How is that possible," Mr. Marks inquired.

This is exactly the case at every show, and during the week; the places are crowded from 2 P. M. until 11 at night. The reason of this success is to be found in the management; it is our well-known Mr. Sandberg who is responsible for the enormous success of these theatres.

He not only manages theatres in Paris, but nearly 30 in the provinces, and every one of them is a success. A few more under Mr. Sandberg's management are in course of erection in Paris.

When Parisian men and women of fashion have applauded to the echo the eighth episode of the exciting "Exploits of Elaine," an episode entitled, "A Serpent Amidst the Flowers," and one of the most thrilling of the whole series; when they have seen on the screen "The Diary of the War," "Pathe Journal" and "Pathe Gazette;" when their eyes have been charmed by the wonderful landscapes of the Philippines, as represented by scenes depicting "The Tobacco Harvest," and when they have laughed until their sides ache over "A Gift from the Sky," they find that they have by no means come to the end of the good things on this week's program at the Pathe Palace. There may also be projected on the screen that powerful drama: "Which?" splendidly played by Melles; Colliney and Raynal in a film entitled "The False Prophet," adapted from a celebrated English work, and the amusing "An Unexpected Catch."

Voltera Bros., not long ago program sellers at different theatres in Paris, are now managers of the celebrated Folies Bergère, Olympia, Gaité, Cigale; their latest acquisition is the Casino de Paris, where they are to give vaudeville and kinema shows.

They have secured a few very big exclusives—among them "The Birth of a Nation" which will be seen shortly.

An officer and a soldier of the Kinema Department of the French Army, whose pictures have given so much pleasure in Paris, were recently buried by the explosion of a big shell, while they were engaged in taking a moving picture of the operations. Two of their comrades went to the rescue, at great peril, and succeeded in extricating them while shells were bursting all round them.

Baron Rothschild's Picture

The long awaited film "Cresus" the scenario for which was written by Baron Henri de Rothschild will be seen next week at the Vaudeville theatre.

"Cheat" is still drawing large audiences in spite of its six weeks consecutve run at the Gabka.

Throughout the war interesting kinema pictures of scenes near the French front, taken under the supervision of the military authorities, have given the public vivid impressions of actual conditions in and near the fighting line. Many people, who would otherwise rarely go to kinema theatres, visit them now in order to see the war pictures. An excellent film, now on view in Paris, shows the French soldiers rushing from their trenches in an actual attack. The brave "poilus" are seen crossing No Man's Land with fixed bayonets and bombs slung by their sides.

With grim determination, disdaining to crouch down in order to avoid the enemy's fire, they steadily advance straight on the foe. A few moments later the same trenches are alive with files of dejected-looking prisoners, hurried along by the returning victorious captors. This is by far the most realistic picture of the war that has yet been seen.

Expectations were surpassed at the exhibition at the Theatre Réjane of the supremely realistic film series taken under the sanction of the British Government at the front of the great battle on the Somme. The impression produced upon the spectators was that of actual presence at the scenes depicted. Certain parts of the film, as seen in England, and fully described in these columns on August 24, had been cut out by the French authorities, though in proportion to the whole these parts are very small in extent.

The motive is understood to have been a fear that sensitive nerves might be too severely tested. But, notwithstanding this excision, the spectacle remains the most wonderful which has ever been thrown upon the screen. The pictures which evoked the greatest interest were those that showed the British soldiers actually fighting. The big guns attracted especial attention.

The last series of pictures shown was that of King George on his visit to the captured German trenches, with the Prince of Wales, and of his return to England, guarded by battleships. These views have not yet been seen in England. At the end all the spectators rose and sang "God Save the King." In the theatre were many wounded French soldiers and British Red Cross nurses, both men and women. Only a comparatively small number of children were present. The film series of the Somme battle will be shown nightly for some time to come.



Some Interesting Situations Culled from Episodes 5, 7 and 9 of Consolidated's Serial, the "Crimson Stain Mystery"

At the Omnia this week we have the great film from the United States: "La Bella Dona," a superb drama, interpreted by the illustrious American actress, Pauline Frederick. This is again a very notable success. The program also includes magnificient views of the front: "Devant Péronne," "Sur la Somme" and the Review of the Russian Troops at Salonica; besides "La Servante de Rigadin," in which Prince shows himself as amusing as ever. The supplementary numbers are: A fine drama by M. Abel Gance, "Les Gaz Mortels," admirably played by the charming Maud Richard, the Youthful Fleury, M. Mathot and Maillard and Mme. Pelisse.

We learn at the last moment that the well-known Italian Film Producing Company "Cines of Rome" has become a French company.

Everything remains as usual for the present, big changes are contemplated by the new management.

J. KAENKA.

FEATURE SHOWN AT TWO FIRST-RUN HOUSES IN CLEVELAND FOR A WEEK AT SAME TIME

For the first time in the history of Cleveland motion picture theatres, a big feature film was shown at two first-run theatres, for a week at the same time.

"War's Women" the Ince production, was booked for the Alhambra theatre, and as previous contracts had been made with the Orpheum theatre, this production started on its Cleveland career at both houses last Sunday.

The only previous instances where the same production was shown simultaneously in more than one theatre in Cleveland was when the new Chaplin two-reel comedies were released and in the case of short one-reel news pictures.

DAMAGED NEGATIVE CAUSES PARAMOUNT RELEASE DATE TO BE CHANGED

Because the negative had been damaged, Paramount was compelled to change the release dates of two of its Paramount-Bray Cartoons, and "Bobby Bumps Helps a Book Agent" will be released at a later date, while "Bobby Bumps Queers the Choir" will take its place and can be released on October 26 instead of November 23.

Professor Shattuck of Vassar Joins Paramount Forces

Authority on Geology Will Release Through Its Magazine-on-the-Screen, the Pictographs, a Subject Entitled "In the Heart of the Alaskan Wilderness"

MR. GEORGE BURBANK SHATTUCK, professor of Geology in Vassar College, and authority on this subject, has joined the Paramount forces, and will release through Paramount's "magazine-on-the-screen," the Paramount Pictographs, "In the Heart of the Alaskan Wilderness."

On July 4 of this year, Dr. Shattuck started for Alaska with a company of young people to see that region. They went up the inside passage from Vancouver to Skagway by steamer, then over the White Pass Railroad, and from White Horse where the railroad ends they sailed down the Yukon River to Tanana, then up the Tanana River to Fairbanks, then back to Tanana and on down the Yukon River and out of St. Michael. There they took the Pacific liner to Nome and Cordova, and so on back to Seattle, arriving at the end of their trip, August 20.

The party traveled through the very heart of Alaska and covered much of the outside coast as well, taking some exceptionally remarkable pictures whenever conditions and circumstances permitted. Beginning with a forthcoming release in the near future, the best of these pictures will be released in the Paramount Pictographs.

The first section of this series of pictures will be called "People of the Alaskan Wilderness," and will show the conditions which exist among the native Indians and Esquimaux inhabitants living in a semi-barbarous state on the outskirts of civilization. Among the interesting features pictured, are the primitive methods of capturing salmon from the Yukon River, which supplies food when dried for both man and sledge dogs through the long Arctic winter.

Pictures are shown of Ruby, a typical mining camp which sprang up over night when gold was discovered in the hills.

In the heart of Alaska there is pictured the trading post of Tolovana, where provisions are supplied to the natives and Esquimaux in exchange for valuable furs which are secured by them during the winter. There are striking pictures of the work being done on the Government railroad.

Intimate views of Esquimaux family life and their extraordinary mode of living, were secured after many hardships and with great difficulty.

This subject will be followed by others showing the gold fields, and other interesting features.

Sam Spedon Reaches Cleveland with Forum, Inc., Films

Former Vitagraph Publicity Man, Known to Everybody in the Business, Takes with Him First Picture of Company, Entitled "U. S. Government in Action"

Cleveland, Oct. 28.

S. M. SPEDON, best known motion picture publicity man in the business and for eight years in charge of Vitagraph's publicity department, came to Cleveland last week as representative of the Motion Picture Forum, Inc., a producing concern which aims to present only pictures of national, historic and educational interest. Mr. Spedon brought with him the first picture of the company, entitled "The United States Government in Action," showing President Wilson and his cabinet officers at work at their desks. The picture contains a number of intimate views of the national figures, each of whom is shown close-up and in characteristic attitudes. The subtitles are the expressions of the work accomplished during their term of office in each department. Of particular interest to Cleveland is the part devoted to Secretary of War Newton D. Baker.

The picture is offered free of charge to exhibitors of Cleveland who care to include it in their programs.

"Looking over the entire film industry as my present connections enable me to do," said Mr. Spedon, "I can see that moving pictures will touch fields unthought of before. For instance, they will become a factor in school and college life, in the church, in politics.

SERVIAN-BULGARIAN WAR PICTURES SHOWN BY COSMOFOTOFILM

The Count de Villafranca has brought some pictures into this country including one showing some life scenes of the Servian-Bulgarian war.

This interesting film can be seen at any time at the offices of the Cosmofotofilm Company, Inc., 110 West 40th street, New York City.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Pennsylvania Censor Board Will Issue Circular to Protect Exhibitors from Unintentionally Renting Films Not Approved by That Body

THERE is soon to be issued by the Pennsylvania Board of Motion Picture Censors a circular of instructions designed to protect Pennsylvania exhibitors who live in cities bordering on other states against the renting of films which have not been approved by the State Board but which are represented by unscrupulous exchange men in states nearby to have passed the Pennsylvania censors. By this circular, it is believed, many border city exhibitors will be able to avoid being arrested and fined for showing uncensored pictures which they have been led by exchange men to believe have passed muster.

There have, it appears, been a great many cases, brought to the attention of the censors, of exhibitors running theatres in that state close to the boundary lines of other states, who have displayed films that have not received the board's sanction or which have been condemned by the board. These exhibitors in many cases, it is said, have proved that they have exhibited these pictures in entire ignorance of the fact that the films have not been approved, it having been represented to the theatre men by exchange men living outside of the state that the pictures have been approved by the Pennsylvania authorities.

Fines have been imposed on the exhibitors for such technical violations of the law for the reason that the exchange men, though they are responsible for getting these exhibitors into trouble, live beyond the reach of the Pennsylvania law.

It is to protect innocent exhibitors against falling into traps set by unscrupulous exchange men in neighboring states that the board of censors has planned to send out the letters of instruction. The circulars are now being prepared by Joseph H. Berrier, of this city, chief clerk of the Censorship board. The letters will advise exhibitors, when renting films, to demand to be shown the certificates of approval that are issued by the Pennsylvania censors with every film approved, and they will be instructed as to how to tell whether such certificates are genuine.

One of the chief annoyances encountered by exhibitors near the state boundary line is that some of the films they rent from outside agencies have been approved by the Pennsylvania censors, but with parts of the films eliminated. There have been prosecutions of exhibitors who have shown such films with the censored parts left in simply because it had been represented to them by outside exchange men that the films had been approved in their entirety.

Part of the letter of instruction that is to be sent out will explain to the exhibitors how they can ascertain from the "certificates of approval" whether all the parts of the films that have been banned by the censors have actually been eliminated from the films as they reach the exhibitors.

Cleveland and Ohio Practically Bars Showing of "Birth of a Nation"

CLEVELAND and all Ohio are practically barred for all time from viewing David Wark Griffith's screen masterpiece, "The Birth of a Nation," by virtue of a ruling of the state Supreme Court handed down in Columbus.

"The Birth of a Nation" has been shown in every state and almost every city in the United States, with the exception of Ohio. When the picture was brought into Ohio the state censors rejected it as a whole and refused to permit its showing. The Epoch Producing Company, Griffith's organization, petitioned the Supreme Court, asking that the order of the censors be set aside.

After much deliberation, the Supreme Court passed on the petition. The court held that there is no law on the Ohio statute books by which it can decide whether an order from the state censors restraining the producers of a picture from exhibiting a film is reasonable or unreasonable.

In effect, this is understood to mean that the word of the censors on a film is final. In dismissing the petition, the court, for the time being at least, has virtually ruled that "The Birth of a Nation" cannot be shown in Ohio, as the decision leaves the power of the board of censors unmodified.

GIVING VAUDEVILLE HOUSE A TASTE OF THE SAME MEDICINE

V. V. Thompson, manager of a vaudeville theatre, plead guilty at Fort Worth, Texas, October 13, to operating his theatre on Sunday, and was fined $25 and costs.

All of the other Sunday opening cases tried in Fort Worth recently have involved moving picture theatres, and Thompson's is the first one affecting a vaudeville house to be fined.

OHIO CENSORS PUT O. K. ON THREE PICTURES

For the third time in the past ten days the Ohio board of censors has placed its collective O. K. on a moving picture depicting a woman in the nude.

Clara Kimball Young in "The Common Law" wears an engaging smile—and nothing more.

June Caprice, garbed in the light and airy nothingness of nature swims to and fro in a creek in "The Ragged Princess."

And now comes Audrey Munson, as nude as the solemn truths, to alarm our sedate societies in "Purity."

The Mutual people have been trying to get this picture over since last July, when it was first announced as ready for release. The censors have finally passed it, but not without a number of cuts. In fact, the picture did not reach the censors in its original state; the producers eliminated several scenes in which the clothless Audrey cavorted about.

"Purity" is an allegorical story in which a good angel falls in love with a struggling poet, who is in dire need of material assistance necessary to the publication of a set of poems. The good angel gets a little job of posing in the altogether for an affluent artist, and the gossipy neighbors hear about it. Then the action starts.

This is Audrey's first feature since "Inspiration," and will probably be released locally within the fortnight.

CLEVELAND POLICE CHARGE EVASION OF CENSOR LAW

Managers of several film service companies of Cleveland were liable to arrest recently, it was announced at Central police station, as a result of a police crusade begun against film men alleged to be violating the state censorship laws.

Police Captains Jacob Graul and Stephen Murphy, charge that in several moving picture houses in Cleveland films with "cut outs" and without "leaders" are being shown. By "cut outs" the police mean parts of the films cut out by the censors. "Leaders" are state board of censors' stamp of approval and film license numbers.

According to the police, a sergeant found two pictures were being shown in one of Cleveland's largest picture theatres without leaders. Another theatre in the downtown district, Capt. Graul says, showed a film with parts the state censors had prohibited.

Evidence gathered by police will be submitted to Chief of Police W. S. Rowe and Police Prosecutor James L. Lind. It will be for the prosecutor to decide whether warrants will be issued.

PICTURES ON SUNDAYS ONLY FOR RECRUITING IN ONTARIO

A deputation representing various religious denominations has waited upon Premier Hearst of Ontario and protested against the use of moving picture films on Sundays for other than strict recruiting purposes. They informed the Premier that they had conferred with the military authorities previously, who said they felt it still necessary to make use on Sunday of moving-picture films for recruiting purposes.

The deputation maintained that this method of recruiting was unworthy of the cause and had not been a successful medium, but inasmuch as it was the wish of the militia, they would not oppose their use, with the understanding that it should be under authoritative military control, confined absolutely to recruiting, and permits be not issued for the purposes of raising money for philanthropic endeavor.

The members of the deputation were agreed that such conditions as prevailed last winter in Toronto were intolerable and no system of recruiting should be adopted which would alienate any element of the community.

Premier Hearst assured the deputation that its representations would have the most serious considerations of the Government.

MINNEAPOLIS DRUGGISTS THREATEN TO CLOSE THEATRES

About the last men the motion picture exhibitors would expect to become open opponents are the druggists, yet the druggists of Minneapolis threaten to use every means in their command to close motion picture houses and several other concerns on Sundays. The druggists have decided that they are overworked and that they should have a day of rest. No one in the city blames them for that but they are not willing to close their places. They want the confectioners to close as well and have declared that unless delicatessen and confectionery stores join them in Sunday closing they will try to obtain a law closing everything, and name the picture theatres particularly.

No small part of the druggists' business is given to them because of the film theatres. The drug stores and theatres are nearly always in the same districts and the theatres have built up the druggists' refreshment business amazingly. It is doubtful, however, whether such a bill would get a serious hearing in the legislature, as the Sunday closing proposal for theatres has been threshed over many times and the lawmakers have always decided that the theatres afford thousands the only Sunday recreation within their means and that it would be wrong to take the privilege away.

HARRISBURG, PA., REVIVES CURFEW LAW

Hardships of the Harrisburg, Pa., motion picture theatre proprietors, who until October 1 worked under the handicap of infantile paralysis quarantine ban against children in the theatres, have been increased by a recent order put into effect by Chief of Police Wetzel reviving the curfew law that had sunk into disuse.

This ordinance requires all children who are under sixteen years old and unaccompanied by parents, to be off the streets by 9 o'clock, and contains a specific provision that theatre managers must notify such children to leave their theatres at the time mentioned.

The theatres, at 8.45 o'clock each night, are required to flash on the screen a notice to the children that they must leave the theatre in the next fifteen minutes. This according to exhibitors, often compels the children to leave before they have seen a complete program and naturally has a tendency to reduce the number of children at the shows.

The revival of the ordinance is brought about largely through the insistence of the Women's Civic Club, which was responsible for the measure originally being placed on the city's statute books. The curfew signal is sounded each night by blasts on factory whistles in all sections of the city.

PATHE WINS CASE AGAINST DEALER WHO BOUGHT PATHE FILM FROM UNAUTHORIZED SOURCE

The suit of Pathe Exchange, Inc., against the A. F. T. Corporation for the recovery of a complete set of "Who Pays?" which was found in the possession of the defendant was tried before a jury in the Supreme Court in New York County on the 16th and 17th of this month.

The defendant claimed to have bought the films in good faith in ignorance of the fact that they had been stolen. In fact, it contended that it had been induced to buy them by a detective employed by the Pathe Company, who represented that he was acting for "a friend in Cuba," who wanted to buy.

The judge instructed the jury that good faith was not an element in the case. In face, there was no evidence in any way suggesting anything else than good faith on the part of the defendant. Yet Pathe won.

This case should stand as a warning to dealers in films, that they buy with the certainty of losing both money and films, if what they get is stolen property. As the judge said in the trial, a buyer of stolen property gets no better title than the thief had—and a thief has none. Stolen property can be recovered in any one's hands by the true owner, no matter how many channels it may pass through or how innocent the buyer may be.

THEATRES IN DAYTON, OHIO, PASS FIRE INSPECTION

A city-wide inspection of Dayton, Ohio, motion picture theatres has just been completed by City Fire Inspector Walter E. Tucker and his assistants, Frank De Pries and Walter Rehmert. Booths, cellars and stages were given a thorough inspection, and all picture houses passed under the test so well that all were given a good rating. Three theatres were inspected each night.

When a performance was going on they remained behind the stage and watched the electric devices and other arrangements likely to cause fire. The theatre inspection was but one portion of the activity of the fire inspectors.

WANT SUNDAY OPENING IN CHATTANOOGA

It is understood that friends of Sunday motion pictures in Chattanooga, Tenn., have expressed a determination to ask the next legislature of Tennessee to legalize the opening of the picture theatres on that day. Two of the democratic candidates for the legislature have expressed themselves as heartily favoring such a measure. The information is that the other democratic candidate for the legislature will favor the movement. The republican candidate for the senate is known to favor Sunday motion pictures.

Dr. W. F. Powell, Chattanooga, in a sermon to his congregation recently, advocated the strict censorship of motion picture shows. He suggested the censorship proposition as one of the first aids in the protection of the morals of the young of Chattanooga.

VICE HUNTER PUTS EXTINGUISHER ON NUDE PICTURES

Chief of Police Walter J. Peterson, who is the official censor of moving pictures at Oakland, Cal., announces that he does not intend to allow pictures made for the express purpose of exhibiting nudity to be shown on the screens of that city. Under his direction a raid was recently made on the Broadway theatre and an exhibition of "The Garden of Knowledge" was brought to an end.

The proprietor of this house sought to obtain an injunction to prohibit the Chief of Police from interfering with the showing of the film, but was unable to obtain this. The official censor declared that this particular production was "inexcusable" and that he took action after numerous complaints had been filed with him.

BETTER EXPRESS SERVICE FOR CANADA

The Dominion Express Company on account of increased film business, and because of the representations of Ontario Film Managers have formed a special department to look after the collection, delivery and shipment of film consignments. One extra shipment will also be taken from the exchange offices every day, making four collections and three deliveries, except on Saturday and Sunday. The question of the C. O. D. payments, which have become very important since the new pay in advance policy, has lead the company to increase their bookkeeping ability in order to make payments to the film company in quick time.

EXHIBITORS THEIR OWN CENSORS

Mayor J. H. Mellett, of Anderson, Indiana, has announced that after talking with some of the operators of motion picture theatres of that town, he has decided that no ordinance restricting the class of pictures to be shown in Anderson theatres will be presented while the theatre men show high class films. Mr. Mellett says that he will make no effort to present an ordinance affecting the picture theatres, while the pictures are of good standard, but that some action may be taken by the council if films which he does not regard suitable for children are shown.

"WEALTH LURE" FROM LATIN AMERICAN WITHIN A MONTH

The Latin American Producing Company of which Paul Trinchera, the Italian director is president and director general, will begin its first feature picture production at the Grantwood Studios this coming week. The Latin American Company has already signed contracts with a foreign marketing concern and from its first release will find instant market.

The first release which will be within the month will be "The Wealth Lure," a drama in which Vera Sisson, the emotional actress and Sidney Mason will be costarred.

Mr. Trinchera, who will personally direct all the productions which will consist of



Paul Trinchera

three and four reelers, has had a distinguished career as newspaperman, writer and director. He came to America within the past year. After making several productions for big film concerns, he decided to enter the foreign field from American shores.

His company has taken a long lease on the Grantwood, N. J. studios, where its future operations will be conducted.

Associated with Mr. Trinchera as business manager of the new company is Clarence Woodhams, formerly an automobile expert. The offices of the new company are located at 1482 Broadway, Fitzgerald Building.

SMOKING A CIGARETTE IN A PICTURE IS NOT A CRIME

Discreet use of the cigarette in motion pictures is legal in Kansas. A Jury in Wyandotte District Court, after having viewed the controversial film, returned a verdict of not guilty in the case pending.

The motion picture, which had been passed by the Kansas state censorship board, was alleged to show a woman smoking. A special run of the picture showed a woman with a lighted cigarette in her hand.

"Bought and Paid For" from World November 13

National Advertising Which Made the Stage Version Known to Everybody Has Paved the Way for the Screen Play—Broadhurst Pleased with the Photodrama

ONE of the most important photoplays ever made by the World Film Corporation is "Bought and Paid For," which will be released on November 13 with Alice Brady as its star. The spoken drama, by George Broadhurst, was the first production at William A. Brady's Playhouse, New York, where it continued for two winters and one summer, without a break.

With the beginning of this remarkable record Mr. Brady adopted a system of national advertising that had never been undertaken in connection with a theatrical attraction. He figured that the old system of producing a play in New York and allowing the country to find out for itself that the run was going on was out of date and useless.

The Brady publicity man was called in and told to get in touch with every nook and corner of America with "Bought and Paid For" material, and not to let up—to keep the mill grinding all the time and the grist pouring into the laps of the future patrons direct.

This plan was carried out to the letter under the supervision of Mr. Brady, and at a cost of many thousands of dollars, but with the result that long before the companies to play it broadcast were organized the drama was known to practically everybody.

Another outcome of this advertising campaign was that persons who came to New York from afar had heard of "Bought and Paid For" before they started, and went to see it at the Playhouse, subsequently telling their home friends all about the play.

Thus in one way and another Mr. Broadhurst's drama in its original dress is familiar to almost every community, large and small. That the author himself is entirely satisfied with the result of Mr. Brady's work in making the transfer to the screen is apparent from the following letter, written October 20:

"Dear Mr. Brady: Please accept my heartiest congratulations on the splendid picture you have made of 'Bought and Paid For.' The central story is directly and dramatically told and the comedy element is admirably handled. Also I may add, it is extremely well played.

"I can see no reason whatever why your picture should not equal the success of the play itself both in this country and abroad.

"Sincerely, "GEORGE BROADHURST."

Bookings of "The Crimson Stain" Come Up to Expectations

Goebel and Erbe of the Consolidated Film Corporation Started Out to Make a Record with the Serial and Have Succeeded Beyond Their Hopes

"THE Crimson Stain Mystery," the sixteen episode serial manufactured by the Consolidated Film Corporation, has by its bookings realized the fondest ambitions placed on it by O. E. Goebel, president and G. B. Erb, vice-president of the company. When these two men organized the Consolidated company their desire was to make a serial record with "The Crimson Stain Mystery" and judging from the reports received from exhibitors and exchangemen throughout the country they have done so.

It was a difficult proposition that confronted the heads of the Consolidated as the concern was new and everyone connected with the trade had to be "shown." Knowing nothing about the company beyond the fact that the heads of it were reputable film men, that T. Hayes Hunter was the director, that Albert Payson Terhune was the author and that Maurice Costello and Ethel Grandin were the stars, film men were a bit wary about waxing as enthusiastic as Messrs. Goebel and Erb would have desred. But the fact that they have succeeded in their enterprise is daily evinced by the flood of telegrams and letters that come to the home office of the company praising the serial and telling of the wonderful business that it has brought.

At the start both Marcus Loew and Alexander Pantages, owners of the two largest vaudeville circuits in the United States, one in the east and one in the west, signed up for the serial after viewing its introductory episodes. They were more than pleased. Soon after other exhibitors followed suit after special showings had been given in every large city of the United States.

From theatres and exchanmen all over the country messages of congratulation and thanks are coming in to the heads of the company. "Attendance on the increase," "Your wonderful serial," "Our successful opening with 'The Crimson Stain Mystery,'" "We heartily recommend it," and "Will break all records" are lines that are becoming ever so conventional in the communications.

PATHE'S "THE SHIELDING SHADOW" PRAISED BY NEWSPAPERS

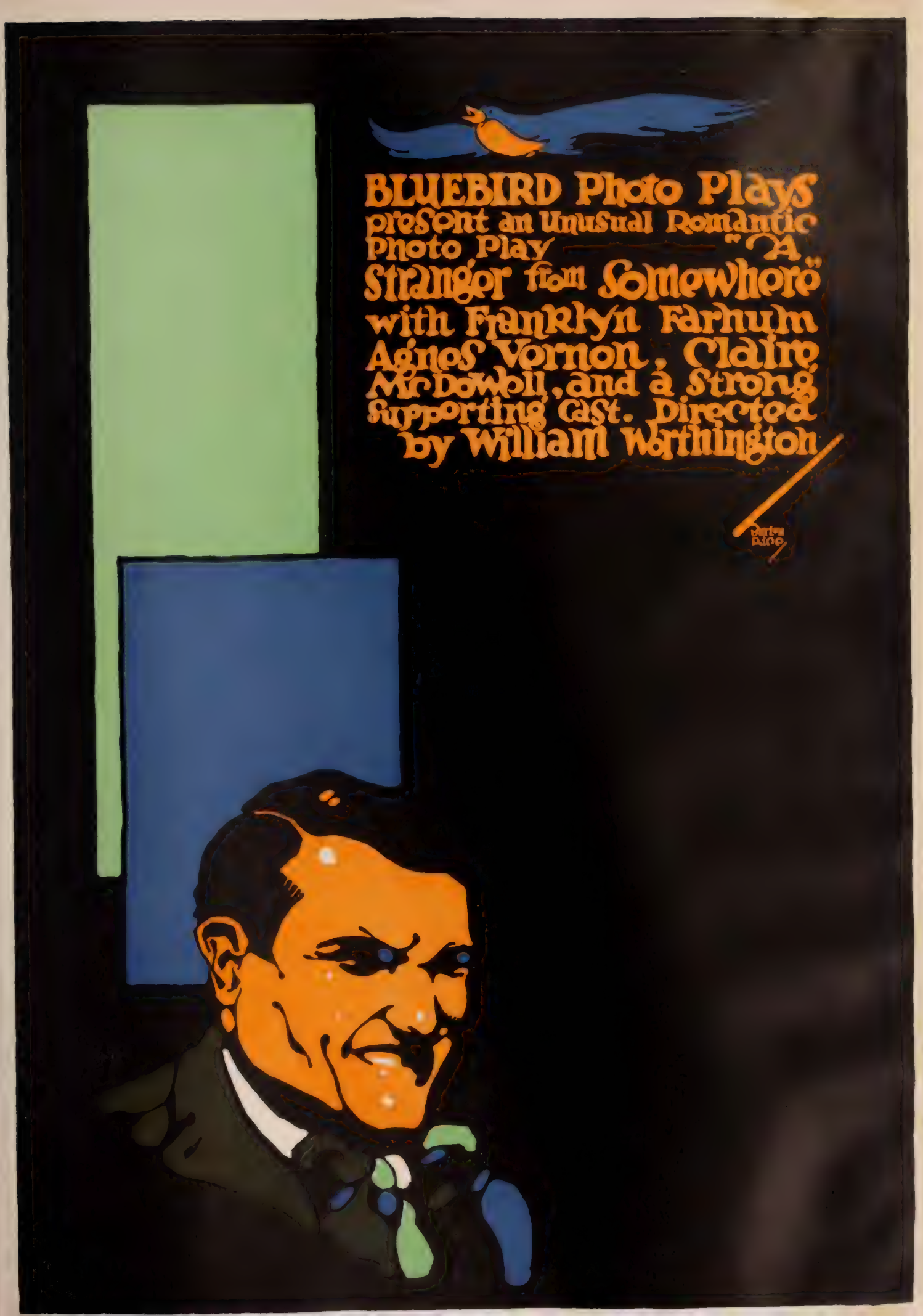
Throughout the country, Pathe's serial, "The Shielding Shadow," is attaining a marked degree of success, according to the following newspaper comments, which indicate the popularity of this serial, featuring Grace Darmond, Leon Bary and Ralph Kellard:

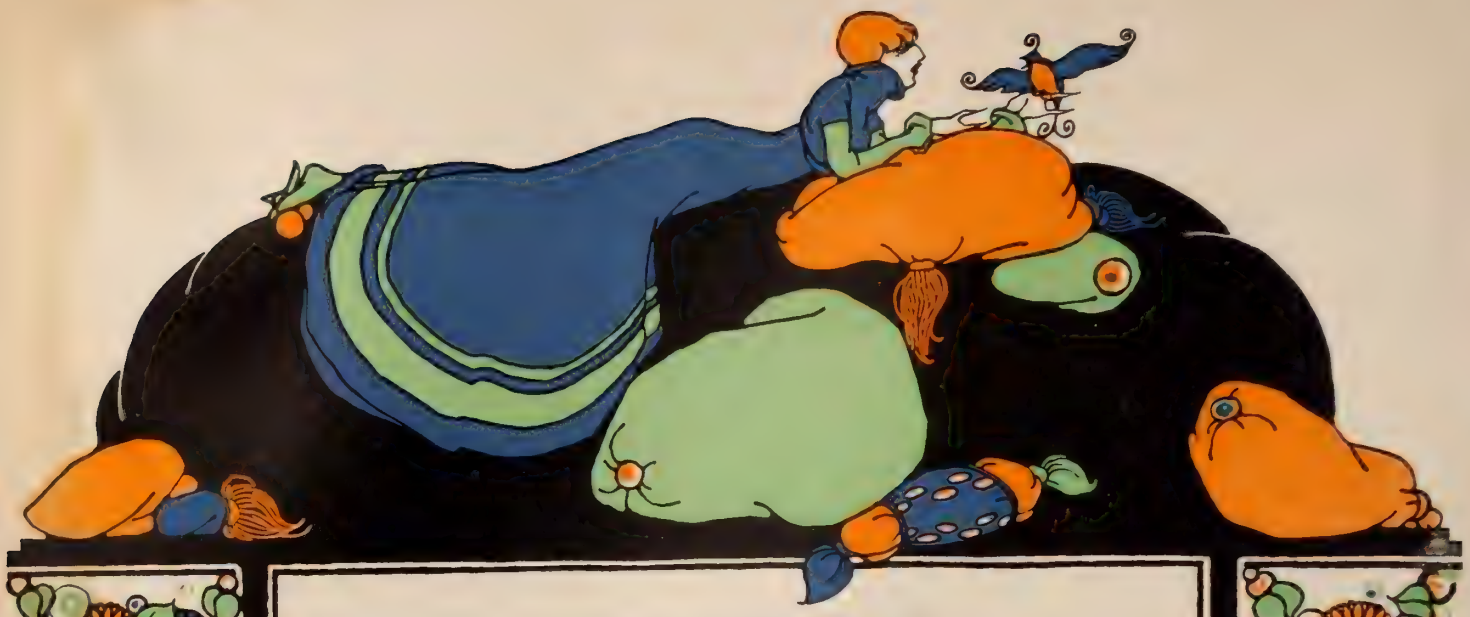
The Minneapolis News says: "'The Shielding Shadow' is a most pretentious serial featuring a trio of stars. There are thrills to burn in this new serial. Thrilling action marks every episode. There is a mysterious character called Ravengar who, Pathe believes, will baffle the audiences more than the Mystery of the Laughing Mask in 'The Iron Claw.'"

The New Orleans Item says: "Promise of a moving picture serial that will out do anything that has ever been attempted in the way of thrills is contained in 'The Shielding Shadow.' 'The Shielding Shadow' will establish a new record for thrills."

The Buffalo Times says: "'The Shielding Shadow' is a daring creation of the studio experts, a play such as one rarely sees.'"

The Cleveland Plain Dealer says: "'The Shielding Shadow' gives promise of new thrills in film and story form."


BLUEBIRD Photo Plays
present an Unusual Romantic
Photo Play "A
Stranger from Somewhere"
with Franklyn Farnum
Agnes Vernon, Claire
McDowell, and a Strong
Supporting Cast. Directed
by William Worthington



BLUEBIRD
PHOTO PLAYS INC

The now famous BLUEBIRD policy—"The Play's the Thing," is more than just to the illustrious stars that shine in its famous productions. Heretofore the star has been at the mercy of producer, director, "business policy," or of whatever play the scenario department had on hand, regardless of its suitbaility.

BLUEBIRD has changed all that. The production of a BLUEBIRD Photoplay begins with the selection of a strong drama. Then the cast is chosen and if a certain star fits a certain part, that star is chosen for that part. Frequently BLUEBIRDS are produced with an all-star cast; not for the purpose of boosting the stars as such, but to give the play the best cast that experienced judgment and unlimited resources can command.

Thus, while the BLUEBIRD policy insists upon the primary importance of the play, yet BLUEBIRD plays are presented by some of the greatest stars in moving pictures; stars whose salaries are higher, whose ability, popularity and fame are far, far beyond the average star in the average feature. Further the BLUEBIRD policy enables its stars to do the best work of their careers, and perfect entertainment is the result.

These facts are being told to over ten million people week after week in large advertisements in the Saturday Evening Post. Increased attendance at all BLUEBIRD theatres is the result. You can get your share by booking BLUEBIRD Photoplays.

Book through your local BLUEBIRD Exchange or Executive Offices

BLUEBIRD Photoplays, (Inc.)

1600 Broadway, New York

JUST TO MAKE TALK

By LONGACRE

"UNLIKE the fool and his money," writes the Lasky press department, "Fannie Ward and her gowns are not easily parted." There seems to be no end of trouble to which stars will go to please the National Board.

And now B. S. Moss after giving us "Three Weeks" and "One Day" is coming again, this time with a picture entitled "One Hour." Don't procrastinate Mr. Moss, because you know, the minutes are going fast.

"Why don't you run for President?" shrieked some enthusiast as Francis Xavier Bushman emerged from the Broadway theatre after watching a public showing of "Romeo and Juliet." We wait eagerly for the announcement of Mr. Bushman's platform, wondering whether "Peace at Any Price" will be one of the planks.

THEY'RE AT IT AGAIN

The Lubin theatre of Cincinnati, Ohio, offers the following contribution in its monthly magazine:

"The hot weather of the past week proved too much for the ever-alert doorman of the Lubin. Business was somewhat light on Wednesday afternoon, and he experienced great difficulty in keeping awake. His head kept nodding and bobbing, until finally Dame Nature conquered, and oblivious of all his surroundings, he sank sweetly into the welcoming arms of Morpheus.

It was then he met "Leah Kleschna" a well known "Lady of Quality," who was out riding "In the Bishop's Carriage," with a charming "Daughter of the Hills," known "In Missouri," as "Tess of the D'Urbervilles." It seemed somewhat strange to him that on this "Day of Days" she should show such "Caprice"—she the "Pride of Jennico" playing "Checkers" in "Arizona" and telling "Tess of the Storm Country" at such an unseemly moment as "An Hour Before Dawn."

He decided it would be the proper thing to inform "The Count of Monte Cristo," so he called up "Chelsea 7750" only to learn from "His Neighbor's Wife" that the Count had been taken to "The Port of Doom," as a "Prisoner of Zenda." Somewhat dejected he retraced his steps and on his way back met "An American Citizen" and two other "Soldiers of Fortune" who were having a great time with "Brewster's Millions." They invited him to join them and tempted by "A Good Little Devil," he donned the "Clothes" of the "Squaw Man," and with their "Hearts Adrift" he entirely forgot the mission on which he started.

"The Brute" within him now fully aroused, he seemed doomed to land at "The Port of Missing Men," when suddenly he was confronted and saved by "The Master Mind," the same one which was responsible for "The Redemption of David Corson." And then he woke up!

In one of the numerous fan publications, a writer with a highly trained imagination, dwelling on the feats performed by Marie Walcamp, tells of her leap from the back of a galloping horse to a train going forty miles an hour. Just for the sake of sport we would like to procure this horse, enter him at Altona or some such place and play him across the board. August Belmont might be interested, too.

A contributor to F. P. A. of the New York Tribune, who was so anxious to break into the column with a pun, wrote in to the effect that Wallace Beery directed "The Rummy." As far as we know Wallace never worked for Fine Arts.

Harry Rattenberry, who plays comedy characters for Al Christie as a rule has been borrowed by the Lasky Company to play the part of Bumble in "Oliver Twist."

Wonders never cease in this land of make believe, writes in J. C. Pacific Coast Motion Picture News Jessen. E. H. Allen, business manager at the Ince studios, boasts of having taught the fish in the fountain in front of the administration building to eat out of his hand. And it's the same hand Allen uses to sign all the payroll checks. It's getting so you can't even fool the fish any more.

Doctor H. G. Stafford, formerly scenario editor at Universal City, has organized a company in Honolulu for the production of "Aloha." Gilbert Warrenton left for the islands recently to film the production.

WHILE MEMBERS OF THE NATIONAL BOARD WAITED THE START OF THE PRIVATE SHOWING

"I saw a great picture yesterday, wonderfully done, with a good moral. It was called "Sex Lure," or "The Lure of Sex," I think.

"Yes, that was shown at 218 W. 42nd street, wasn't it?"

"I believe so, in that building on 46th street."

"That's the new building at 729 Seventh avenue."

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., November 4, 1916

EDITORIAL

The Vitagraph company has instituted the commendable practice of showing its pictures for review to the accompaniment of music. A good idea this, and one which is well worth the consideration of other manufacturers and distributors. How many times during its public showing has a poor picture been saved by good music? Count 'em. You can't. Many times we have dropped into the Strand or Rialto to witness a poor picture that we thought good, and we discovered that it was the music that covered up the defects of the show.

It stands to reason that any picture is going to go better with good music, so why does the manufacturer exhibit his product to the trade press minus practically half of its setting? Of course it is not to be expected that an entire orchestra be present at a trade showing. But if a pianist could have his music for the picture arranged before hand it would be a mighty good idea—benefitting the manufacturer in the end.

LOCAL NEWS

—Someone from here took the trouble to write a fine piece of poetry about us which was printed in the n. y. dram'c mirror last wk. Its good poetry say we, and others, but at the sentiment we laugh. Aha, ha, te he.

—Rodney M. Vandivert, of here and Bound Brook, whose name is oft mixed up a bit by strangers, went away from here and Bound Brook recently. Van has bus. to attend 2 all over the U. S.

—Art Acord was seen on B'way lately, he having discarded the picturesque clothes of the plains for those of the efete east.

—Walt Miller is seen on the sq. often now.

—Walt Kane Hill says he's the secret agent for some sort of bird films, which is a good joke. Walt is to vote for W. Wilson, but from the way he lets the hair come out on the front of his face, we silently think he's for Evans Hughes. Anyway a movement is afoot to collect cents enough to enable Walt to shave more than 1 time a wk.

—Frank Losee of Famous Players went to Phila. recently to speak at the Union League Clb. Frank was there at another time than ye ed was.

—Ham McLaurin, who is not an actor but p. a. for the Rialto says that Gov. Whitman is to talk at the Rialto, the topic being censorship. By this time the Gov. has already talked but many thanks anyway, Ham, say we.

—It seems that by mentioning S. Smith so many times that she has quit going about with A. Smith to see the m. p. masterpieces in the show rooms. Its 2 bad, we think, but nothing would have happened if some few we know "personally and editorially" had paid more attention to bus.

—Joan Sawyer of Fox w. k. as a dancer was told long ago when she wanted a job that she would have to learn to dance first. Joan laughs at this now.

—Ye ed saw Fritz Tidden on B'way last wk.

—Jim Stiles is still sick in bed and so is not able to commence his work.

—Geo. Terwilliger is sick in bed, he having a bad cold.

—B. Fineman of here was seen with some good pictures of Gladys Moore last wk. Gladys usually goes under the name of M. Pickford.

—The season is about to commence here with a series of balls and the like. The Sc. Club, the N'tl Exhibitors and the Bronx exhibitors being the first three organ's. to give them.

—News are rather scarce this wk.

WAR COLLEGE BUYS PRINTS OF DONALD THOMPSON BATTLE PICTURES

The Army and Navy War College at Washington, D. C., has bought prints of the Donald Thompson War Pictures to be used in an official capacity for study and observation by officers of the army and navy. The pictures were shown recently before the members of the Army and Navy Club and the members viewing them recommended that they be purchased by the War College.

Many of the pictures were taken under actual fire at the front. One scene stops in the middle because Mr. Thompson was hit on the head by a piece of exploding shrapnel and was unconscious in the hospital for two days. Another feature of the films is that they show the machinery of war in great detail and reveal things that are supposed to be military secrets. Officers of the general staff were amazed at the many things they saw, such as the manufacture and piping of poison gas, the sappers digging mines under the enemy trenches by the aid of compressed air, how the ammunition is fed to the big fifteen-inch guns and their method of firing, the armored canal boats bringing up supplies in back of the lines, and the organization and working of the spy system. Mr. Thompson has been on every front in Europe with the exception of the Roumanian and is going there soon.

EXHIBITOR CONTENDS THAT THEATRE LAW IS UNCONSTITUTIONAL

The Court of Appeals of the State of New York is at present considering briefs submitted by both parties in a case of interesting and perhaps financial import to motion picture exhibitors. Jacob Van Brink, exhibitor of New York, has been found guilty in the lower courts of violating the law by which children under sixteen years of age are prohibited entrance to theatres unaccompanied by parents or guardian.

Counsel for Van Brink contends that this law is unconstitutional and that with its enactment the government deprived the exhibitor of his rights by law. As the business of exhibiting pictures is considered by the State of New York a lawful enterprise, Van Brink contends that he has just as much right to admit juveniles to his theatre unaccompanied as schools or churches have in admitting children to their entertainments. The fact that the show may be immoral or improper for children to witness is a presumption that should not be taken into consideration as the fact that the show is licensed by the state implies that nothing immoral or improper be shown upon the screen.

BEVERLY GRIFFITH IS AN EXECUTIVE AT "U" CITY

Through error, Beverly Griffith was listed on p. 251 of the Motion Picture Studio Directory as a cameraman. Mr. Griffith is not a cameraman; he is an executive at Universal City. Among other things, he has scored a number of "scoops" for the Animated Weekly, in the capacity of manager.

Edward G. Ullman is a head cameraman at U City, as the Studio Directory should have specified on p. 248.

Advertising by Auto for Verne Film Is Sherman Webster's Happy Thought



A "Live Wire" Stunt of a Buffalo Exchangemen to Boost "Around the World in 80 Days," Herald Film

SHERMAN S. WEBSTER, well known in the sales field of New York state, has again become affiliated with the Rogson Film Company, Inc., Buffalo, N. Y. Already he has reported a great number of bookings on the features handled by this exchange which include among the latter subjects, "Around the World in Eighty Days," "Where Are My Children?" "The Prima Donna's Husband" and "One Day."

The Rogson Film Company has instituted a money-making advertising stunt in connection with "Around the World in Eighty Days." An automobile is utilized which is decorated with advertising concerning the picture. Stress is laid on the fact that it is an adaptation of one of the most popular novels of Jules Verne. This car is driven throughout the extensive territory covered by the Rogson Exchange.

This is the first time that a picture has been so advertised in the state, and the heads of the exchange report good bookings because of it.

Nell Shipman Gets Two Offers Before Completing Film; Comes East to Complete Negotiations



NELL SHIPMAN had just completed a picture for the Lasky Company, playing leads with Lou-Tellegen, when two propositions were made her from New York, while yet another cropped up in Los Angeles.

Telegraphing was unsatisfactory, so Nell Shipman decided she would visit New York for a few days and decide in person as to whether it would be more advantageous for her to sojourn further among the flowers of California or buffet with the uncertain weather conditions in the East. So she's here.

"Honor System" Release at Psychological Moment

Picture in Work by Walsh for Fox Over a Year Will Appear on the Screen at a Time When Public Is Discussing Reform of Prison Methods—Louis Victor Eytinge, Prisoner Making $20,000 a Year by His Pen, Criticises Film



The Yuma Prison, Arizona, and Inmates Assist in the Filming of Fox's Latest Multiple Production





"The Honor System." In the Centre is Milton Sills. The Film Was Directed by Raoul Walsh

WARDEN OSBORNE'S resignation from Sing Sing prison has made prison reform the topic of the hour. His taking the stump against Governor Whitman and criticising the Superintendent of Prisons, has aroused widespread interest throughout the country in the fate of the man behind the bars.

Just at this psychological moment, William Fox is about to release his prison problem film, "The Honor System."

The Fox Film Corporation has been working on this production for more than a year.

Though prison reform is the dominant note in the production, human interest is not lacking. "The Honor System" has been directed by R. A. Walsh, supported by a cast of artists and types famous in the motion picture world.

"The Honor System" was produced amid actual prison scenes. Real convicts enacted some of the parts.

As a matter of fact, one of the best criticisms on "The Honor System" has been sent to Mr. Fox by a convict. He is a "lifer" in the Florence penitentiary. Louis Victor Eytinge is a literary genius, who though in prison, makes more than $20,000 a year by his pen. He is editor of "Postage," a magazine devoted to advertising. It has an extensive and peculiar circulation under Convict Eytinge's remarkable editorship. He is perhaps the most famous literary convict in the world today. Eytinge, after witnessing the performance of "The Honor System" wrote the following critique:

Eytinge Enthusiastic Over Picture

"I am filled with an earnest enthusiasm for the entire thing, this to include story, acting, direction, photography and ensemble. I do not know of any single influence that may do more for genuine prison reform than this wonderful drama filmed by your forces. It is vital, virile, vimful—the story never drags—the action is at all times progressive—the ending, so different from the mawkish 'happy endings' so commonly thrown to a sentimental audience is stirring and properly climatic.

"The acting and direction are of the highest order. Director R. A. Walsh is to be congratulated for his selection of locations, for a higher selection of his actors, for the smooth, harmonious direction he has given to every incident. The littlest 'bit' stands out as clean cut as a cameo. I question, if in all my experience, I've ever seen a film drama as intelligently acted and directed as this 'Honor System.'

"I believe this film will be the greatest single enlightening influence in behalf of humanity in prisons of the decade and I am personally grateful to you for its production."

"The Honor System" was produced mainly in Arizona and along the Mexican border. In order to give this film every attribute of real life, Mexican raids were staged which are described by persons who have figured in actual raids, as absolutely correct in every detail. Thousands of men are shown taking part in cavalry charges and in battles, in every respect similar to those being fought between the warring factions of Mexico today.

Walsh's Direction Praised

R. A. Walsh, before screening the first scene of his battle pictures, spent weeks in going over the ground and working out his strategic maneuvers under the guidance of military experts. Film artists and connoisseurs who have witnessed these scenes pronounce them perfect; superior to any battle scenes hitherto shown in the moving picture world of this country—and we surely have had a lot of battle pictures recently. This praise of Frank Walsh's direction is not extravagant.

To depict the prison scenes showing old, brutal methods, Governor Hunt placed at the disposal of the Fox Film Corporation the old prison at Yuma, Arizona, which in its time has been one of the most terrible hell-holes in existence.

Convicts from the modern prison at Florence, Arizona, actually assisted in many of the scenes.

Preparations are being made by the Fox Film Corporation to see that "The Honor System" comes into its own in the matter of recognition when it is placed before the public.

Recently a representative of the Fox Film Corporation attended the Congress of the American Prison Association at Buffalo and brought the film to the attention of the five hundred delegates—governors of states, superintendents of prisons, wardens, and prison experts.

HILLYER ON STAFF OF INCE SCENARIO

Lambert Hillyer, a short story writer and author of a number of scenarios, has been added to the Ince staff of writers. Mr. Hillyer has also had some experience in producing at a studio at Providence, R. I. He was engaged by Thomas H. Ince prior to the producer's departure for the coast.

Charles Stumar, an Austrian cameraman, who several years ago gained fame when he risked his life to photograph the Alps, is a new member of the staff of cameramen at the Thomas H. Ince studios.

DANZIGER IS ON THE ROAD FOR HERALD FILM

Roadman Danziger is traveling for the Herald Film Company, and taking orders for "The Prima Donna's Husband" and "Around the World in Eighty Days," on the state rights plan. State rights buyers may get in touch with Mr. Danziger by addressing him in care of MOTION PICTURE NEWS.

KIMBALL, HANOVER FILM COMPANY, BUYS LIBRARY COPIES OF ENTIRE BIOGRAPH OUTPUT SINCE 1910

Charles E. Kimball, managing director of the Hanover Film Company, has bought the library copies of the entire output of the Biograph Company since 1910. The purchase totals one and a half million feet of film, and contains about eight hundred different subjects.

A large number of the various pictures were directed by David Wark Griffith, while an equal number or more were staged under the direction of Mack Sennett. Many of them contain seven and eight famous picture stars of today all working together in the same picture. Mary Pickford, Lillian and Dorothy Gish, May Marsh, Owen Moore and a large number of others who have since become the shining lights of filmdom are seen in their early days playing subordinate parts in these pictures. Many of those who played the star roles in those days have passed into the limbo of the forgotten.

Mr. Kimball has bought these pictures outright. They are the library copies of the company, the copies it kept for record, and they have never been publicly shown, therefore they are all in the best of condition. The Hanover Film Company will sell the prints outright. They can be shown anywhere in North and South America. Only Europe is restricted. Mr. Kimball told a representative of Motion Picture News that he would sell to the first buyer coming forward who would take a hundred prints, the choice of the whole lot at a price of seven cents per foot. He will then split the balance up into various lots and dispose of them at a higher price.

CLASSIC FILM CORPORATION INCORPORATED AT $200,000

The Classic Film Corporation has been incorporated under the laws of the State of New York with a capital of $200,000, with offices at 507 Fifth avenue. J. Alan Turner is the president; Lieut. Victor Delinsky is vice-president; Arthur Donaldson is director in chief with Richard Sterling as co-director, while Philip Mindle is the publicity and advertisng manager.

The object of the new concern is to produce in a highly artistic manner the standard literature of the world for the screen. It will begin with a series of twenty episodes from the "Arabian Nights" and will follow this with the celebrated fairy tales and mythological stories of the world. The producing company is now forming and will sail for Jamaica, B. W. I., November 2.

The new company has been given a franchise by the recently organized Standard Film Industries, Inc., and will release its product through that organization.

COLIN CAMPBELL ON WEST COAST

Colin Campbell has returned to the Selig Pacific Coast studios after working in Chicago on the first prints of "The Garden of Allah" which he recently completed. Mr. Campbell upon his arrival in Los Angeles, will immediately start work of production on a big feature film which, it is said, will be particularly interesting to Chicago people.

Territory for "Civilization" Sold Fast by Ince

Among Buyers Is the Western Civilization Company, Controlling Washington, Oregon, Idaho, Arizona, Utah, Wyoming—Company Has an Option on Alaska

A GREAT deal of territory has been bought by the state right buyers on the Thos. H. Ince cinema spectacle "Civilization" since the picture was released on this plan a few months ago. The rest of the country is under negotiation.

Earliest to take advantage of the privilege of handling "Civilization" in this manner among exhibitors was the Western Civilization Corporation, with offices in the Pantages Building, Seattle, Washington. The officers of this corporation are: President, Alexander Pantages, Secretary, W. I. Rosenthal; Joint Managers, Alexander Pantages and Isaac A. Rosenthal.

The Western Civilization Corporation controls the production in the following states: Washington, Oregon, Idaho, Arizona, Utah, Wyoming, an option is also held on Alaska.

An unmistakeable boom in "Civilization" started, and has since been maintained, as soon as the Superb Feature Film Company, Minneapolis, of which H. Rathner is general manager, secured the rights for Minnesota, Iowa, Wisconsin, Montana, North and South Dakota.

David A. Lourie is president and N. Pinanski is treasurer of the New England Film Distributors, Inc., which controls "Civilization" in the following states: Massachusetts, Vermont, Maine, New Hampshire, Rhode Island and Connecticut.

The New Jersey state rights are controlled by the Civilization Film Corporation, of which Arthur A. Werner and Frank H. Hall are the active heads with executive offices in the Strand theatre building, New York City.

Greater New York, all of Long Island, and Westchester County, have just been obtained by the Civilization Feature Company, 130 West 46th street, New York City, of which Nathan Hirsh is general manager. Bookings for the spectacle are numerous and the enormous local publicity it has received is aiding to secure high prices.

The Amalgamated Theatres Corporation, secured the rights of "Civilization" for Cook County, Illinois, which means, of course, the city of Chicago.

Other state right deals are either pending, or nearing completion, but sufficient perhaps has been said to show that in a very short space of time the state rights of "Civilization" that have been acquired, have yielded large returns to the buyers.

In addition to the foregoing a number of states in South America have been disposed of at big figures, and it is understood that several European countries are about to be purchased.

Forty Touring Companies of "Daughter of the Gods"

Fox Will Send Out a Complete Organization of Kellermann Units, Including a Manager, Two Advance Agents, a Musical Director and Musicians and a Mechanical Crew

WILLIAM FOX, producer of "A Daughter of the Gods," announced last week that he would forthwith send out forty touring companies. "The Birth of a Nation" had twenty-five companies, "Quo Vadis" and "Cabiria" had about a dozen each, and the big films of last summer had only six or eight traveling organizations apiece. There has never been a film or legitimate production exploited by means of forty companies, and the experiment of booking up 1,600 weeks of solid time in the United States for one play is, consequently, looked upon by theatrical sharps with unwonted interest.

The word "company" means a complete organization including a manager, two advance agents, a musical leader and musicians, and a crew to run the stage and the electrical and mechanical effects. For all the big-city productions one, and sometimes two, baggage cars will be carried. The entire business will be conducted in the usual theatrical way. The so-called "two-dollar" houses will be played, with the bookings in charge of Charles A. Miller, a veteran theatrical expert.

Recent events have pointed toward the above as the destination of "A Daughter of the Gods," but only the other day did Mr. Fox lay out the plans. In the first place, the engagement of the "picture beautiful," which began at the Lyric theatre, New York City, on October 17 will last one year. The simultaneous engagement at the Chestnut Street Opera House, Philadelphia, is just as crowded. Reports from that city say that trolley traffic in Chestnut street is blocked in the early afternoons and evenings by the crowds surging to get in. Finally, the opening at the Pitt theatre, Pittsburgh, on October 25, determined the issue, for it was discovered that the industrial population of that great city was just as eager to see the Kellermann film as were the cosmopolitan crowds of New York or the staid and cultured burghers of Philadelphia. The dimensions of the business may be gathered from the fact that the aggregate advance sale of the three cities constantly fluctuates between forty-five and fifty thousand dollars.

Seats are selling over the Christmas and New Year holidays in New York, and it is probable that the seat sale there will soon be extended up to March 1.

Obviously, to restrict "A Daughter of the Gods" to the three experimental openings—as "The Birth of a Nation" was restricted to New York and Boston for the first few months—would be to deprive most of the American public from seeing the film for a long time to come.

BRADY BACK IN NEW YORK

After a fortnight's observation trip through the Middle West, William A. Brady, director general of the World Film Corporation, has returned to his desk in the office of that concern. "The engine of prosperity," says Mr. Brady, "is whizzing along under a full head of steam, with the throttle wide open."

Heads of Film Interests to Form Advisory Committee

One of the Most Important Steps in the Comprehensive National Plan to Completely Organize the Industry and the First Action in the Creation of a Series of Powerful, Effectively-Formed Units of the Big Central Body Will Take Place in Chicago

ONE of the most important steps in the comprehensive national plan completely to organize the motion picture industry and the first action in creating a series of powerful, effectively formed units of the big central body, with headquarters in New York, will be taken on Friday next when the chiefs of the big screen and film interests in Chicago will meet for the purpose of forming an advisory executive committee of the National Association of the Motion Picture Industry.

To the layman this might carry no more significance than an ordinary trade announcement—and there are many in the business who may fail to realize the profound importance of this move following promptly on the announcement of the general plan only a few days ago. But it is the beginning of the deep-foundation construction work of national character. The legislatures of thirty-eight states shortly to be convened are likely to take up measures of censorship, and, from these and other sources more or less powerful the industry is faced with problems of defense and protection more numerous than at any time in the history of the business.

These adverse activities can be met and overcome only by an organization, watchful, tirelessly aggressive for its rights, efficiently affiliated for the common good and the general betterment of the industry. The Chicago gathering will furnish an illuminating illustration of the tremendous scheme of the projectors of the National Association, for, though the body to be formed in that city will bear the name of an "advisory committee," it will be, in actual fact and operation, a perfectly rounded, separate organization, functioned exactly as the parent body and embracing all of the fifty odd divisions of the National.

With such men directing its activities as John R. Freuler, president of the Mutual, George K. Spoor, of the Essanay, and W. N. Selig, of the Selig Polyscope, and allied interests of the same relative power, the Illinois organization must take its place at once as a commanding force in building and buttressing the industry.

Both the Illinois and the California branches were decided upon at the last meeting of the National, at which time Mr. Freuler, who had been offered the chairmanship of Illinois, had the matter under consideration. Since that time there has been an interchange between the head of the Mutual and President William A. Brady and Walter W. Irwin, chairman of the Executive Committee, with the result that a time was set for the meeting and Frederick H. Elliott, the executive secretary, was instructed to go to Chicago to give direction in the formation of the body. Arrangements were made to have it as far as possible a representative meeting.

The Selig and the Essanay companies are among the original subscribers to the initial agreement of the National Association, and two members of the Board of Directors are located in Chicago—Maurice A. Choynski, of the Newberry theatre, representing the Exhibitors' Division, and Donald J. Bell, of the Bell and Howell Company, of the Supplies and Equipment Division. Alfred Hamberger, manager of theatrical enterprises is also a member of the National.

The producers will make a good showing, for besides the three big concerns mentioned there will be all of the others. Among those on Mr. Freuler's notification list are William J. Dunn, president of the Eagle Film Manufacturing Company; W. R. Rothacker, president of the Rothacker Film Manufacturing Company; Frederick J. Ireland, president of the Emerald Motion Picture Company; Wilbur Dunham, president of the Sunbeam Motion Picture Company.

Correspondence from the Central West coming to the National Association of the Motion Picture Industry shows the liveliest interest in the work of the parent body and his revealed the pressing need of a compact organization willing to mingle enthusiasm with hard work and a right fraternal pull-together federation of interests.

Executive Secretary Elliott left New York on the Twentieth Century Limited on Wednesday last, and immediately on his arrival at the headquarters that he had established at the Hotel Blackstone got in touch with the men who are to build the Illinois branch into one of the big, virile factors of the National Association.

Thirty-one Stars Will Shine for General, November 6-11

Selig Two-Part Drama, "As Ye Sow," Is the First of the Week's Offering—It Will Be Followed by Vitagraph's Educational, "New York Rapid Transit"

THIRTY-ONE notables who may be classed as film stars are featured in General Film Service program for the week November 6-11. Their names follow: Virginia Kirtley, Mary Pickford, Harry Dunkinson, Ethel Teare, Franklin Ritchie, Victor Potel, Rosemary Theby, True Boardman, Babe Hardy, George Larkin, Ralph Whiting, "Pokes" and "Jabbs," Gertrude Glover, Victoria Forde, Sid Jordon, Robyn Adair, Lionel Barrymore, "Ham" and "Bud," Henry Murdoch, Ben Turpin, Harry Myers, Marin Sais, Kate Price, Dorothy Davenport, Ollie Kirkby, Dorothy Long, Richard Travers, Helen Gibson and Pat Christian.

The Selig two-part drama, "As Ye Sow," presenting Virginia Kirtley and Robyn Adair, will be the first of the week's offerings screened. This will be followed by a one-reel Vitagraph educational film, "New York Rapid Transit," which will precede a reel of Selig-Tribune. The final picture for that day will be a Biograph production (reissue), "The New York Hat," presenting Mary Pickford and Lionel Barrymore.

Harry Dunkinson is featured in the Essanay comedy, "Easy Ed," in two acts, being the first picture shown Tuesday, November 7. This will be followed by Kalem's one-act comedy, "A Desperate Duel," in which "Ham" and "Bud," Ethel Teare and Henry Murdoch provide the fun. "The Science of Crime," in two parts, by Biograph (reissue) featuring Franklin Ritchie, will conclude that day.

"A Safe Proposition," by Essanay in one reel, with Ben Turpin and Victor Potel in the titular roles, will be the first picture screened Wednesday, Novmber 8. A Vim comedy with Harry Myers and Rosemary Theby, "Marked 'No Funds,'" will follow. The fourteenth episode of "The Girl From 'Frisco," by Kalem, entitled "The Witch of the Dark House," will conclude the day's screens.

Selig-Tribune in one reel and a Vim comedy presenting Kate Price and Babe Hardy in "A Warm Reception," will be Thursday's offerings.

A Knickerbocker Star Feature three-part drama, "The Question Mark," in which Dorothy Davenport has the leading part, will be the first film screened Friday, November 10. Then will come the fourth episode of Kalem's "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby in "The Man From Yukon." This will be succeeded by a Vitagraph one-reel comedy, "Weary Willie's Birthday," presenting Ralph Whiting and Dorothy Long. "Hot Dogs," a Vim comedy in one act, with "Pokes" and "Jabbs" in the lime light, will be the final picture.

An Essanay three-part drama, "What I Said," in which Richard Travers and Gertrude Glover shine as stars, will be the first picture shown Saturday, November 11. This will be followed by a one-reel episode of Kalem's "Hazards of Helen Series" in which Helen Gibson figures in some startling feats in "The Lone Point Mystery." The final picture of the week's offerings will be a Selig one-part comedy, "When Cupid Slipped," presenting Victoria Forde, Pat Christman and Sid Jordan.

STATE RIGHTS COMPANY OF JACKSONVILLE, MISS., HAS RIGHTS TO "CRISIS" FOR THREE STATES

The State Rights Company of Jacksonville, Miss., has bought from Sherman-Elliott, Inc., the rights to "The Crisis" for the states of Louisiana, Mississippi and Tennessee, not the State Rights Company of Vicksburg, Miss., as announced last week in the NEWS through an error.

The Master Photoplay Company of Newark, N. J., has purchased the rights to "The Crisis" from Sherman-Elliott, Inc., for the state of New Jersey. All communications from exhibitors will reach the Master Photoplay Company in the new Proctor Theatre Building, Newark.

SCREEN EXAMINATIONS

"THE HONORABLE ALGY"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

J. G. HAWKS has here constructed an admirable story around the English nobleman who comes to America in search of a fortune. He has done it with a remarkable show of originality from first to last. In the first place, the Honorable Algy is not a dunce but a normal human being with more than the average amount of intelligence. In the second place, he does not willingly seek the hand of an American heiress, but does so influenced by his father who must have money by a certain time to meet collections due on his estate. But the Honorable Algy after saving



The Honorable Algy Plunges

valuable jewels that have been stolen from an American heiress, goes to work in the employ of her fiance and makes good and is thus able to pay off the debt and keep his promise to the girl back home.

For four reels Mr. Hawks' scenario moves dramatically, logically and originally. The observer is greeted with a surprise at almost every change in scene. The expected never happens. The unexpected arrives many times. Humor and drama have been mixed in proportions of delightful quantity. Briefly the first four reels of "The Honorable Algy" are excellent. The last reel drops. But drop as it will it can not destroy the good effect created by the first four. The fifth is illogical, sentimental to the extreme anl quite impossible. A dramatic critic would tear it to pieces unmercifully but a trade critic can happily ignore it and instead judge the picture as a whole and not in part. As a whole then, "The Honorable Algy" is a picture very far removed from the average. Its merits are many and its defects so small in comparison that they are negligible.

Charles Ray is seen in the title role and gives one of the splendid performances for which he is famous. Margery Wilson is the English girl and Margaret Thompson the American heiress. Others are Howard Hickman, Albery Cody, Jerome Storm, Charles French, Louis Brownell, Thomas Guise, Katherine Kirkwood and Walt Whitman.

Raymond B. West had charge of the directing and has made a creditable showing in every angle of his work. In the production end the Ince department has excelled itself. Never before to our knowledge have such realistic settings been employed by a motion picture of ordinary feature length. They possess a certain solidity and are besides so artistic and fitting that words are insufficient in their description.

"FAITH"

(American-Mutual Star Production—Six Reels)
REVIEWED BY WILLIAM C. ESTY

THIS latest Mary Miles Minter offering is easily classified; it is a shade better than its predecessor, "Youth's Endearing Young Charm." If you exhibited the latter picture, your audience's reception of it will give you an accurate gauge of the value of "Faith."

The story of the second Minter release is of the same type used in its forerunner, being slightly stronger, but spread thinly to cover six reels. The first half of the footage is used principally in showing the character of Faith, the heroine. The numerous incidents employed for this purpose bear great similarity to each other, and would become tiresome, were it not for the piquant personality of the star.

Although given better support and directing than in her previous Mutual picture, Miss Minter carries most of the production on her young shoulders. She performs this task exceedingly well, even contributing something new to each of the too frequent close-ups.

The second half of the picture moves decidedly more swiftly, bringing in the much-discussed theme of birth-control, a trial scene, and other dramatic stand-bys.

In spite of its mildness and inflation, this picture will probably get by well, because many men and most women will be captured by Miss Minter.

Helen, the daughter of Thorpe, a selfish millionaire, contracts a secret marriage, and at the death of her husband, finds herself about to become a mother. To hide what he considers a disgrace, Thorpe puts the infant in a foundling asylum, telling Helen that her child has died.



Faith Takes the Blame Upon Herself

Fifteen years later the girl, named Faith, has become a sunny, lovable child. She obtains a menial position in her grandfather's house, she and her relatives being ignorant of their relationship. Thorpe has married again, and has forbidden Laura, his stepdaughter, to see Thorne, a college student. Laura sees the man clandestinely, and later realized that an immediate marriage is all that stands between her and disgrace. Thorne refuses to marry her, so she decides to go through an illegal operation. To pay for this she steals some money from her stepfather's safe. When she is suspected of this robbery, she persuades Faith to take the blame. Strong, a lawyer whom Faith once befriended, defends the girl

in court, proves her innocent, and shows that she is Helen's daughter. Faith, who has always prayed for a mother, finds her prayers answered.

The story and directing were done by James Kirkwood. The support includes Clarence Burton, Lizette Thorne, Margaret Shelby, Josephine Taylor, Perry Banks, Gertrude Le Brandt, John Cough, and King Clark.

"THE HEART OF THE HILLS"

(Edison-K-E-S-E—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

"THE Heart of the Hills," brings the Orient and Occident in close juxtaposition. The early part of the story is in India, and is surrounded with the lure and mysticism of the East, while the closing scenes are laid in London, where Eastern conspiracy is worked out with the Western setting.

Though the picture was adapted from the novel, "The Girl of the East," by David Whitelaw, there are times when it drags somewhat. We believe that this could have been obviated, to a large extent, by the elimination of a number of the scenes. In fact, we believe that the whole production could have been made more gripping and more intense had the continuity been handled in a different manner.

As it is the picture forms an exciting melodrama to which has been added a considerable amount of mystery. Sani, an East Indian seditionist, in order to win the love of Natali and Eurasian, steals the sacred ruby from the neck of the God in the temple. Natali, however, falls in love with and marries Sir Christopher Madgwick. Two years later Sani kidnaps their daughter Hester, and consecrates her as a vestal virgin in the temple. Natali dies,



Hester Learns of Her Parentage

and her husband returns to England, taking with him the ruby which Natali in her struggle with Sani tore from his neck. Years later Madgwick marries again, and as the years roll on is ill-treated by his son and daughter. Sani on his deathbed confesses to the theft of the ruby, and tells the priests where it is. They send Hester to England to obtain it. Sani writes Sir Christopher, telling of his daughter's coming, and urging him to take the ruby to his grave with him.

On her arrival in England Hester meets and falls in love with Redgell, Madgwick's man of business, and because of her love tries to obtain her release from the seditionists. Madgwick dies suddenly, and on the discovery of a mysterious Eastern poison Hester is accused of his murder. To add to her seeming guilt she has been imprisoned by Karaji, the leader of the seditionists in England. She escapes, and, learning of the accusation against her, goes to Redgill and tells him what she knows about the seditionists. The police raid Karaji's house, and capture Ali, a servant of Madgwick's, who confesses that he put the poison in the coffin, as Madgwick had a horror of being buried alive. The mystery being cleared Hester and Redgill find happiness in each other's arms.

Mabel Trunnelle in the leading role of Hester was attractive throughout, but especially so in the scenes showing her as a vestal virgin in the temple. Conway Tearle pleased in the role of Redgill, though he was not called upon to exert himself to any great extent. Others in the cast were: Bigelow Cooper, Ray McKee, Marie La Corio, Herbert Prior, George Wright, Robert Conness, Edith Strickland, Crawford Kent, Charles Sutton, and Henry Leone. The picture was characterized by some good photography and lighting, and was well staged under the direction of Richard Ridgely.

"HIDDEN VALLEY"

(Pathe-Gold Rooster—Five Reels)

REVIEWED BY GEORGE N. SHOREY

A STORY of mysterious adventure, this, quite out of the ordinary run of multiple reel features, featuring Valkyrien (Baroness De Witz) and Boyd Marshall. The plot is not heavily burdened, but makes up partially in novlty what it may lack in the customarily expected "punch"—for this is simply narrative, with here and there a half-thrill. The introduction, in which the young divinity student is shocked, on the day of his engagement by the



A God in the Eyes of the Natives

return of a former sweetheart of the girl, who promptly returns to him his ring, promises a strong story, but immediately the tale develops into an African expedition, in which our hero is sent on a mission of discovering why a supply of ostrich plumes, which his uncle's firm has been buying, has suddenly diminished.

This mission carries him to Africa, where he soon forgets his jilting among the strange foreign tribes he encounters. Reaching the country adjoining Hidden Valley, he is told anyone venturing beyond two crossed spears will never return alive. He ventures, however, and becomes a God in the eyes of the astonished natives, miraculously discovering an underground stream which by blowing through the confining rock he liberates for the watering of the valley which has suffered drouth for many years. He finds there a captive white girl (Valkyrien) who showed him the hidden source of water.

He promised the water on the agreement of the natives to accept his God instead of their own pagan deities, and to open up their country to civilization, and the picture closes by the miraculous formation of a big cross in the water channels newly created.

This is the "climax."

The picture contains no thrills other than the shooting of one native, and the blowing through the rock wall to release the waters with a small keg of gunpowder. The African natives look like American citizens attired in breech cloths, with the addition of a few rings in their noses.

"THE PLACE BEYOND THE WINDS"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

"THE Place Beyond the Winds" has its shortcomings and regretably they are not to be counterbalanced by its merits. There is fine photography, superb settings, good acting if not always apropos of the situation. but the story is weak. Weak because neither of its two main threads is accentuated sufficiently to give strength to the picture. It is from the pen of a popular author, Harriet T. Comstock, and was scenarioized by Ida May Parke. If either of the threads had been dwelt on with more precision and force a dramatic picture would have been the result.

As presented, however, "The Place Beyond the Winds" creates a lukewarm impression.

At a distant trading post there is a girl with a stern father who forbids gayety in his home, believing that it is identical with evil. And there too is a man living in exile because he killed another who disgraced the woman he loved. The girl is turned out of her home by her father because she stayed away for an entire night. In the city she becomes a nurse and after a while meets the girl for whom the exile committed murder. She is dying, having been betrayed a second time by the man who is engaged to marry the daughter of the brother of the murdered man. This discovery on



The Father Vents His Wrath

the father's part leads him to permit the exile's return. The girl goes back to the trading post and there concludes a stringy romance with a doctor.

Joseph De Grasse, who directed, has fared excellently in the selection of proper locations. His cameraman did adequate work also. As to the presentation of the story Mr. De Grasse's work is not so meritorious. He has a knack of introducing characters here and there without good cause. This is probably a case of poor cutting and perhaps should not be laid at the director's feet.

Dorothy Phillips is featured. Mr. De Grasse is the exile and Jack Mulhall the doctor. Lon Chaney and C. Norman Hammond also appear.

"THE OCEAN WAIF"

(International—Five Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THOUGH the story for this picture is slight it is pleasing and interesting and furnishes a pleasant hour's diversion. The triteness of the story, however, is more than compensated for in



Millie Finds Love

the great beauty and general ability of Doris Kenyon, the star. She possesses a naivete that is charming to witness and in addition is a clever and winsome actress. We believe that she is worthy of a more pretentious offering than is evident in the picture under consideration.

The story is styled an original comedy drama by its author, Frederick Chapin, but there was little of the comedy element and most of the dramatic tensity was supplied by a trial for murder and court scene which was far from original.

Millie, washed up on the shore of a New England fishing village while a baby, has become the drudge of Hy Jessop, a drunken, brutal, disreputable fisherman. Following a beating she runs away and takes refuge in a deserted house that is supposed to be haunted.

Ronald Roberts, a celebrated writer of best sellers, rents the house that he may have quiet to finish his new novel. Millie plays the part of the ghost until discovered, and then follows the opening of a new life for her in which love is born. The arrival of Roberts' fiancee dissipates her dreams and she returns to her foster father. Jessop beats her brutally and in the midst of the scene is shot and killed by Sem, a half-witted admirer of Millie. Roberts appears on the scene at the exact psychological moment and is accused of the murder. Later he is tried and convicted. At the last moment, just as he is about to be sentenced, Sem confesses and escapes. Roberts, in his hour of trial, has been deserted by his fiancee, which leaves him free to embark on love's journey in company with the beautiful Millie.

There were one or two minor lapses in direction, but on the whole the picture was well staged and well produced with pleasing lighting and photography. The supporting cast included Carlisle Blackwell, who pleased greatly as the celebrated author; William Morse as Hy Jessop; Fraunie Fraunholz as Sem, who gave a mighty good characterization by the way; and Lyn Donaldson as Beatrice.

"THE MICROSCOPE MYSTERY"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

IN an attempt to mix comedy, drama and the study of insects in one story, those concerned in the production of "The Microscope Mystery" have tackled too difficult a job. When the picture is at last over, the observer is left with a conglomeration of impressions, none of which asserts itself over the rest to a suitable extent, except perhaps a certain sickening feeling which a particular phase of the picture creates.

When one is presented with a humorous introductory reel it is hardly to be expected that in its latter phases the picture will turn out to be violent melodrama. If the switch was to light drama all well and good. It could be countenanced and be convincing in the bargain. But when the same set of characters who in the first reel cavorted about for your amusement, turn to such serious business that even murder and an inquest is reached, it doesn't ring true. The melodrama be it ever so well done—and in passing that in "The Microscope Mystery" is not well done—is harmed to a certain extent by the opening which seems to attempt to route all thought of seriousness.

William E. Wing prepared the scenario for this picture. He can do much better. Even the comedy in the first part is inferior and the many subtitles instead of creating a laugh give the impression that the author is a poor humorist, which is quite wrong. The direction was in charge of Paul Powell and is praiseworthy in practically every respect. If locations and settings were all that went to make up the realism of a production "The Microscope Mystery" would have fared exceedingly well.

The picture exposes quack doctors. The sickening part referred to above is the series of scenes in which the chief quack manages by administering injurious medicines to bring an old man to his bed. Then he asks the old fellow for a ten thousand dollar check. The patient refuses and forthwith the quack gives him a dose of something that causes the recipient to suffer tortures of the damned. All this is not very pleasant—in fact it is quite far removed from any sort of entertainment. Then the quack is mysteriously murdered. The daughter of the old man is suspected, but her lover, a bona fide doctor, proves through the use of his microscope that a half-wit farm hand is the culprit. There is a prolonged closeup of the half-wit confessing, in which he contorts his face into such grotesque expressions that the effect on the spectator is about as aggravating as it must have been agonizing to the actor.

Constance Talmadge is starred as the old man's daughter. Wilfred Lucas is the real doctor and F. A. Turner the man who falls afoul of the quack. Pomeroy Cannon is the quack.

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Viola Dana in the Latest Metro-Columbia Feature, "The Gates of Eden"

In Her Support Appear Augustus Phillips, Edward Earle and Robert Walker. The Feature Portrays Life Among the Shakers

"THE GATES OF EDEN"

(Columbia-Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

VIOLA DANA is surrounded by a thoroughly competent cast in this picture, which makes dramatic material out of the peculiar religious belief of the people known as the Shakers. To these people self-denial and abnegation even to refusing to acknowledge the right of self-perpetuation, has made their sect one of abnormal individuals, now almost extinct, and we can well imagine the events pictured in this story to have really happened.

Briefly, the story tells of Evelyn, the mother, and her daughter, Eve, a double role admirably taken by the star, who makes enough apparent difference in the two characters to complete the illusion. Evelyn, the daughter of Brother Joseph, has yielded to the temptation of a nature requiring love for its complete unfolding, and Eve is the child of Evelyn and William Bard, the son of Brother Peter. The unyielding severity with which Elder Joseph metes out punishment to William, by the lash, with his own hand, driving him from the community, turns William to a life of hate and revenge on all humanity. William, returning once to reclaim Evelyn, finds her dead, and is told the child died also, a lie which Elder Joseph repents when he realizes what havoc he has brought. The main theme and story of the plot is of William's plan of revenge, which culminates at the same time as a new love between William's adopted son and Eve. When he discovers this new love and regains his child his heart softens, as does the heart also of even uncompromising Elder Joseph. Augustus Phillips as Elder Joseph, Robert Walker as William Bard, and Edward Earle as Rodney Drab, his adopted son, carried the conspicuous roles, splendidly handled.

In this newest vehicle for Miss Dana, Metro has selected a deeply dramatic theme, with hardly a moment of relief to the intense melancholy of the story. Remarkable art is evidenced in the staging of a thunderstorm with accompanying lightning, which is used to heighten the dramatic effect of the wrath of Brother Joseph, which he points out to the terribly frightened Eve is the direct wrath of Heaven on her wickedness. A skidding automobile, and views of the sky, before and after the storm, add a fine touch to this illusion. We were unable, however, to figure out how it happened that with all the rain and lightening everywhere else, the visitor in the automobile found an apparent calm moment in which to arrive. Perfect illusion of storm from within, fine frenzy of nature when he reaches the steps of the Shaker home, but for some reason only the skidding car and the mud underneath to indicate the storm during the interim. It would seem as if a double negative or some trick should be used to complete this scene in the finished print, which only needed the "rain" in this one scene to make one of the most effective storm illusions we have ever seen.

The scenes showing William receiving the punishment of the lash were brutal enough without being too much so, the evacuation of the home was finely attended to, and Elder Joseph's final "confession" was as good acting as we have witnessed in pictures in many a day. Real tears are no novelty, nowadays, but were very effectively used by Miss Dana in the big climax, the final reunion and perfect understanding between all the principals.

Auidences will like Miss Dana in this picture—but it is very sombre.

"THE HEIR TO THE HOORAH"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

THOMAS MEIGHAN and Anita King make a double-star combination which will be very acceptable to Paramount patrons, and we cannot conceive of an average audience not enjoying every minute of this play, picturized from Paul Armstrong's dramatization. The titling, at several crucial points, is timed exactly to the moment to get a sympathetic laugh, for this is more comedy than drama, but comedy of the sympathetic kind, where you don't laugh at but with the hero. The "goat" of the piece is the mother-in-law, a part admirably taken by Edythe Chapman.

She has a powerful mind of her own, but when she tries to mess things up for her son-in-law the bluff works for a while, until you really feel something must happen to relieve the situation, and before it gets to worrying you too much the something does happen. And that makes the play enjoyable all the way through. The action is fast and so timed that just the right suspense is given to make every surprise count to the fullest. Joe Lacy (Thomas Meighan), a miner who adopts citizens' clothes with reluctance, Bud (Horace Carpenter) and Bill (Charles Ogle) are seen in all kinds of surroundings and no pains is spared to make the atmosphere true, whether it is the Western dance-hall or the fashionable drawing-room.

Miss King has an unusual power of facial expression, and as Geraldine Kent, who marries for money and finds she has true love along with it, gives a fine interpretation of the girl who at first is willing to sell herself, at her mother's persuasion, and later develops a will of her own and a heart feeling that makes her stick to her husband-lover and side with him when he takes matters in his own hands and decides to run his own household.

None but will sympathize with both principals all the way through the picture, and as the story ends right, with everybody

happy, it is sure to please. There are a good many serious moments in the play, which made a real hit in its spoken form on Broadway, and the salient good points of the stage play have been saved and worked up well into picture form. The novel crib Bud and Bill make for the baby should be mentioned as one



The Partner Presents Joe's Wife with an Automobile

of those touches Lasky directors seem to have a special genius for working into their pictures, in the infinite pains they take to have them complete.

"THE LAND JUST OVER YONDER"

(Unity-Dudley—Six Reels)

REVIEWED BY GEORGE N. SHOREY

PETER B. KYNE'S stories of western mining life have a literary appeal which, if transferred to pictures so as to bring out the characters portrayed true to the author's story, may be counted on to find favor with those who like the romance of the great west in pictured form. "The Land Just Over Yonder" has a possibility of appeal that could be made much of, but such a story will require master direction and a quality of acting which is not found in the picture of this name just released by the Unity Film Corporation.



The Governor Is Convinced that a Pardon Is Warranted

We have never seen a picture which better illustrates the fact that merely putting together the incidents of a story no matter how fine the literary merit of the written narrative, will not make a dramatic feature. What is lost by the silence of the picture, must be replaced by the "punch" of the scenes adapted to convey the same thought to the audience. "Punch" is lacking in "The Land Just Over Yonder" until the last half of the sixth reel, and therefore as this is an essentially "western" feature, there is little else to carry it over with an average audience.

From the time the old man finds his former pardner and comrade under his care as a prisoner in the jail of which he is sheriff, condemned to be hanged in a few days, through the well directed scenes of the interview with the governor and the holding him to a promise really made under a false impression, the action is tense and deserving of high praise. But this, even coupled with a realistic fight and some snappy dance hall scenes half way through the picture, should not be expected to satisfy an audience for a six-reel "feature."

"YELLOW MENACE"

(Chapters 13-14—Unity—Two Reels Each)

REVIEWED BY GEORGE N. SHOREY

NEARING the close, several new surprises are sprung in these two chapters, which continue the menace to the white race of Ali Singh's organized gang of yellow crooks. Chapter Thirteen introduces Ali Singh in citizen's clothes, as the wily sleuth who undertakes personally to obtain from the over-vain inventor, Howard Smithson, the secret of his wonderful submarine air control device. Smithson, to prove he is right in an argument framed by Ali Singh for the purpose, undertakes to show Ali the invention. In the meantime Hong Kong Harry and Najla hold one another at bay at pistol arm's length. Smithson is trapped in the submarine, but escapes and locks Ali in the vessel after shutting off the air supply. Ali's faithful man shoots Ali to safety through the torpedo tube, at the sacrifice of his own life, in a dramatic scene. Meantime Harry captures Najla and carries her before his chief.

Chapter Fourteen concerns the attempt of Ali to learn the secret



Hong Kong Harry Suprises Najila

of quadrinolite, a wonderful explosive mixture. Exciting scenes in this chapter are the lassoing of Captain Cook from his bedroom to the story above, and the storming of Ali's stronghold and substitution for Ali of a man closely resembling him. A dramatic ceremonial, interrupted just in time, which would make Najla become Hong-Kong Harry's wife, adds to the counterplot—several thrills at once occurring here.

"IT'S NEVER TOO LATE"

(International—One Reel)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THIS is the first episode in a new series to be known as "The Adventures of Dorothy Dare," and forms an unusual combination of dramatic adventure and fashion pictures. Each episode will contain an adventurous story built around a display of th season's latest fashions.

In this first episode Dorothy is the means of keeping the salesgirl in a fashionable store to the straight and narrow path. While visiting a restaurant Dorothy sees a beautiful young girl in company with a wealthy man of bad reputation. The next day on visiting a fashionable costumer's she finds the same girl as the head salesgirl. She tries to warn her of her companion of the night before but the girl takes umbrage.

Later the girl borrows a beautiful gown from the stock of the store and goes out with her wealthy lover. Dorothy has found the humble lover of the girl and together they trail the other couple. At a road house there is a fight between the two men and the gown is ruined. Dorothy agrees to purchase it in order

to save the girl at the store who sees the folly of her conduct. A reconciliation follows and true love resumes the even tenor of its way.

The picture was beautifully staged and served the purpose of exhibiting some very beautiful gowns, many of them artistic creations as well as conforming to the latest fashions. Taken as a whole it was a pleasing offering and one that should please the feminine patrons of any theatre.

"THE HEART OF A HERO; OR, LIFE OF NATHAN HALE"

(Peerless-World—Six Reels)

REVIEWED BY GEORGE N. SHOREY

ROBERT WARWICK and Gail Kane save this from being a mediocre production. For two full reels we see Nathan Hale in his country school at New London, Conn., well staged scenes introducing the romance of the two lovers, teacher and pupil, with disconnectedly inserted historic bits which the average American will of course understand. But what a world of opportunity for the master of photoplay technique to have given real life and blazing color to a romance which in this picture is simply a sweet love story punctuated with historical references —up to the close of the third reel. Then at last the director seems to catch the idea that it is a drama which is being enacted, that requires the audience to take a solemn and personal interest in the characters aside from the fact that each looks at the other with longing, feverish anxiety to have something to do to prove their devotion.



Nathan Is Still Determined to Serve His Country

Hale is awarded his captain's commission, and wins added admiration from his love, by organizing his scholars into a volunteer company, and the audience is treated to the customary reviews and farewells, and other incidents which prove that it is serious business. But Hale's capture of the British stores was not serious. No watchman could sleep through such a conspicuous approach of danger. Likewise, later in the picture, Hale himself walks by the British officer, saddle in hand, and prepares the mount which we know is later to furnish his only possible means of escape.

And so we say again, that Robert Warwick and Gail Kane make a good picture of this offering in spite of disconnected and careless handling of fine material which the director had to work with. Costumes, properties, and many of the individual scenes deserve sincere praise, but if the scenario had not called for continuous action, from the time Hale arrives at the British headquarters in the Widow Chichester's tavern until he is hanged with the famous words on his lips that he would he had another life to give for his country, we could never put our o.k. on this picture as getting anything for the exhibitor. We think stars and story, as a whole, will get this by as a satisfactory production.

"THE PENCIL CLUE"

(Kalem-General Film—One Reel)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE third episode in the series, "Grant, Police Reporter," is called "The Pencil Clue," and contains a clever bit of detective work. George Larkin also makes a thrilling jump from a roof to a moving automobile, and there follows a strenuous fight down the traffic crowded streets.

Tommy Grant, the police reporter, on the Chronicle is visiting the Morgue, when word comes in of the mysterious death of the senior partner of a well-known law firm. They hasten to the scene, and while the junior partner, John Goss, tries to make the authorities believe that his partner died of heart failure, Grant noses around. Later he meets the stenographer, and she tells him of the suspicious action of Goss that morning. She gives Grant the pencil that the senior partner was using when he died, and Grant having the point analyzed finds it covered with a deadly poison. An autopsy discloses the same poison on the senior partner's tongue. Goss tries to escape, Grant pursues, and finally captures him after the strenuous fight in the automobile already mentioned.

The episode is exciting throughout and well up to the standard that has characterized the series so far. George Larkin and Ollie Kirkby continue to please in the leading roles, and the lighting and photography were up to the usual standard.

"GLORIANA"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

"GLORIANA" is an innocuous production, which derives its subject matter from two greatly touted lines, "Charity begins at home," and "A Little Child Shall Lead Them." The first comes about as a result of the latter. Gloriana is adopted by a doctor of affluence, with a wife whose pet hobby is regenerating the Indian heathen. So enthused is she over the proposition of his welfare that she forgets about the slums of her own city and particularly her own home. It takes Gloriana to convert her and in the end she acknowledges that her theories were well formed but poorly directed.

Zoe Rae, the clever child actress, has the title role in the picture. Little Zoe is an actress from the way she dresses to the way she performs. She is distinctly a child of the theatre or the motion picture, whichever you will. The fact that she is so young and so clever will instantly win her applause, so hearty we believe that audiences will be able to overlook the fact that she is quite far removed from anything naturally juvenile. When she has a scene to play she enters into it with the zeal and determination of an artist with years of skill. She would be quite able to carry a good story and put it over with more than an ordinary bang.



The Death of Gloriana's Mother

"Gloriana," though, is a picture that lacks vitality. It is a skeleton without vitals. Which is merely another way of saying that the story is too small for its allotted space. All would be well, providing "Gloriana" was speedy sometime during its stay on the screen, but regrettably it is slow from first to last. It doesn't entertain one sufficiently, but it does interest because of Zoe Rae, who by the way was once known as Zoe Bech.

Her support here includes Gordon Griffith, Virginia Foltz, William Canfield, Clarissa Selywnne, Irene Hunt, Mary Talbot and John Cook. E. Masson Hopper directed from a scenario by W. H. Lippert.

"THE SEX LURE"

(Ivan—Six Reels)

REVIEWED BY H. S. FULD

THE Ivan studios are to be congratulated on this latest offering of theirs. A most interesting story running along old lines has been put into a new dress, as it were, until it is almost new. A thoroughly competent cast, alive to each respective part, gives as finished a piece of acting as could be wished. The entire ensemble of six reels is good to look upon, and in addition to a thoroughly enjoyable story the suspense is sustained throughout.

James Morrison and Frankie Mann in their characterizations of Arthur Reynolds and Rose Bernton, respectively, are deserving of special mention, for they just "lived" their parts.



Wallace and His Mother Are United Once More

Rose, taught by her uncle to look upon the Reynolds as the murderer of her father who had been killed in one of the Reynolds' shops, is adopted by them on the death of her uncle.

Arthur Reynolds, their young son, who had been kidnapped by Rose's uncle before his death, loses his mind and is adopted by a wealthy bachelor, Col. Denby, without being able to disclose his identity.

Mrs. Reynolds, a victim of melancholia since the illness of her boy, is easily displaced in the affections of Reynolds by Rose and forced to leave her home and her husband at the instigation of his new charmer, who sees about getting a divorce.

Mrs. Reynolds, arriving in the city, goes to a hotel and there meets Col. Denby, who is stopping there with his adopted son. Hearing the voice of Mrs. Reynolds, Arthur's mind comes back to him and he and his mother are united. Learning of his father's change of heart he goes to the house and in the absence of his father, wins the fickle Rose to himself just as Reynolds returns and finds the two in a compromising position. Explanations are in order and Arthur tells his father that he was only trying to show him the kind of woman he was entertaining in preference to his wife.

Rose is in turn driven away and Arthur takes his father to the city and there the boy's parents are united once more and everybody is made happy.

"BOOTS AND SADDLES"

(B. S. Moss—Five Reels)

REVIEWED BY H. S. FULD

THIS is a virile, attention-holding story and the original from the pen of Eugene Walter is ideal for screening. The B. S. Moss studios are responsible for this one, with R. Henry Grey playing the lead.

A little more careful editing might have been the just due for this "Boots and Saddles," as it is a pretty fair number. But it is possible to make it one of the best releases of the month with a little care.

The acting is good, the photography excellent and the plot interesting, but a little more attention to detail would help a whole lot. Lucy Ferris, wife of the superintendent of the Ajax mines, entertains a party of visitors and takes them on a visit to the encampment of some troops on the border near the mines. Sergeant James, who has enlisted under an assumed name, and whose troop is stationed there, recognizes in Lucy the girl whom he has never ceased to love even though she chose another in preference to him.

Ferris, an inveterate gambler, plots with another trooper to rob the paymaster on the way to the mines and the money taken to Ferris's house. Ferris, who is disguised, is shot by his wife, who takes him to be a burglar, and Sergeant James goes in pursuit of the two other robbers. Coming up with them he confiscates the bag of money, but lets the two miscreants go, for fear of compromising Lucy in disclosing the character of her husband. James is courtmartialed for letting the robbers go, but the opportune arrival of Lucy and her avowal that James was trying to shield her by holding back information that would dishonor her dead husband's name, sets him right again, and everything ends happily.

"THE SOUL OF KURA SAN"

(Lasky-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

THIS is a picture of strong emotional appeal, ably interpreted by a cast of which all the principals save two are Japanese. Sessue Hayakawa and Tsuru Aoki offer expressive performances of roles which, in the hands of less competent players, might have fallen into sickly sentiment on the one hand and melodramatic posing on the other. And Myrtle Stedman is exceedingly appealing in the third star part.

The Lasky staff, and particularly Director E. J. Le Saint, has again demonstrated ability to build an absorbing drama of narrow compass, fully developed as to climaxes, and with a genuine punch. Mr. Le Saint's work here is rendered all the more gratifying because of the admirable attention to technical detail, in which Art Director Wilfred Buckland and Cameraman Allen M. Davey share. The atmosphere of old Japan, both in the interior settings and the exterior, is reproduced splendidly.

The story shows in its first division, the tragedy of the love of Toyo and Kura San; in its second, Toyo's vow of vengeance toward Kura San's betrayer, and what came of it. Except for the Japanese atmosphere, and the distinct treatment accorded the story, the plot is the old plot of melodrama. But there is no such thing as a bare plot aside from the treatment it receives. And in this case the treatment is very effective.

Miss Aoki portrays love and despair with a restraint which is exceptional; and Mr. Hayakawa is really impressive in his rendition of revenge, as well as in the love scenes. The cast also includes George Webb, Thomas Kurihara, George Kuwa, and several interesting Japanese types.

"A SON OF ERIN"

(Pallas-Paramount—Five Reels)

REVIEWED BY OSCAR COOPER

"A Son of Erin" provides fair entertainment, without rising to any heights of drama or humor, although both the latter elements are worked upon. It is one of those pictures which may be called pleasing, by which we mean that the story is harmless, the players sympathetic in their parts, and the technical details well handled.

Dustin Farnum has a matinee idol role. He appears as an honest young Irishman who comes to America with the avowed intention of getting a job as a policeman, the upshot of the matter being that he aids the Reform party in ending police graft. Naturally, he suffers some hardships before his worth is finally recognized, and the girl comes from Ireland to be his bride.

In contrast to the lack of intensity in the story, and its obvious use as a vehicle for Mr. Farnum, we have some pretty love scenes, with Winifred Kingston as an appealing figure; excellent atmosphere of Irish farm life; and the usual splendid photography and attractive settings which the Pallas people give their productions. It is quite true that the technical side of the picture is superior to any other side; and it is also true that Mr. Farnum and Miss Kingston are quite as picturesque as the surroundings in which they are placed.

Others in the cast are Jack Livingston, J. Wallace, Winifred McDonald, Wallace Pyke, Lee Williard, Mabel Wiles and Hugh B. Koch. The direction was in charge of Julia Crawford Ivers, who also wrote the story. J. O. Taylor handled the photography.

"SHADOWS AND SUNSHINE"

(Pathe Gold Rooster—Five Reels)

REVIEWED BY GEORGE N. SHOREY

DON'T ask the reason for this play—you will enjoy it. One can hardly be expected to understand how it would be possible for a father to disown and drive from his home an only son, simply because he has married a "working girl," nor the resulting consequence, the mother refusing to speak to the father forever afterward, yet living in the same house with him. A queer and unreal beginning—yet based on these facts, which you must accept, is a truly charming "kid story." The star will be remembered from her previous appearance in "Little Mary Sunshine," a "return date" attraction in many theatres.



Little Sunshine Puzzles Over Her Mother's Saying that "Little Angels Don't Have Black Faces"

Ready, go! Father and mother lonely, mourning the loss of their only son, who might better be dead. "Little Sunshine" first brings dad around, then gets into mother's heart, and, when it is all over, they find that "Little Sunshine" is really their grandchild.

There might as well be no plot, as five-reel plots go, but none the less this is an unusual and a good offering. Marie Osborne as "Little Mary" is perfect. All she does through four reels is win the hearts of the father and mother, and the audience, in a hundred different ways. There is comedy, pathos, surprise, and almost every conceivable dramatic quality imaginable in the portrayal of child character. It is really wonderful what this actress and her director have made out of so little plot. Daniel Gilfether as the impossible father, and Lucy Payton as the mother and grandmother, added materially to the play, as did the child mother, personated by Mollie McConnell.

If an entire evening of clever kid acting is desired, this picture will furnish it. The child is natural, pleasing, clever in every way, and will pull on the heart strings with a real hard tug in many a scene. The scenes where she tries to make an angel out of the little colored boy by scrubbing him in the bath-tub is good comedy, and when as one of her pranks she takes a notion to go swimming in the lily pond, her little nude form is exceedingly graceful. The picture surely has novelty and is wonderfully produced in the point of a child's holding interest and attention through a full hour of entertainment.

"THE LAND OF SILENCE"

(Educational Films Corporation, of America—One Reel)

REVIEWED BY H. S. FULD

A MAN and his dog in search of peace and quiet, find both in the vast stretches of snow and ice amid the mountains here shown. Trackless stretches of snowy waste, with here and there straggling pines struggling for a bare existence on patches of earth among the lava beds; beautiful lakes, so still that the surroundings are reflected in their mirror-like surfaces; mountain-tops with their blankets of snow and ice in the background, in the foreground and to the right and left, all are shown in their natural beauty in this scenic picturization.

The dog romps and plays all around his master whether he is tracking a fresh path up the mountainside or over the lonely waste, he lays alongside him as he make his camp for the night and the two are the only living creatures for miles around. Just Robert C. Bruce and his dog.

Birds, squirrels or other living animals there are none, for they are six thousand feet above the sea level and when we see them even the air is still. Even the snow storm that overtakes them on the mountain top is without wind and the flakes come straight down, soon covering the small tent in which man and dog have found shelter.

For an entire reel scene after scene in all its natural beauty is unwound and the beholder feels that Nature has revealed to him her sacred secrets. There is no reason that this release should not be welcomed by any exhibitor, anywhere, any-time at any theatre.

"THE DEVIL'S PRIZE"

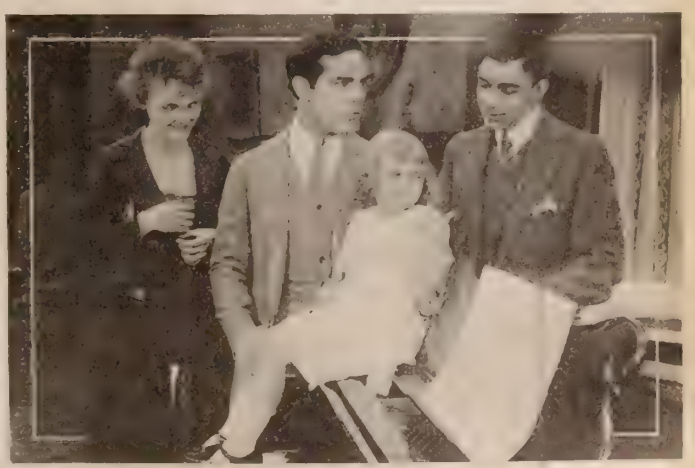
(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

VITAGRAPH offers a society drama in "The Devil's Prize," which was written and directed by Marguerite Bertsch. It contains a number of considerably dramatic episodes that are enhanced by capable acting and appropriate staging. The series of scenes forming the climax are effectively arranged and should not pass without creating a sensation of proportions greater than the average. The settings, lighting and photography have been carefully attended to in practically every instance.

We know that Miss Bertsch is a good author and that she is a good director she has proven by other productions. Her accomplishments, however, are better to be seen each by itself than combined in one picture. Doubtless the reason for the haziness in the first scenes of "The Devil's Prize" resulted from the fact of the author being so well acquainted with her situations that she presumed upon the intelligence of the audience. She has plunged right into the middle of a big situation at the start and as a consequence one is at somewhat of a loss to determine the various characters and fix in his mind the numerous settings employed.

The central character of the picture is Arnold St. Clair, who is always on the lookout for his own good. Previous to his marriage, which brought him great wealth, he had dishonored Myra, who shortly afterwards married Roland, a newspaper owner. Stratton, a man possessed of a worthless mine, is the only one who



The Calm Before the Storm

knows Myra's secret. Stratton decides to unload his stock on the people and acquaints St. Clair with his plans. St. Clair, believing it is a straight deal tells Roland, who is for municipal ownership, of the plan and he is enthusiastic. Later St. Clair learns that the stock is worthless but threatened by Stratton he doesn't tell Roland. When the mine goes under Roland is accused of the whole fraud. From here the story moves with increasing clarity. St. Clair, afraid of Stratton, kills him, but not until Roland learns of St. Clair's former relations with his wife. Crazed with fear, St. Clair accuses another man of the murder, but later at the approach of detectives he succumbs.

Albert S. Howson appears as St. Clair and gives an emotional and telling performance. Those featured are Antonio Moreno as Roland and Naomi Childers as St. Clair's wife. Others are Templar Saxe, Lark Taylor, Clio Ayres and Mildred Platz.

"THE HERITAGE OF HATE"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETE MILNE

"THE Heritage of Hate" is a sensationally evolved story in which the nameless daughter of a wealthy business man plans to secure vengeance by wrecking him in business. And she succeeds, turning the trick at last by setting fire to his large warehouses on the river front. The story was written by Walter Woods and was evidently calculated to bring forth alternate volleys of cheers and hisses. The villain meets his just deserts; the heroine is reformed of course and marries the man she least expected loved her. Everyone else knew he did but she didn't.



The Accusation

If we wrote on the basis that all's well that ends well, then all would be well with "The Heritage of Hate." However, all is not well with the body of the picture. It is not a convincing piece of work; its big situations, such as they are, fail to ring true to life. The cast is not particularly accomplished and the big scenes are played more or less mechanically with no real show of feeling.

Roberta Wilson, as the girl, is attractive and pretty to look at and does well in subjects which make no great demands on her histrionic ability, but in a big part such as is allotted her here she fails to create a strong impression. William Quinn is the father and the supporting cast includes Betty Harte, Paul Byron, Betty Schade and Eileen Sedgwick.

"LOVE AND HATE"

(Fox—Six Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THIS picture deals almost entirely with home wrecking and the losing fight of a perfectly innocent woman to keep her home intact, and the love and respect of her children. In the end she is dragged through the mire of the divorce court and only achieves her happiness by a near murder.

Helen Stirling has the misfortune to excite the sensuous passion of George Howard, a wealthy, unscrupulous broker. By a series of highly unprincipled events he causes her husband to become suspicious, and finally maneuvers so that he seeks freedom in the divorce court. The name and honor of the woman is stained by the perjured testimony of Howard and it is on his account that the custody of the young child is awarded to the husband.

Later Rita Lawson, who has aided Howard in some of his shady transactions, suggests to Howard that the only way to gain possession of Helen is through the child. They follow Stirling as he leaves the court room and are successful in kidnaping the little girl. They lock her up in Howard's apartment and then apprise the mother. She appears and consents to give her body in return for the freedom of her child. In an elaborately fitted up lounge room she gets hold of a revolver and in a struggle which follows with Howard he is accidentally killed. This serves as a means of opening the eyes of Stirling, who sees how unjust he has been and a reconciliation follows.

Bertha Kalich has the leading role and it is needless to say that the production furnishes her with ample opportunity to display her well known ability as an exponent of the dramatic art. She makes the most of every moment and her expression and gesture throughout the whole production are such that they leave little to be desired. She has been given a role that is eminently fitted to her and has made the most of it from every angle.

Stuart Holmes did a creditable piece of work as Howard the unscrupulous broker. He was the villiain par excellence, but withal a quiet, dignified villain who comprehended the value of suppression. Kenneth Hunter pleased as the husband. Others in the cast were Madeleine Le Nard, Jane Lee and Katherine Lee. The lighting and photography were well up to standard.

Taken all in all it is a picture that will please those who like this kind of offering, extremely well acted and well produced. It was staged under the direction of James Vincent from the story of Mary Murillo.

"A LASS OF THE LUMBERLANDS"

(Signal-Mutual Serial—Chapters 2 and 3)

REVIEWED BY WILLIAM C. ESTY

THE second and third chapters of the new Mutual serial bring in all the thrills foreshadowed by the initial installment, with more thrown in for good measure. The big moments are not only gripping, but are the logical developments of a genuine story. In many serials the plot is twisted out of shape to get in the "punches," but here there is always good reason for their introduction.

The fine locations, commented on in a review of the first chapter, are duplicated by the splendid scenery used in the following installments. The same high-grade photography also continues.

Helen Holmes, who makes her debut in the second chapter, is peppier than ever, and puts over the climaxes in her usual smooth manner. A fifty-foot dive, a spectacular race in a locomotive, and the shooting of rapids in a canoe are among the stunts pulled off for the edification of the fans.

The story of the first chapter was outlined in last week's NEWS. In the second chapter Holmes marries the trust president's daughter, and she bears him a son. Twenty years later this son is returning from college on a steamer. The ship is wrecked, and the youth would have been drowned, except for plucky work of Helen, who jumps off a high cliff and carries him ashore. In appreciation of the act, Holmes gives Helen a job on his railroad. Later Holmes kills a man who owns a strategic piece of timber land, and sends his lieutenants to register the land in his name.

Helen discovers the plot, loads a canoe on a locomotive, and races to the river. She puts the canoe in the water, and after shooting the rapids, reaches the recorder's office before Holmes' men. The latter have been delayed because their machine fell through a bridge.

In the third chapter Holmes' men discover that the girl was not of age when she registered the land, so they get a deed to the property themselves. To offset this loss, Helen and her friends decide to send some logs to the mill. Ten cars are loaded, but Holmes refuses to let them be transported on his railroad. Knowing that the road to the mill is all down-grade, Helen decides to let gravity take the load. After starting the cars down, Helen finds that a special passenger train is going over the same line. After a wild chase in a locomotive, Helen captures the cars and side-tracks them in time to prevent a collision. She then hauls the logs to the mill, thus scoring first blood for the independent loggers.

J. P. McGowan directed these scenes admirably.

"A PECK O' PICKLES"

(American-Mutual Star Production—Five Reels)

REVIEWED BY WILLIAM C. ESTY

THIS latest Kolb and Dill offering, while perhaps not so original as their previous releases, is nevertheless excellent comedy. The story, written by Frank Stammers, gives the featured comedians a number of chances for their characteristic humor.

Slap-stick work and fun-making of a more sedate nature are shrewdly alternated in order to satisfy all classes of audiences. Trick photography is occasionally used with good effect.

Some of the settings are unusually pretentious for a comedy, and many of the burlesque war scenes were done on a large scale. Director T. N. Heffron wisely ordered the camera to be

pointed most of the time at Kolb and Dill, knowing that their inimitable grimaces would surely get across. The dialect subtitles contribute greatly to the picture's effect.

While it is difficult to appraise comedy value, "A Peck O' Pickles" seems to have enough subtleties to please a high-class patronage, and enough of the obvious to tickle less exacting audiences.

Mike, a cobbler, finds an ancient lottery ticket in a shoe he is mending, and decides that it is worth $50,000. He sells "ten per cents" to Louie, a delicatessen, and Louie plans a store where the packages will automatically weigh and tie themselves (cheating the customer in the process), and where the money will automatically register itself.

Later Mike and Louis fall asleep after a debauch, and dream that they have won the lottery and are living in the days of the Civil War. They are conscripted into service, and have several laughable adventures. After this nightmare the pair burn up the ticket. Many other comedy episodes follow, including Louie's exploit of inebriating the village's W. C. T. U. leader.

Supporting Kolb and Dill are May Cloy, Josephine Clark, Marie Van Tassell, Burdell Jacobs, and Frank Thompson.

"THE SON OF CAIN"

(Kalem-General Film—Two Reels)

REVIEWED BY THEODORE OSBORN ELTONHEAD

THE fourteenth episode of "The Girl from 'Frisco" series contains all of the material necessary for an ordinary five-reel picture. It is replete with action from start to finish and forms an exciting offering in every way, shape and manner. The story is tense and thrilling and reaches a sensational climax. The acting, direction, photography and lighting have been well executed and are well up to the standard that has been maintained throughout the whole series.

While on a hunting trip Barbara Brent's dog, a mighty intelligent Great Dane by the way, discovers a straw hat and a disk of beeswax besides a dead fire in the brush. Her father recognizes the hat as that of a hermit living in the vicinity. They visit his house, find it in the state of greatest disorder, and discover a number of broken disks similar to the one found by the camp fire. Cutting this open Barbara finds a twenty dollar gold piece inside. They come to the conclusion that the hermit has been murdered for his money.

Setting the dog on the trail they soon find his body at the bottom of a nearby creek. They go into the camp and warn all of the store keepers and the proprietor of the saloon to keep their eyes open for twenty dollar gold pieces with beeswax sticking in the milling of the coin. The murderer soon appears and changes one of these pieces of money. John Wallace, Barbara's fiance, tries to capture him but is wounded. The murderer seizes the stage coach which has just arrived and escapes. This wild drive of the stage coach is one of the best incidents in the piece. Barbara jumps on her horse and follows. At a sharp turn in the road she is thrown from the horse down a cliff. It is one of the best falls we have ever witnessed. Climbing laboriously up she finds that the murderer has cut loose the stage horses and mounting one has left the others. Jumping on the back of one of these she continues the pursuit. Coming to a railroad the murderer intimidates the crew of the engine of a passenger train and climbs aboard.

Barbara is just in time to catch the rear of the train. There follows an exciting battle on the roof of the fastly moving train in which the murderer is finally wounded in the arm. Seeing that he has been bested in the fight he jumps into a river as the train passes over a bridge, to be immediately followed by Barbara, who finally captures him as he swims ashore. The arrival of the sheriff and his posse disposes of the prisoner who confesses as to the manner in which he committed the crime.

Marin Sais, and Ronald Bradbury as the murderer, walk away with the acting honors of the pictures. Others in the cast were True Boardman, Frank Jonasson, Edward Clisbee and Hart Hoxie.

"HOW LIFE BEGINS" IS AN EDUCATIONAL SUITABLE FOR CLASSROOMS AND THE GENERAL PUBLIC

GEORGE E. STONE, A.B., in collaboration with J. A. Long, Ph.D., assistant professor of embryology of the University of California, Berkeley, have brought out a *real* educational film. It is in the line of biological study, under the caption "How Life Begins."

The entire treatment of the subject is obviously that of an educator. This is shown in the scientific progression from the single cell to the mammal, as well as in the diagrams which are inserted in the midst of reproductions of actual life in such a way as to greatly enhance the teaching value of the film.

The first reproduction of life is that of the dividing cell of the protozoa. Then comes the budding of the yeast cells. The reproduction of life in plants by cuttings is shown in detail with the geranium, and by seed with the pea blossom. The latter shows the structural formation and the fertilization of the seed by the pollen through the pistil. The apple blossom and the distribution of the pollen by bees is shown. The sea urchin is next illustrated.

Thus far the beginning of life has been independent of parental care. Begininng, however, with the fertilization of a hen's egg, the development of the life in which is shown with much detail, the parental care becomes effective. The same is true of the white rat. The swallowtail butterfly, from the laying of the egg, is carried through the catterpillar, chrysalis and thence to the butterfly again. The frog comes nevt from the egg to the tadpole and finally to the frog again.

The rest of the film showing cat and kittens, mare and colt, and an attractive baby, teaches its lesson by suggestion in the statement that the same process prevails as in the lower forms previously shown.

Take it altogether, this film, about 3,000 feet, marks a forward step in the use of film in educational work. Mechanically it is good—some of the microscopically enlarged work is fine. Technical in titles, it sets an example which might well be followed by others; in scientific handling of the topic it is the work of real educators; it treats a delicate subject with such earnestness and sense that few could find fault. It is primarily for classroom work, though it might be advantageously used in theatres with certain limitations as to the composition of the audiences.

THE NEW ST. FRANCIS, SAN FRANCISCO, MAKES GOOD IMPRESSION AT ITS OPENING

THE New St. Francis theatre on Geary street, near Powell, San Francisco, and opposite the well-known hotel of the same name, opened for business on October 2, and during the opening week made a wonderful showing for itself. This theatre is one of the few that have been erected there exclusively for motion pictures, with no provisions for transforming it into a legitimate playhouse should occasion require. Being built for pictures only, it embodies many new ideas and a wide departure has been made from the type of theatres that house dramatic productions.

Even a casual glance at the new home of motion pictures reveals the fact that something different has been created, from the tiled sidewalk to the frosted glass facade and its wonderful light effects. At night the visitor is reminded of some of the great lighting effects seen at the Panama-Pacific International Exposition, and the whole building reflects the artistry of that great effort.

The interior arrangement is unique, in so far as Western houses are concerned, being reversed, the screen being near the street entrance. In entering visitors pass on either side of the screen to the aisles along the wall and select a seat near the front or further back as they may choose, before getting a view of the picture, the aisles being lighted by subdued lights.

The decorations are of unique design throughout, being along art nouveau lines, the colors all being in soft pastel shades. On the mezzanine floor, in plain sight of the main body of the house, a fountain plays and gold fish swim placidly in the great bowl. Here are located the rest rooms, which are in charge of uniformed attendants, but the screen cannot be seen from here, and there is no tendency on the part of the visitor to loiter, unless to inspect the decorations. The lower floor seats about eight hundred, while half as many more can find places in the balcony.

In the projection room are to be found two Powers Cameragraphs 6-B, the very latest in rewind equipment and an unusually efficient operator in the person of William Rhea. The throw to the screen is about one hundred feet.

The theatre was planned and erected under the direct supervision of N. L. Josey, and he has selected a manager in Charles Rothschild, well-known in moving picture circles. A first-run Paramount service has been contracted for, this service being divided with the Imperial theatre. A full orchestra furnishes music and the prices are fifteen cents for matinees and twe cents for evening performances, loge seats bringing thirty c

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To the Producers—

Titles and release dates should reach this paper by Saturday each week.

"THE LAST MAN"

(Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

PRODUCED by the western Vitagraph company from James Oliver Curwood's story, "The Last Man" makes an average release. In all probability it will go over unusually well in many houses owing to the great show of heroism exhibited by one of the characters in the final episode and numerous scenes of fighting in the Philippines. It is, however, a picture of several faults, that should not have been allowed to pass. Take the scene where the Filipinos charge into the stockade after all the Americans have either been killed or have fled. The stockade gates are open, there is no one at the machine gun inside, yet some of the natives persist in climbing over the stockade wall only a few feet from the open gate.

That, of course, does not condemn the entire picture. But there are also several cases of extending individual scenes over too much space. They don't possess the correct tempo and as a consequence they haven't got the snap and vigor in them that should



Across the Chasm

be there. Whether it was really a case of one man reappearing in a role after he had been killed in another earlier in the picture, or whether it was just a striking resemblance of two actors we don't quite know, but anyway it seemed as if doubling had been resorted to.

William Wolbert produced the picture and he was aided to a vast extent by the wonderful photography of his cameraman. Western Vitagraph camera work has never been opened to criticism but here it is so perfect that it merits even extra commendation. The locations are all well selected.

Harvey, a surgeon in the army, discovers his wife to be unfaithful. At the same time he discovers that he loves a country girl named Jeanne. When he returns to the Philippines she goes with him as nurse. Before leaving for an inland army post he tells her that he will marry her on his return. The post has been attacked by natives and Harvey arrives in the thick of the fight. He discovers his former wife and her husband there and when it is discovered that the natives hopelessly outnumber the garrison he sends them away over the back wall of the stockade. Later he flees himself and overtaking them saves them both from Filippinos. The woman then discovers she really loves her first husband but he remains loyal to Jeanne.

Mary Anderson appears as Jeanne while opposite her is William Duncan as Harvey. Corinne Griffith, Otto Lederer and Jack Mower are others.

"THE MASQUE OF LIFE"

(Signet Films—Seven Reels)

REVIEWED BY PETER MILNE

THE dividing line between American and foreign films is easily distinguishable to even the untrained eye. Americans are wont to scoff at foreign acting, particularly that of the Latin nations, for the obvious reason that their emotional code is graded on an entirely different scale than that of our own. The Latin waves his hands and roles his eyes, whereas the American employs the movement of one facial muscle. "The Masque of Life" is of foreign manufacture, but frankly it comes nearer within the scope

of the standard by which we judge our own pictures than any other we have seen. The players with only a few exceptions are a deal more suppressed in their work than is usually the custom in a foreign made film. "The Masque of Life" was made abroad in France or Italy and it is a great picture. Great because it packs within its footage a tremendous amount of sensation and novelty, both qualities which are always welcomed by any public in any part of the globe.

The sensation is furnished by a foreign actress who to all appearances didn't give a two penny for her life. Her biggest stunt is scaling a smoke stack of great height in order to rescue the king's child who has been borne there by an ape. One feels as much at ease in watching the actress performing her daring feat as he would running ahead of an express train. It is a thriller and no mean one either.

The novelty is furnished by the ape who goes under the name of Pete Montebello. Pete's climb up the smoke-stack with the baby under one arm is another stretch of thrills. Of course you are not fooled into believing that the rag doll under the animal's arm is a real baby, but even minus this part of the illusion the scenes connected with this incident get over extraordinarily well. Pete appears in a good many scenes before this and fares with equal success in these too.

The second half of the picture is devoted to the spectacular. In it is staged a lavish pantomime, supposedly enacted by circus performers. As a stage spectacle this is of equal value as the thrills. And itself winds up with a series of scenes that are sensational and lavish in every respect. The circus catches fire and as a consequence the wild animals go on the rampage. They batter down the front of their cages and leap savagely into the water. Truly we have yet to see an American film that can supply the sensation furnished in "The Masque of Life" with the exception of Mr. Griffith's two big spectacles.

The story of the picture deals with the daughter of the circus owner and the king of a mythical kingdom. There is much that stands between them and perfect happiness and all of it is pictured in "The Masque of Life." In the end the two are united with no kingdom and no circus to stand between them. One doesn't though, pay a great deal of attention to the story itself—it is the various big incidents in it that count.

A prologue and epilogue accompany the picture which show the antics of a pair of marionettes who, the short time they hold the screen interpret the main ideas incorporated in the picture proper. Rita Jolivet and Hamilton Revelles are the puppets in these scenes and are featured in the picture by the releasing company. Just why, however, is not quite conceivable. The foreign actress should have the lion's share of advertising along with Pete.

In photographic effects the picture is of fair order. The lighting is not always properly handled although at times it is very good. The laboratory work done by the Evans Film Company, which includes the tinting of the film, is quite praiseworthy in every respect.



Jack Sherrill and Helen Arnold in "The Witching Hour" (Frohman)

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

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"Easy Ed." (Essanay. Two reels. Tues., Nov. 7.)—Not shown for review; the story follows. Easy Ed, a hobo, climbs out of his "side-door Pullman" to fall into the arms of Archibald Nasturtium. Nasturtium thinks Ed is his wealthy uncle who is a tramp. Accordingly, he gives banquets and balls in Ed's honor, much to the vagrant's wonder and delight. The mistake is discovered at last, and Ed is chased by his enraged benefactors. He hides in the room of Imogene Hey, an elderly and would-be vampire, and the decrepit Lorelei practices her wiles on him. Preferring arrest to these blandishments, Ed jumps in the lake to escape. Then he wakes up to find he has been dreaming, and the train crew has turned a water pipe on him. The cast is composed of Harry Dunkinson, Florence Oberle, Royal Douglas, and Virginia Bowker.

"A Safe Proposition." (Essanay. Wed., Nov. 8.)—Not shown for review; the story follows. Smith wants a safe, but his wife objects. Every time the movers bring the safe to the house the wife gives them money to take it away. The disputed article is finally installed in the house, and two burglars decide to rob it. When they open it they find it empty, and so filling it with valuables, they carry it off. The wife catches them, and gives them money for removing the safe. Ben Turpin and Victor Potel are the principals.

"What I Said, Goes." (Essanay. Three reels. Sat., Nov. 11.)—Not shown for review; the story follows. Dorothy Manners is engaged to Esmond, manager of her father's contracting business. One of Dorothy's friends warns her against Esmond, so she decides to watch her fiance. She disguises herself, and works in Esmond's office. Mason, son of a rival contractor, also works under Esmond. Ignorant of her identity, Esmond makes love to Dorothy, and is beaten up by Mason. Later Mason proposes, and is accepted. In the cast are: Richard Travers, Gertrude Glover, John Cossar, Thomas Commerford, and Fred Malatesta.

"A Desperate Duel." (Kalem. Tues., Nov. 7.)—A burlesque duel, according to the code of Ham and Bud, forms the most amusing incident in this single-reel offering. They are the rivals for the hand of a beautiful young girl, but a French count comes along and cuts them out. Ham treats the Frenchman roughly, and he retorts with a challenge to a duel. This forms an amusing series of scenes, and causes the picture to get over in good shape.

"The Man from Yukon." (Kalem. Fri., Nov. 10.)—This episode in the series, "Grant, Police Reporter," is fully as thrilling as those that have gone before. Tommy Grant on his day off accidentally runs into a rich gold miner, who has just returned to civilization. The miner meets a young girl who Tommy recognizes as the associate of thieves. He tries to warn the miner, but is unsuccessful. The girl inveigles the miner to a fake pool room, and Tommy and the police enter just in time to save his money. There is a mighty good fight that is realistic in the extreme, and Grant makes another one of his hazardous escapes when imprisoned by the thieves. It is a thoroughly good offering from start to finish.

"The Gate of Death." (Kalem. Sat., Nov. 4.)—This picture is an extremely thrilling and exciting episode in the "Hazards of Helen" series, in which the daring Helen Gibson again flirts with death to an alarming degree. The paymaster of a mine is robbed. In the fight that ensues Helen comes galloping by on horseback, and, reaching down, lifts the handbag containing the money from the ground. Pursued by the robbers she deserts the horse and, jumping on a steep runway that is used to slide material down the mountain, shoots down the incline and hurdles a moving freight train at the bottom. It is, indeed, a dangerous and thrilling experience, one that will cause the hair to raise on the onlookers head, and the cold chills to run up his spine.

"As Ye Sow." (Selig. Three reels. Mon., Nov. 6.)—Not shown for review; the story follows. When Robert Norton finds that his mother's death was caused by his father's unfaithfulness, he sinks in a coma. The doctor gives him morphine to revive him. Robert becomes a morphine fiend and deserts his young wife and child. Norton, Sr., marries his paramour, only to find that she, too, is faithless. The prostrated father sinks to the depths. Robert wrenches himself away from the habit, and, making a man of himself, returns to make his wife happy. Appearing in the cast are: E. J. Brady, Lillian Hamilton, Robyn Adair, Virginia Kirtley, and Eugenie Forde.

"When Cupid Slipped." (Selig. Sat., Nov. 11.)—This rural comedy has little or nothing to recommend it, and it will get by only with most unsophisticated audiences. The leads are Victoria Forde, Pat Chrisman, and Sid Jordan. Lizzie and Hiram elope, much to the chagrin of Lizzie's father. The father gives chase, but mistakes a pair of runaway lunatics for the elopers, and locks them up. The sheriff mistakes Lizzie and Hiram for the imbeciles, and locks them up. Lizzie's pa finds her in jail, and, taking her home, sets her to peeling potatoes.

"Gertie's Garters." (Vim. Wed., Nov. 1.)—Harry Myers and Rosemary Theby star here in refined comedy. We say refined, advisedly, for evidently the parts of the film that live up to its name have been scissored considerably. Some audiences will be greatly disappointed because the opportunity to work in "business" of a suggestive nature has been lost. The story hinges about the theft of a diamond garter—in fact, a full set of two garters—which Gert the Dip purloins and plants on the innocent "fall guy," with embarrassing consequences.

INTERNATIONAL

"Curiosity." (International. Two reels.)—The twelfth episode of the "Beatrice Fairfax" series impresses one as an attempt to be sensationally melodramatic without any great amount of success. The story tells of two newlyweds. The husband is very secretive about his business. The wife spies upon him and finds that he is the associate of thieves. She calls in Beatrice Fairfax to solve her marital difficulty and after a series of more or less slight adventures they find that he is an agent of the Department of Justice. Harry Fox and Grace Darling pleased as usual in the leading roles, while Evelyn Fariss, newcomer to the cast, made a favorable impression. The lighting and photography were well up to standard.

Hearst-International News Pictorial, No. 85. (Tues., Oct. 22.)—Ocean liners depart from New York City; rabbit hunt, Palmdale, Cal.; Fifth Massachusetts back from Mexican border, Boston, Mass.; Yale celebrates 200th anniversary, New Haven, Conn.; private zoo established by multimillionaire, Montevideo, Uruguay, South America; girls compete in diving contest, Riverside, Cal.; Hughes in Chicago, Ill.; on the Austro-Italian front; sweepstake races, Media, Pa.; fashions worn by Ivy Sawyer; President Wilson at Albany, N. Y.; and other scenes.

MUTUAL PROGRAM

See America First, No. 61. (Gaumont. Wed., Nov. 8.)—Views along the Columbia River, Oregon, comprise the greater part of this reel, embracing such points of interest as Cascade Rapids, Eagle Creek Bridge, Devil's Punch Bowl, salmon fishing, Horse Tail Falls, etc. An animated cartoon by Harry Palmer closes the reel.

"Mutual Tours Around the World." (Gaumont. Tues., Nov. 7.)—Views of the harbor, quays, fishing fleet and ancient town hall of La Rochelle, France; pictures of the Nile at Assouan; and scenes in the Galician town of Kamenez-Podolsk before the outbreak of the war comprise this reel which is the first of the series.

Reel Life, No. 27. (Gaumont. Sun., Nov. 5.)—The coffee industry in Brazil; riding New Jersey of mosquitoes; the new "autoped"; new life-saving suit built on the principle of the thermos bottle.

"Picture Pirates." (Vogue. Two reels. Sun., Nov. 12.)—Although this slapstick comedy has a good plot, the action drags at times, due to the undue prolonging of certain scenes. There are many laughs tucked away in the picture, however, and the film will be received in any audience that is not over-critical. Rube Miller and Ben Turpin put over their rough-house stuff handily, assisted by Larry Bowes, Lillian Hamilton, Rosie Rosee, Harry Huckins, and Ruby McDonnell. An art collector buys a famous painting at auction. The Picture Pirate asks if he may call and view the masterpiece, and the new owner cordially consents. A couple of yeggs try to pick the Pirate's pockets, but he chides them for their rough work, and hires them to help steal the picture. The trio, arrayed in cutaways, call at the collector's house, but because of their bungling, cannot get away with the picture. The owner is called away, so one of the yeggs takes his wife out to dinner, leaving one crook to make the haul. After numberless complications have arisen, the picture is finally stolen, but the conspirators find that it is a cheap reproduction, hung up by the art collector as a decoy.

Mutual Weekly, No. 96. (Gaumont.)—Big blast loosens 30,000 cubic yards of dirt and rock, Fresno, Cal.; milk maids and diving girls entertain fair visitors, Riverside, Cal.; "Discovery of America" pageant at San Francisco, Cal.; Yale pageant commerating two hundredth anniversary of college, New Haven, Conn.; powerful magnet removes big cargo of pig iron, Buffalo, N. Y.; trial trip of submarine built by United States for Spain; Northwestern defeats Chicago University in football; fashions.

PATHE EXCHANGE, INC.

Florence Rose Fashions, No. 8.—This reel shows the elegance of raiment worn by the ultra smart set in Manhattan, opening with a shopping tour and closing with a dinner and theatre party in the metropolis. What appeals about these pictures is the perfect close-up views of what to the feminine understanding is like a rare and heretofore undiscovered script to the archeologist. Every conceivable feminine taste is interested, and Pathe perfect photography allows an almost microscopic examination of everything from opera bags to veils, showing at the same time just on what occasions these feminine adornments are suitably worn. For the women patrons, this reel will be a revelation, for there is no similarity to the "fashion" section of the weeklies.

"Luke, Gladiator." (Rolin.)—A Lonesome Luke comedy that is really funny and full of action, as most of the Luke comedies are. As a Roman gladiator Luke certainly is a scream, and his shield and pointed helmet make a foil which baffles the bravest. As a burlesque on Roman times this is diverting. The audience will find real novelty in this comedy.

Pathe News, No. 86. (Wed., Oct. 25.)—School children of Brooklyn, N. Y., reap harvests of their own crops; Yale University celebrates 200th anniversary, New Haven, Conn.; Thomas A. Edison in New York City; guardsmen engage in battle practice, Las Cruces, New Mexico; Mrs. W. K. Vanderbilt nurses wounded, Paris, France; Russian troops in Salonika, Greece; scenes in connection with the Somme battle, France; men's styles in fall and winter clothing; suffragettes out in force to meet President Wilson, Chicago, Ill.; and other events.

Pathe News, No. 84. (Wed., Oct. 18.)—Young lions at New York zoo; Roosevelt at Wilkesbarre, Pa.; views from United States Naval observatory where standard time is figured, Washington, D. C.; sailors give circus in aid of sick companions, Newport, R. I.; Ambassador Sato from Japan, at Washington, D. C.; Lewis machine-gun in action, Washington, D. C.; Australian troops off for front reviewed by King George, London, Eng.; Pennsylvania democrats visit President Wilson at Shadow Lawn, N. J.; New life buoy tested, Portland, Ore.; Duke of Connaught, retiring Governor-General of Canada, reviews troops, Ottawa, Can.

UNIVERSAL PROGRAM

"A Political Tramp." (Nestor. Mon., Nov. 6.)—An excellent comedy in which two tramps take the places of a political candidate and his secretary and are feted by the inhabitants of the small town. This has Eddie Lyons and Lee Moran in the roles of the tramps, and the two comedians also prepared the scenario, which is full of fine business and uproarious situations. Harry Nolan and Priscilla Dean are others.

"The Mantle of Deceit." (Rex. Two reels. Thurs., Nov. 9.)—An interesting melodrama albeit based on a number of conventional situations. In the main it deals with the showing up of the villain by the heroine, this action taking place at a masque ball. The principal parts are well taken by Claire Mersereau, Joe Granby, Stanley Walpole and Helen Slosson.

"Sweedy, the Janitor." (Nestor. Fri., Nov. 10.)—Wallace Beery in a comedy of racy complications only fairly well done. As the janitor, Beery finds a piece of jewelry dropped by Mrs. Newlywed, which he presents to his wife. The young bride, however, wins the janitor's sympathy, and then there are many complications resulting from the janitor trying to straighten things out.

"The Quitter." (Bison. Two reels. Sat., Nov. 11.)—Evidently this was written by some rabid Westerner who wanted to glorify his own section of the country and forgot all about putting in any drama. The Eastern wife leaves a prospector and returns home. Here she discovers society in general shallow and a villain particular who attempts to steal her husband's fortune. She saves it and there is a reunion. Roberta Wilson, Charles Pearly, Hayward Mack and Nan Christy have the leading roles.

"The Cry of Conscience." (Gold Seal. Two reels. Wed., Nov. 8.)—This is a well done picture throughout. The story tells of a good-for-nothing son of the country sheriff who goes up into the mountains in pursuit of a man long suspected of murder. He finds the suspect, falls in love with his daughter, and then finds that it is his rival in love that is the real murderer. The simple charm of the story has been enhanced by some beautiful scenes and capable direction in charge of Clifford Elfelt. Vola Smith, Charles Gunn, Raymond Nye, Edwin Brown and Marc Robbins are the principals.

"In Love with a Fireman." (Joker. Sat., Nov. 11.)—The rivalry of the fire and police chiefs for the hand of the village boarding-house keeper forms the basis of this comedy, which passes as an average Joker and that means it's something good. A traveling theatrical troupe is introduced and is made the means of more comedy. William Franey, Gale Henry, Charles Conklin and the usual Joker support appears.

"Shadows of Suspicion." (Laemmle. Sun., Nov. 13.)—Constance Crawley and Arthur Maude have here evolved out of an eternal triangle plot a picture that possesses much originality and suspense in its development. Maude George, Clyde Benson, Lee Hill and Gertrude Astor are the leads.

Universal Animated Weekly, No. 44. (Wed., Nov. 1.)—New life saving device tested, Sandy Hook, N. J.; 1,000 men enlisted in 15 days for coast artillery regiment, Los Angeles, Cal.; egg battle between Sophomores and Freshman, University of Pennsylvania, Philadelphia; American guns being shipped to Villa seized by marshal, Los Angeles, Cal.; aviation stunts which resulted in death of Aviator Pettrirossi, La Plata, Argentina; U. S. S. Pennsylvania at gun pactice; automobile races at Sheepshead Bay Speedway, New York; Women's special on Hughes campaign trip arrives, Los Angeles, Cal.; cartoons by Hy Mayer and other scenes.

Universal Animated Weekly, No. 43. (Wed., Oct. 25.)—Railroad wreck, Minenapolis, Minn.; honor slain nurse, Aritzo, Italy; camels used as army transports in Turkey; another Zeppelin wrecked, London, Eng.; baby lions in New York City Zoo; cheese day, Monroe, Wis.; Admiral Dewey's ancient flagship Olympia overhauled, Charleston, S. C.; Ruth Law flies at Wichita, Kan.; President Wilson given welcome, Indianapolis, Ind.; archery tournament, Newton Center, Mass.; police who trained for army march, New York City; 200th anniversary of Yale University, New Haven, Conn.; U. S. S. Arizona goes into commission, Brooklyn Navy Yard, N. Y.; Hy Mayer's cartoons, and other scenes.

EXHIBITOR PERSONALS

(Continued from page 2976)

Lyric soon. This house, brand new, will be the best in this town.

Central City: The Auditorium theatre, now being built, is the third new theatre here.

Kearney: Paul Hoppen will open the Crescent theatre this month. It seats 520 people and is a modern, ornamental theatre.

NEW YORK—Buffalo: The Family theatre has been presenting "The Little Girl Next Door" for the past three weeks, at admission of twenty-five cents. This is one of the record runs for a picture in Buffalo and capacity audiences have been the rule since the opening. The Elmwood theatre recently inaugurated a policy of two big features every evening. The plan is a success. A new stage setting has recently been installed at the Elmwood, which is now under the management of E. S. Davis. The Academy theatre this week opened its regular season of vaudeville and Triangle photoplays. Manager Michael is giving his patrons six acts of vaudeville, a Triangle feature, a Keystone comedy and an installment of "Liberty" or "Beatrice Fairfax," all on one program. Five and ten in the afternoon and five, ten and twenty at night. "The Fall of a Nation" will be presented at Shea's Hippodrome commencing Monday. Clara Kimball Young in "The Common Law," was shown for an entire week at the Hipp and recorded record business. Shea's Hippodrome is one of the finest photoplay houses in the country. Triangle plays and Keystone comedies and special features occasionally released are shown. An eighteen-piece orchestra, under the direction of Herman E. Schultz, is one of the features, which together with a large pipe organ, renders a fitting musical accompaniment to the fine programs offered. The Regent theatre is, after two years of a somewhat doubtful career, suddenly meeting with success, under the able management of Jules Michael. Mr. Michael, who also directs the policy of the New Academy theatre, has booked the Triangle productions as well as other leading brands, has engaged an excellent orchestra of artists, installed some elaborately decorated and furnished boxes on the heretofore unoccupied second floor and has just recently inaugurated a series of special Friday night musicales, at which he intends to present some of Buffalo's leading musicians in recital. Recently, Mr. Michael engaged a camera man to take motion pictures of every patron as he or she entered the theater. These films were later thrown on the screen and were received with much enthusiasm. It is also noticed that the Regent is a great favorite with motorists, as every street in the vicinity of the theatre is always crowded with machines.

OHIO—Sandusky: John A. Himmelein has subleased the Plaza theatre to Charles Kessler. Mr. Himmelein, a few minutes before making the arrangements with Mr. Kessler arranged to lease the Plaza from the bondholders of that playhouse. The lease gives Mr. Himmelein the right to purchase the Plaza at the end of a year, if he so desires.

Delaware: Buchman Brothers, managers of the Star Theatre, have contracted for the exclusive use of first-run Mary Pickford pictures.

Cincinnati: Thomas C. Barnett, who had charge of the Garrick theatre, Madisonville, Ky., for the last two years, has taken charge of one of the leading picture theatres here.

PENNSYLVANIA—Philadelphia: Philadelphia theatres are certainly sprucing up this season. Large and small, there are but few which show no improvement. Several have been entirely rebuilt. The Great Northern at Broad and Erie avenue after having $25,000 spent on it in improvements, reopened on Oct. 30th under the direction of the Stanley Company, with Harry Ertle as resident manager. The Stanley theatre has in a new Rembusch Crystal Fibre (Gold) Screen, handsome new stage settings and what is most appreciated by the patrons, new and comfortable chairs. Each one made a large hole in a five dollar bill. Incidentally the Stanley has raised its price to thirty-five cents from its former twenty-five cents. The increase has caused no diminution in the large crowds which nightly throng the playhouse. There are always people standing from 8 to 9:30. Jay Mastbaum, manager of the Palace, has just returned to his post, having taken care of Keith's on Garden Pier at Atlantic City all Summer. The Palace has had new carpets, 1,000 new chairs, new velour draperies and the wooden floors of the back tier of seats have been replaced with sanitary concrete. This house, only four blocks from the Stanley on the same street (Market), runs most of the Stanley first run releases two weeks after the former and yet plays its capacity nearly every night. About $5,000 was spent on the improvements during the summer. The Central Market Street Company, through its general manager, Frank W. Buhler, has secured for its largest theatre, the Victoria, at 9th and Market streets, the first showing of Metro's picture of "Romeo and Juliet." October 23 is the date set for this release. An unusual advertising campaign has been inaugurated by the management. About $2,000 for the one week's engagement will be spent in advertising, divided between the Victoria and the Metro Company. In this connection 8,000 postals were sent out, not only to the usual picture patrons, but to the best known women's clubs, dramatic societies and the like. Large space for advertising was also used in the daily papers. Appropriate musical settings will be made a feature of the week's campaign.

Mt. Union: The Shapiro Amusement Company's new theatre is rapidly nearing completion and from present indications the house will be opened to the public early in November. It is built of brick and concrete and is up to date in every respect. The equipment for the theatre is also of the latest pattern and many improvements have been made in the construction of the theatre, in the lobby and also in the spacious booth. The theatre will have a capacity of 1,000 and the plant will represent an investment of $25,000. The equipment will include a $4,000 Seeburg Organ.

Pittsburgh: Charley Chaplin, in the big Essanay release of the 1916 Review, is to be shown for one week at the Columbia theatre in Fifth avenue. This theatre has arranged for the exclusive right to show the picture for one week before any of the other theatres in the downtown section of Pittsburgh get a chance at it.

PENNSYLVANIA—Cresson: J. A. Wolff, owner of the Happy Hour theatre here, and the Happy Hour at Ebensburg, has taken over the Dreamland theatre here. This house was sold at sheriff sale two months ago, and Mr. Wolff bought it from the purchaser.

Pittsburgh: The Midway theatre, 3106 Burton street is the newest addition to the list of Pittsburgh theatres. The house has a capacity of 300, and is owned by N. J. Kane. The new theatre is fireproof throughout, and finely equipped. It was opened for business recently. The management of the Minerva theatre in Fifth avenue has arranged with contractors for the remodeling of the theatre, both inside and out. It is to be made one of the prettiest theatres in the downtown section of Pittsburgh. The front is to be changed. All of the work will be done at night so as not to interfere in any way with the comfort of the patrons. A new heating and ventilating plant is also to be added. Mr. Demas has also contracted for the installation of a $15,000 pipe organ.

SOUTH DAKOTA—Sioux Falls: J. A. Dundas, formerly of Mitchell, has opened the new Strand theatre.

Mitchell: D. L. Gilmore has bought the Maynard.

ILLINOIS—South Pekin: The McDonnell Amusement Company has opened the Pavilion in charge of M. McDonnell.

IOWA—Moravia: H. W. Barrett of Moulton, has opened the new Crystal theatre, a modern little house for a small town, and is enjoying good patronage.

MAINE—Lewiston: A. P. Bibber, formerly manager of the Music Hall is mentioned as the next general manager for the William P. Gray Enterprises. James W. Greely, formerly of the Greely theatre, Portland, and now owner of the Jefferson holds a lease of the Music Hall, starting November 1.

Rumford: George Appleby, formerly connected with the Mutual in Boston, Mass, is now managing the Majestic.

MARYLAND—Baltimore: Berman's photoplay theatre, 1-3 South High street, reopened on Tuesday, October 17, under the proprietorship of Isaac Berman, who originally constructed the building. About a year ago he sold the house and after running for some time it was closed. Mr. Berman again took hold of the property a few weeks ago, and entirely remodeled and improved the building. J. B. Fields, former manager of the Leader theatre on South Broadway, has been engaged as manager of the Berman. The house has a seating capacity of about five hundred.

NEBRASKA—Omaha: Hugo Biltz, manager of the Hipp theatre, one of Omaha's largest houses, fell and hurt his back last week. He will be laid up for some time.

Wisner: Brisben Brothers have bought the Royal theatre.

WASHINGTON—Seattle: A very successful Alaska exhibitor, Miss De Graff, who manages the Empress theatre of Cordova, was in town for several days.

G. T. Holtzclaw, manager of the Circle theatre, Portland, Ore., was a Seattle visitor this week. He informs us that the tactics of the notorious censor board of Portland is unchanged.

Other exchange visitors this week were, Mr. J. A. Allen of Kittitas, Mr. Blanchard of the Dream theatre, Puyallup; Carl McKee of the Orpheum theatre, Everett; R. M. Parrish of the Grange theatre, Cashmere; H. E. Morre of the Colonial theatre, Tacoma; Walter Craft of the Park theatre, Tacoma; William Allen of the Vaudett theatre, Tacoma; Clarence Summerville of the Hippodrome theatre, Tacoma; Mr. Burg of the Shell theatre, Tacoma; A. H. McDonald of the Savoy theatre, Eugene, Ore., and Mr. Tibbits of the Alhambra theatre, Portland, Ore.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, November 6, 1916.

BIOGRAPH—The New York Hat, D., 1000 (Mary Pickford Re-Issue) 21375
SELIG—As Ye Sow, D., 3000 (Robyn Adair, Eugenie Forde and Virginia Kirtley) 21371
SELIG—Selig-Tribune, No. 89, News, 1000..... 21374
VITAGRAPH—The New York Rapid Transit, Ed., 1000 21373

Tuesday, November 7, 1916.

BIOGRAPH—The Science of Crime, D., 2000 (Franklin Ritchie) 21379
ESSANAY—Easy Ed., C., 2000..... 21376
KALEM—A Desperate Duel(Ham & Bud and Ethel Teare), C., 1000 21378

Wednesday, November 8, 1916.

ESSANAY—A Safe Proposition, C., 1000..... 21381
KALEM—The Witch of the Dark House (14th of the "Girl fromm 'Frisco" Series), D., 2000..... 21383
VIM—Marked "No Funds," C., 1000 (Myers and Theby) 21382

Thursday, November 9, 1916.

SELIG—Selig-Tribune, No. 90, News, 1000..... 21385
VIM—A Warm Reception, C., 1000 (Kate Price and Babe Hardy) 21386

Friday, November 10, 1916.

KALEM—The Man from Yukon (4th of "Grant, Police Reporter" Series), D., 1000..... 21390
KNICKERBOCKER STAR FEATURE—The Question Mark, D., 3000 (Dorothy Davenport)..... 21387
VIM—Hot Dogs, C., 1000 (Pokes and Jabs)..... 21392
VITAGRAPH—Weary Willie's Birthday, C., 1000..... 21391

Saturday, November 11, 1916.

ESSANAY—"What I Said, Goes," D., 3000 (Richard Travers and Gertrude Glover)..... 21393
KALEM—The Lone Point Mystery (H. of H. Series), D., 1000 21396
SELIG—When Cupid Slipped, C., 1000 (Victoria Forde) 21397
VITAGRAPH—No Broadway Star Feature This Week

RELEASES FOR COMING WEEK

Monday, November 13, 1916.

BIOGRAPH—Near to Earth, D., 1000 (Re-Issue).....
SELIG—The Temptation of Adam, D., 3000.....
SELIG—Selig-Tribune, No. 91, News, 1000.....
VITAGRAPH—A Second Story Ringer, C., 1000.....

Tuesday, November 14, 1916.

ESSANAY—Not In the News, D., 2000 (Marguerite Clayton and Sydney Ainsworth).....
KALEM—The New Salesmen, C., 1000 (Ham and Bud, Ethel Teare and Henry Murdoch).....

Wednesday, November 15, 1916.

BIOGRAPH—Lord Chumley, D., 3000 (Re-Issue).....
ESSANAY—Canimated Nooz Pictorial, No. 18, and Lake Tahoe, Cal., Cart.-C., and Sc., Split reel....
KALEM—The Mystery of the Brass Chest (15th of the "Girl from 'Frisco" Series), D., 2000.....
VIM—His Wedding Promise, C., 1000 (Myers and Theby) .....

Thursday, November 16, 1916.

SELIG—Selig-Tribune, No. 92, News, 1000.....
VIM—Pipe Dreams, C., 1000 (Kate Price and Babe Hardy) .....

Friday, November 17, 1916.

KALEM—The Rogue's Pawn (5th of "Grant, Police Reporter" Series), D., 1000.....
KNICKERBOCKER STAR FEATURE—The Target of Dreams, D., 2000 (Frank Mayo).....
VIM—Good and Proper, C., 1000 (Pokes and Jabs)....
VITAGRAPH—The Luck of Jane, C., 1000.....

Saturday, November 18, 1916.

ESSANAY—His Moral Code, D., 3000.....
KALEM—The Runaway Sleeper, D., 1000 (H. of H. Series) .....
SELIG—The Girl Detective (D., 1000 (Robyn Adair, Eugene Forde and others).....
VITAGRAPH—The Man Who Went Sane, D., 3000 (Donald Hall), Broadway Star Feature.....

MUTUAL FILM

For Mutual Features see page 3032.

Monday, November 6, 1916.

FILM D'ART—Title not reported, D., 3000..... 05149

Tuesday, November 7, 1916.

GAUMONT—Mutual World Tours, Sc., 1000..... 05152

Wednesday, November 8, 1916.

MUTUAL—Mutual Weekly, No. 97, Topical, 1000.... 05153
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split reel..... 05154

Thursday, November 9, 1916.

MUTUAL—The False Clew, D., 2000..... 05155
AMERICAN—The Fight on the Dam, D., 1000..... 05157

Friday, November 10, 1916.

CUB—His Blushing Bride, C., 1000..... 05158

Saturday, November 11, 1916.

ECLAIR—The Unpardonable Sin, D., 2000..... 05159

Sunday, November 12, 1916.

VOGUE—Picture Pirates, C., 2000..... 05161
GAUMONT—Reel Life, Magazine reel, 1000..... 05163

For Mutual Features see page 3032.

Monday, November 13, 1916.

MUTUAL—The Turn of the Wheel, D., 2000..... 05164

Tuesday, November 14, 1916.

GAUMONT—Mutual Tours of the World, Sc., 1000.... 05166

Wednesday, November 15, 1916.

MUTUAL—Mutual Weekly No. 98, Topical, 1000..... 05167
GAUMONT—See America First, Sc., and Kartoon Komics, Cart.-C., Split reel..... 05168

Thursday, November 16, 1916.

FILM D'ART—Title not reported, D., 4000..... 05169

Friday, November 17, 1916.

CUB—Her Sun Kissed Hero, C., 1000..... 05173

Saturday, November 18, 1916.

ECLAIR—The Bad Samaritan, D., 2000..... 05174

Sunday, November 19, 1916.

VOGUE—Lost, Strayed or Stolen, C., 2000..... 05176
GAUMONT—Reel Life, Magazine reel, 1000..... 05177

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

SPECIALS.

UNIVERSAL SPECIAL—Strife and Sorrow (No. 13 of "Liberty"), D., 2000 01914
SPECIAL IMP—The Voice Upstairs, D., 1000 (King Baggott and Leah Baird) 01899
SPECIAL VICTOR—A Roaming Romeo (Tweedledum Comedy), 1000 01902
SPECIAL BIG U—The Evidence, D., 1000 (Bob Leonard) 01908
SPECIAL BIG U—The Powder Trail, D., 2000 (Francis Ford and Grace Cunard) 01913

Monday, November 6, 1916.

RED FEATHER—See Feature Releases (Page 3032). 01896
NESTOR—A Political Tramp, C., 1000 01897

Tuesday, November 7, 1916.

L-KO—Alice in Society, C., 3000 (Alice Howell) 01898
SPECIAL IMP—01899 ..... See Specials

Wednesday, November 8, 1916.

GOLD SEAL—The Cry of Conscience, D., 2000 01900
ANIMATED WEEKLY—Weekly No. 45, News, 1000.. 01901
SPECIAL VICTOR—01902 ..... See Specials

Thursday, November 9, 1916.

REX—The Mantle of Deceit, D., 2000 01903
POWERS—A Pen Trip to Palestine, Cart.-C., 1000.... 01904

Friday, November 10, 1916.

IMP—The Eel, D., 2000 01905
REX—The Eyes of Love, D., 1000 01906
NESTOR—Sweedy the Janitor, C., 1000 01907
SPECIAL BIG U—01908 ..... See Specials

Saturday, November 11, 1916.

BISON—The Quitter, D., 2000 01909
JOKER—In Love With a Fireman, C., 1000 01910

Sunday, November 12, 1916.

VICTOR—Any Old Duke'll Do, C., 1000 01911
LAEMMLE—Shadows of Suspicion, D., 1000 01912
SPECIAL BIG U—01913 ..... See Specials

RELEASES FOR COMING WEEK

SPECIALS.

UNIVERSAL SPECIAL—A Modern Joan of Arc (No. 14 of "Liberty"), D., 2000 01933
SPECIAL VICTOR—A Case of Beans, C., 1000 01918
SPECIAL BIG U—The Torment, D., 1000 01921
SPECIAL BIG U—The Long Search, D., 1000 01927
SPECIAL IMP—The Thread of Life, D., 2000 01932

Monday, November 13, 1916.

RED FEATHER—See Feature Releases (Page 3032). 01915
NESTOR—Knights of the Bath Tub, C., 1000 01916

Tuesday, November 14, 1916.

GOLD SEAL—The Woman He Feared, D., 3000 01917
VICTOR—01918 ..... See Specials

Wednesday, November 15, 1916.

L-KO—A Million Dollar Smash, C., 1000 01919
ANIMATED WEEKLY—Weekly No. 46, News, 1000.. 01920
BIG U—01921 ..... See Specials

Thursday, November 16, 1916.

REX—The Diamond Lure, D., 1000 01922
BIG U—Life's Maelstrom, D., 2000 01923
POWERS—Motor Mat and His Fliv, Cart-C., and Ceylon as seen by Dr. Dorsey, Sc., Split reel 01924

Friday, November 17, 1916.

IMP—Guilty, D., 2000 01925
NESTOR—A Capable Lady Cook, C., 1000 01926
BIG U—01927 ..... See Specials

Saturday, November 18, 1916.

BISON—The Son of a Rebel Chief, D., 2000 01928
JOKER—Their First Arrest. C., 1000 01929

Sunday, November 19, 1916.

REX—Lost in Babylon, D., 1000 01930
VICTOR—Her Chance, Com.-D., 1000 01931
IMP—01932 ..... See Specials

UNICORN PROGRAM*

Monday, October 2, 1916.

SUPREME—Pen and Sword, D., 2000 ..... 914A
JUDY—Jenkins the Janitor, C., 1000 ..... 914B

Tuesday, October 3, 1916.

LILY—Thru the Wall, D., 1000 ..... 915A
RANCHO—The Mysterious Ranger, D., 1000 ..... 915B
JUDY—His Sister Beau, C., 1000 ..... 915C

Wednesday, October 4, 1916.

JOCKEY—The Country Sheriff, C., 2000 ..... 916A
PURITAN—The Convict, D., 1000 ..... 916B

Thursday, October 5, 1916.

HIAWATHA—Bud Wilson's Romance, D., 1000 ..... 917A
HIPPO—Rubes and Cabarets, C., 1000 ..... 917B
SUNSET—A Daring Mission, D., 1000 ..... 917C

Friday, October 6, 1916.

SUPREME—The Guilty One, D., 2000 ..... 918A
PURITAN—The Live Corpse, C., 1000 ..... 918B

Saturday, October 7, 1916.

BUFFALO—Nobody's Claim, D., 2000 ..... 919A
JUDY—The Model, C., 1000 ..... 919B

Sunday, October 8, 1916.

LILY—The Web, D., 3000 ..... 920A

Monday, October 16, 1916.

BUFFALO—The Slumbering Memory, D., 2000 925
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 926

Tuesday, October 17, 1916.

JOCKEY—The Foolish Romance, C., 2000 ..... 926A
GAYETY—Wifie's Frame-up, C., 1000 ..... 926B

Wednesday, October 18, 1916.

HIAWATHA—Fear, D., 3000 927

Thursday, October 19, 1916.

PURITAN—The Honor of the Gardells, D., 2000 ..... 927A
JUDY—Over the Hills, C., 1000 ..... 927B

Friday, October 20, 1916.

SPECIAL—The Path of Darkness, D., 3000 928

Saturday, October 21, 1916.

SPECIAL—When Hands Are Idle, D., 1000 929
UTAH—The Vengeance of Dan McGrew, D., 1000.... 930

Sunday, October 22, 1916.

BUFFALO—The Honor of the Tribe, D., 2000 931
JUDY—Disposing of a Lover, C., 1000 932

*Releases issued every two weeks.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue) 1000
10—10. A Pueblo Legend, D. (Re-Issue)..2000
10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000
10—23. Friends (Re-Issue), D.....1000
10—24. The Battle at Elderbush Gulch, (Re-Issue), D 2000
10—30. The Goddess of Sagebrush Gulch, Re-issue, D.....1000
11— 1. The Power of the Press, D.....3000
11— 6. The New York Hat, Re-Issue, D...1000
11— 7. The Science of Crime, D.....2000

ESSANAY

10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy)..... 2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000
10—24. Borrowed Sunshine, D.....2000
10—25. The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks Who Were Prominent 2000
10—28. It Never Could Happen, Com., D..3000
10—31. The Beach Comber, C.....2000
11— 1. Canimated Nooz Pictorial, No. 17 Cart. and Crater Lake, Ore., Sc. Split Reel
11—4. The Heart of Virginia, Keep, D.....3000
11— 4. The Heart of Virginia Keep, D.....3000
11— 7. Easy Ed., C.....2000
11— 8. A Safe Proposition, C.....1000
11—11. What I Said, Goes, D.....1000

KALEM

10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000
10—24. The Bogus Booking Agent, C.....1000
10—25. The Harvest of Gold (12th of the "Girl from 'Frisco" Series), D..2000
10—27. The Missing Heiress (2nd of Grant, Police Reporter), D.....1000
10—28. The Lost Messenger, D.....1000
10—31. The Merry Motor Menders, C.....1000
11— 1. The Son of Cain (13th of the "Girl from 'Frisco" Series), D.....2000
11— 3. The Pencil Clue (3rd of the Grant, Police Reporter Series), D.....1000
11— 4. The Gate of Death (H. of H. Series), D. 1000
11— 7. A Desperate Duel, C.....1000
11— 8. The Witch of the Dark House, D...2000
11—10. The Man from Yukon, D.....1000
11—11. The Lone Point Mystery, D.....1000

KNICKERBOCKER

10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000
10—27. The Chorus Girl and the Kid, D....3000
11— 3. Jess of the Hill Country, D.....2000
11—10. The Question Mark, D.....3000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000
10—23. Out of the Shadows, D.....3000
10—28. A Close Call, D.....1000
10—30. Small Town Stuff, C.....3000
11— 4. Tom's Sacrifice (Tom Mix) D.....1000
11— 6. So Shall Ye Reap, D.....3000
11—11. When Cupid Slipped, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem. Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000
10—25. Green Eyes, C.....1000
10—26. A Maid to Order.....1000
10—27. The Frame Up, C.....1000
11— 1. Gertie's Garters, C.....1000
11— 2. Twin Flats, C.....1000
11— 3. In the Ranks, C.....1000
11— 8. Marked, "No Funds," C.....1000
11— 9. A Warm Reception, C.....1000
11—10. Gay Deceivers, C.....1000

VITAGRAPH

9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000
10—21. Strong Evidence, C.....1000
10—21. The Harbor of Happiness, D.....3000
10—23. Trouble for Four, C.....1000
10—27. Betty's Affair, C.....1000
10—28. No Broadway Star Feature this Week
10—30. The New Porter, C.....1000
11— 3. The Game that Failed, C 1000
11— 4. The Heart of a Fool, D.....3000
11— 6. The New York Rapid Transit, Ed..1000
11—10. Weary Willie's Birthday, C.....1000

MUTUAL PICTURES

AMERICAN

8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000
10—23. Professor Jeremy's Experiment, D.2000
11— 9. The Fight on the Dam, D.....1000

BEAUTY

8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10— 9. That Sharp Note, C.....1000
10—31. The Last Thrust, C.....1000
10—31. The Spartan Spleen, C.....1000

CENTAUR

8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000
10—27. Lovers and Lunatics, C.....1000
10—28. Dad's Masterpiece, C.....1000
10—28. When Clubs Were Trumps, C.....1000
11— 3 Nearly a Hero, C.....1000
11—10. His Blushing Bride, C.....1000

GAUMONT

10—11. See America First (Richmond, Va.) Sc., and Kartoon Komics, Cart, Split Reel
10—15. "Reel Life" Magazine No. 24. Duplicating Ancient Pottery; Uncle Sam's Weather Kites; Cats and Kittens 1000
10—18. See America First (The James River Country in Virginia), Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine No. 25. French Women Munition Workers; Eastern and Western Barbacues; Ferrying Trains Across the Sacramento River.....1000
10—25. See America First (Hot Springs, Va.), Sc., and Kartoon Komics, Cart .....Split Reel
10—29. "Reel Life," Magazine reel.....1000
11— 6. Mutual-World Tours, Sc.....1000
11— 8. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
11—12. Reel Life, Magazine reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—24. The Folly of Fear, D.....2000
10—26. At Twelve O'clock, D.....2000
10—30. The "Frame-Up," D.....2000
11— 2. Canned Curiosity, D.....2000
11— 5. Bungling Bill's Bow-Wow, D.....2000
11— 9. The False Clew, D.....2000

VOGUE

9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000
10—29. He Died and He Didn't, C.....2000
11—12. Picture Pirates, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of October 1, 1916
Grip of Evil, No. 12 ("Into the Pit"), D..2000
The Shielding Shadow, No. 1, "Treasure Trove," D 2000
The Moods of Medora, D..... 2000
Luke's Speedy Club Life, C..... 1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D..... 2000
Shielding Shadow, No. 2 (Into the Depths), D. 2000
Heine and the Four Hundred, C..... 1000
The Pillory, D..... 5000
U. S. Customs Inspection, Ed..... 1000
The Sword of Damocles, D..... 2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D..... 2000
Shielding Shadow, No. 3 (The Mystic Defender), D..... 2000
Luke and the Bang-Tails, C..... 1000
Florence Rose Fashions, No. 6 (Betty at the Wedding)..... 1000
A Nation's Peril, D..... 2000
The Light that Failed, D..... 5000

Week of October 22, 1916
Shielding Shadow, No. 4 (The Earthquake) D. 2000
Prudence the Pirate, D..... 5000
In the Mesh of Her Hair, D..... 2000
Heine and The Magic Man, C..... 1000
Athletic Movements Analyzed (Colored) and Blossom Time in Japan (Col. Ed.).Split Reel

Week of October 29, 1916
Shielding Shadow, No. 5 (Through Bolted Doors), .D..... 2000
The Sultana, Com.-D. (Colored)..... 5000
Florence Rose Fashions, No. 7..... 1000
Luke, the Chauffeur, C..... 1000
The Moth and the Flame, D..... 2000

UNICORN FILM PROGRAM

BUFFALO
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D..... 2000
9— 4. Rollins the Rancher, W. D..... 2000
9— 9. The Reparation, W. D..... 3000
10— 7. Nobody's Claim, D..... 2000
10—16. The Slumbering Memory, D..... 2000
10—22. The Honor of the Tribe, D..... 2000

GAYETY
8—18. He Couldn't Afford it, C..... 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C..... 1000
9—18. The Taming of the Crew, C..... 1000
9—20. The Miserly Mason, C..... 1000
9—23. Breaking Up House, C..... 2000
10—17. Wife's Frame-up, C..... 1000

HIAWATHA
9— 7. The Wandering Herd, W. D..... 1000
9—18. The Cave in the Canyon, D..... 1000
10— 5. Ben Wilson's Romance, D..... 1000
10—18. Fear, D..... 3000

JUDY
10— 2. Jenkins the Janitor, C..... 1000
10— 3. His Sister's Beau, C..... 1000
10— 7. The Model, C..... 1000
10—16. The Lost Ring, C., and U. S. Fighting Craft, Ed..... Split Reel
10—19. Over the Hills, C..... 1000
10—22. Disposing of a Lover, C..... 1000

HIPPO
8— 2. Love Sick Larry, C..... 1000
8— 3. The Missing Link, C..... 1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C..... 1000
9—21. Lazy Lulu, C..... 1000
9—22. Following Father's Footsteps, C..... 1000
10— 5. Rubes and Cabarets, C..... 1000

PURITAN
8—28. The Ace of Spades, D..... 1000
8—30. The Lure of the Yukon, D..... 1000
9— 8. The Lure of the Rose, D..... 3000
9—18. Faith, D 1000
10— 4. The Convict, D..... 1000
10— 6. The Live Corps. C..... 1000
10—19. The Honor of the Gardells, D..... 2000

LILY
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents. D..... 2000
9—21. The Trust of Kings, D..... 2000
9—24. Heredity's Mark, D..... 2000
10— 3. Thru the Wall, D..... 1000
10— 8. The Web, D..... 3000

JOCKEY
8—31. A Mediocre Medium, C..... 1000
9— 1. A Question of Bossing, C..... 1000
9— 6. A Dreary Diary, C..... 2000
9—10. A Hicksville Romance, C..... 1000
9—23. A Modern Jonah, C..... 1000
10— 4. The Country Sheriff, C..... 2000
10—17. The Foolish Romance, C..... 2000

RANCHO
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D. 2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D..... 1000
9—19. The Tornado, D..... 2000
10— 3. The Mysterious Ranger, D..... 1000

SPECIAL
10—20. The Path of Darkness, D..... 3000
10—21. When Hands are Idle, D..... 1000

SUNSET
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D..... 2000
9— 1. His Mother's Prayer, D..... 1000
9— 7. Consolation, D..... 1000
9—23. Consequences, D 1000
10— 5. A Daring Mission, D..... 1000

SUPREME
8— 3. Nostrand's Discovery, D..... 1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D..... 1000
9— 3. Into the Depths, D..... 1000
9— 5. The Voice of Justice. D..... 1000
9—20. A Man's Make-Up, D..... 1000
9—22. The Sport of Law, D..... 1000
10— 2. Pen and Sword, D..... 2000
10— 6. The Guilty One, D..... 2000

UTAH
7—25. Their Frontier Wives, W. D..... 1000
8— 3. The Nevada Rangers, W. D..... 1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D..... 1000
9—22. Hostile Tribes, D..... 1000
10—21. The Vengence of Dan McGrew, D..1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—28. The Lie Sublime, D..... 2000
9—29. The Shadow Sinister, D..... 1000
9—25. The Halting Hand, D. (Special)..... 1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D..... 1000
10—9. A Pair of Shadows, C. (Special)..... 1000
10—16. The Tigers of the Plains, D. (Special) 2000
10—23. (Special) Title Not Decided..... 2000
10—25. The Narrow Creed, D..... 2000
10—27. A Price on His Head, D..... 1000
10—30. Starlight's Messenger, D. (Special). 1000
11— 2. Sea Mates, D..... 1000
11— 5. The Bandit's Wager, C. D..... 1000
11—10. The Evidence, D. (Special)..... 1000
11—12. The Powder Trail (Special), D..... 2000

BISON
9— 9. The Princely Bandit, D..... 2000
9—23. The Broken Spur, D..... 2000
9—20. A Jungle Hero, D..... 2000
10—7. A Mountain Tragedy, D..... 2000
10—14. Night Shadows, D..... 2000
10—21. The Conspiracy, D..... 2000
10—28. The Better Man, D..... 2000
11— 4. For Love and Gold, D..... 2000
11—11. The Quitter, D..... 2000

GOLD SEAL
9—13. Love's Masquerade, D..... 2000
9—26. Husks of Love, D..... 3000
10—3. In the Heart of New York, D..... 3000
10—10. Cheaters, D 3000
10—17. The Wrath of Cactus Moore, D.... 3000
10—31. The Masked Woman, D..... 3000
11— 8. The Cry of Conscience, D..... 2000

IMP
9—18. Buzzard's Prey, D..... 1000
9—24. A Desperate Remedy, Com., D..... 1000
9—25. The Bigamist, D. (Special)..... 2000
10— 9. The Perjurer, D..... 1000
10— 9. The Elusive Eenemy, D. (Special).. 1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D..... 1000
10—13. A Soul at Stake, D 2000
10—23. (Special) Title Not Decided..... 1000
10—27. Through Solid Walls, D..... 2000
10—30. The Secret Cellar, D. (Special).. 2000
11— 3. Stumbling, D..... 2000
11— 7. The Voice Upstairs, D. (Special).. 1000
11—10. The Eel, D..... 2000

JOKER
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C..... 1000
9—30. The Inspector's Double, C..... 1000
10—7. Father Gets in Wrong, C..... 1000
10—14. The Oil Smeller, C..... 1000
10—21. Beans and Bullets, C..... 1000
10—28. A Crooked Mixup, C..... 1000
11— 4. A Shadowed Shadow, C..... 1000
11 11. In Love With a Fireman, C..... 1000

LAEMMLE
9—21. Poisoned Lips, D..... 2000
9—25. The Injustice of Justice, D. (Special). 1000
10—9. Stolen Honors, D. (Special)..... 1000
10—16. A Case of Beans, C. (Special)..... 1000
10—18. Through Baby's Voice, D..... 2000
10—23. (Special) The Prowlers of the Jungle, D 1000
10—25. (Special) Lucille, the Waitress, C.. 1000
10—30. The Midnight Toll, D. (Special)... 1000
11— 2. Her Wedding Day, D..... 2000
11—12. Shadows of Suspicion, D..... 1000

L-KO
9—20. Cold Hearts and Hot Flames, C.... 2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C..... 2000
10—11. Lured But Cured, C..... 2000
10—18. Safety First..... 1000
10—22. She Wanted a Ford, C..... 1000
10—26. A Rural Romance, C..... 2000
11— 1. Terrors of a Turkish Bath, C..... 2000
11— 7. Alice in Society, C..... 3000

NESTOR
9—18. A Silly Sultan, C..... 1000
9—26. Model 46 C..... 1000
10—2. With the Spirit's Help, C..... 1000
10—13. It's All Wrong, C..... 1000
10—16. His Own Nemesis, C..... 1000
10—20. Pat's Pasting Ways, C..... 1000
10—23. The Bar Fly, C..... 1000
10—30. Love and a Liar, C..... 1000
11— 6. A Political Tramp, C..... 1000
11—10. Sweedy the Janitor, C..... 1000

POWERS
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed..... 1000
10—5. Pen and Inklings In and Around Jerusalem, Ed..... 1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed..... 1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart..... Split Reel
10—25. Windsor McCay and His Jersey Skeeter, Com., Cart..... 1000
11— 2. Sammie Johnson Minds the Baby Cart., C., and Ceylon, Sc. Ed. Split Reel
11— 3. Us Kids, Juv. C. D..... 1000

REX
10—8. The Human Gamble, D..... 2000
10— 9. The Unfinished Case, D. (Special).. 1000
10—20. The Gold Band, D..... 1000
10—29. The Moving Finger, D..... 1000
11— 5. Her Vanished Youth, D..... 1000
11— 9. The Mantle of Deceit, D..... 2000
11—10. The Eyes of Love, D..... 1000

VICTOR
9—21. High Speed, C..... 1000
10—1. In the Laps of the Gods, D..... 1000
10—2. The Memory Mill, D. (Special)..... 1000
10—6. A Charming Villain, C..... 1000
10— 9. Room Rent and Romance, C. (Special) 1000
10—16. The Five Thousand Dollar Dream, C. (Special) 2000
10—22. Main 4400, C..... 2000
10—23. (Special) Title Not Decided..... 1000
10—27. A Plumber's Waterloo, C..... 1000
10—29. The Burglar, C..... 1000
10—30. Felix on the Job (Special) C..... 1000
11— 8. A Roaming Romeo (Special), C.... 1000
11—12. Any Old Duke'll Do, C..... 1000

FEATURE RELEASES—CURRENT AND COMING

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....6 reels

Bluebird Photoplays

10— 9. The Chalice of Sorrow (Cleo Madison) .....5 reels
10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels
10—23. Love Never Dies (Ruth Stonehouse and Franklin Farnum)...5 reels
10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels
11— 6. Gloriana .....5 reels
11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels

Fox Film Corporation

9—11. Her Double Life (Theda Bara)..5 reels
9—18. Where Love Leads (Ormi Hawley).5 reels
9—25. Fires of Conscience (William Farnum) 5.reels
10— 2. The Straight Way (Valeska Suratt) .....5 reels
10— 9. The Ragged Princess (June Ca-
10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

9— 2. Jaffrey (Golden Eagle) (C. Aubry Smith, Eleanor Woodruff and Florence Deshon) .....6 reels
10— 2. The Flower of Faith (Golden Eagle) (Jane Grey, Frank Mills and Percy Helton).....5 reels
11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

Sherlock Holmes (William Gillette), Essanay .....7 reels
Valients of Virginia (Kathlyn Williams), Selig .....5 reels
That Sort (Warda Holmes), Essanay.....5 reels
According to Code (Lewis Stone and Marguerite Clayton), Essanay.....5 reels
The Prince Chap (Bessie Eyton), Selig...5 reels
Sting of Victory (Henry B. Walthall and Antoinette Walker), Essanay.....5 reels
10— 2. The Country That God Forgot (George W. Fawcett, Tom Santschi and Mary Charleson).....5 reels
10—??. World Series Baseball Film.....Selig
10—16. The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay..5 reels
10—30. Heart of the Hills (Mabel Trunelle and Robert Connes), Edison....5 reels
11— 6. The Prince of Graustark (Essanay), 5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels

Metro Pictures Corporation

9—25. The Dawn of Love (Mabel Taliaferro), Rolfe.....5 reels
10— 2. The Iron Woman (Nance O'Neil), Popular .....6 reels
10— 9. Life's Shadows (William Nigh and Irene Howley), Columbia.....5 reels
10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels
11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS
No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5.reels
No. 147. The Love Hermit (William Russell), American.....5 reels
No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
MUTUAL MASTER PICTURES, DE LUXE
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 153. Immediate Lee (Frank Bosage and Anna Little), American...5 reels

Paramount Pictures

9—25. The Quest of Life (Maurice and Florence Walton), Famous Players .....5 reels
9—28. Anton the Terrible (Theo. Roberts and Anita King), Lasky.....5 reels
10— 2. The Lash (Marie Doro), Lasky..5 reels
10— 5. The Storm (Blanch Sweet), Lasky.5 reels
10— 9. The Intrigue (Lenore Ulrich), Pallas .....5 reels
10—12. Her Father's Son (Vivian Martin), Morosco .....5 reels
10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
10—30. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanch Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Soul of Kuri San (Hayakawa and Stedman), Lasky.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS
8—20. A Woman's Fight .....5 reels
8—27. The Shine Girl .....5 reels
9—11. The Fear of Poverty.....5 reels
9—18. The Test.....5 reels
9—25. Saint, Devil and Woman.....5 reels
10—8. The Pillory.....5 reels
10—15. The Light That Failed.....5 reels
10—22. Prudence the Pirate.....5 reels
10—29. The Sultana (Colored).....5 reels

Red Feather Productions

10—9. The Romance of Billygoat Hill (Myrtle Gonuzales and Val Paul).5 reels
10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels
10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

10—22. Fifty-Fifty (Norma Talmage), Fine Arts) .....5 reels
10—22. The Vagabond Prince (Warner), Kay Bee .....5 reels
10—29. A Sister of Six (Bessie Love), Fine Arts .....5 reels
10—29. Somewhere in France (Louise Glaum), Kay Bee.....5 reels
11— 5. Atta Boy's Last Race (Dorothy Gish), Fine Arts.....5 reels
11— 5. A Corner in Colleens (Bessie Barriscale), Kay-Bee .....5 reels
11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels

Vitagraph V-L-S-E

10—2. "Through the Wall" (Nell Shipman, Wm. Duncan and Geo. Holt)5 reels
10— 9. The Firm of Girdlestone (Charles Rock and Edna Flugrath).....5 reels
10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Second Mrs. Tanqueray ("V" London) .....5 reels
11—20. The Price of Power (Marc McDermott and Naomi Childers).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Edith Storey).....5 reels

World Pictures

10—16. The Hidden Scar (Holbrook Blinn and Ethel Clayton).....5 reels
10—23. The Scarlet Oath (Gail Kane)....5 reels
10—30. The Man Who Stood Still (Lew Fields) .....5 reels
11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels

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December—The Passion Flower. (Beatriz Michelena) .....

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Russian Side of War.....4 reels

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9—18. A Seminary Scandal.....1 reel
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel

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Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
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Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
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10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. JUNGLE FILM CO.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
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The Mother Who Paid.....5 reels
The End of the World.....6 reels
Pages from Her Life.....5 reels

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HERALD FILM CORPORATION
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HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

MONARCH PHOTOPLAY CO., INC.
Common Sense Brackett.....6 parts

MORAL UPLIFT SOCIETY
It May Be Your Daughter.....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels
The Power of Evil (Margaret Nichols) .....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PIONEER FEATURE FILM CORP.
The Soul of a Child.....5 reels

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWSFILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
Demons of the Air..... 2 reels

SUPERIOR FILMS COMPANY
The Faucet.....5 reels

SUPREME FILM CO.
The Cowpuncher.....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels

VARIETY FILMS CORPORATION
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

MISCELLANEOUS

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News (Semi-Weekly).
Comedy Cartoons (Weekly).

INTERNATIONAL PHOTOPLAY CO.
Freedom Here and There.....1 reel
Fipcio and Hipcio at Someresort..2 reels
Sacrifice for Liberty.....7 reels

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL—Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels
The Pawnshop.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

UNITY SALES CORP.
Tweedledum Comedies (Weekly)
10— 2. A Scrambled Honeymoon.....2 reels
10— 9. Some Hero.....1 reel
10—16. Tweedledum's Busy Night.....2 reels
10—23. A Lucky Tramp.....1 reel
10—30. Lend Me Your Wife.....2 reels

VITAGRAPH
The Scarlet Runner (Weekly)

SERIES AND SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated
The Vampire's Series.....Gaumont
Fantomas Series.....Gaumont
Hazards of Helen Series.....Kalem
Girl from 'Frisco Series.....Kalem
Grant, Police Reporter.....Kalem

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Motion Picture News

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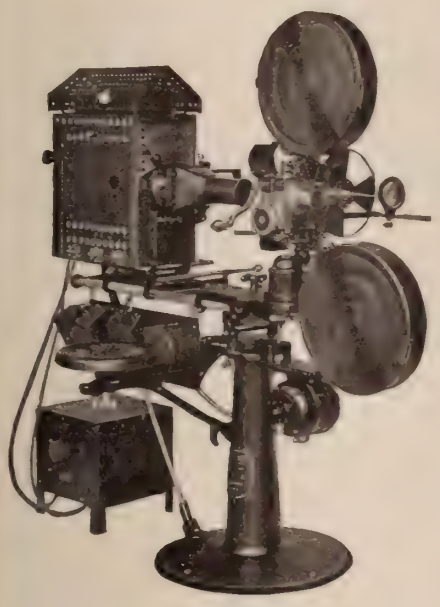
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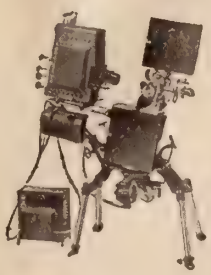
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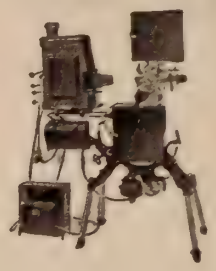
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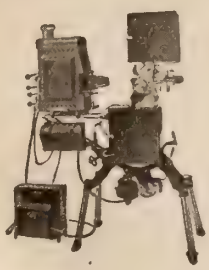


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A DAUGHTER OF THE GODS

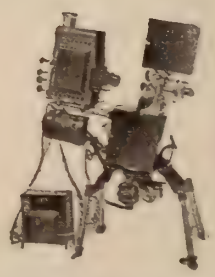
At the Lyric Theatre
New York City



WRITE FOR CATALOG D

NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK



Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Society of Motion Picture Engineers

THE October 21 issue of MOTION PICTURE NEWS contained an account of the first regular meeting of the engineering society of the motion picture industry. How much this organization is needed in the business was shown by the attendance and the enthusiasm shown.

We have an enormous industry—like an octopus, with its arms extending in every direction and taking in branches of other businesses which at first thought would never be considered as being a part of, or even allied to motion pictures. One of the largest powder companies located in Delaware, from a bi-product, is making upholstery for our theatre chairs. We have machine shops which were flourishing before pictures were even thought of, yet they were drawn in and are now a part. One of the largest paint factories in the country has put in a consulting department for exhibitors in order that they may co-operate in making theatres as attractive as possible. And so it goes until we find many industries interwoven with our own.

* * *

IN addition to all these different outside influences, we find that the picture itself grew up so fast that there was no time for those who developed it to catch their breath, saying nothing of keeping things in order during the building process. It just arrived like any child. Now that it is here and here to stay, a general gathering together of the loose ends has to be started and certain standards set up which will guide those already working with us and tell those who are thinking of entering just what will be expected of them should they come in.

* * *

IT is not my purpose to say here what needs to be standardized or how—the mere statement that innumerable things in this line are necessary is enough. This is the work for the Society of Motion Picture Engineers—this is the reason it was organized and the necessity for its existence can be pointed out in no better way than by the fact that twenty-four active members were enrolled before the meeting on October 3 was over. It was an enthusiastic gathering and every man was there with his coat off, ready to plug and plug hard.

They recognized the mammoth task before them and realized that its accomplishment meant the combined brains of all the engineers in the industry. For this reason it was decided that all members of the society should compose the membership committee and should work toward the one end—bringing the enrollment up to 100 per cent. efficiency.

* * *

THE next regular meeting is to be on April 6-7 at Atlantic City—what is to be done between now and then? Already the chairmen of the various committees are showing results in organizing their branches. This is very necessary, for discussions are never rounded out, nor can decisions be arrived at unless representatives of all the various leading companies are enrolled. For example, perforations, sprockets, lenses and other things which need standardizing cannot be properly treated unless representatives of all the leading companies manufacturing or using them have their say in connection with the standardization.

* * *

THE more active this membership committee becomes, the more rapid will be the progress of the organization. It is not, however, necessary for a company to wait to be invited in order to enroll their representative in the organization. Being actively interested in the progress of the motion picture is all that is necessary. This makes you eligible—all that is left to be done is to write in to an officer of the Society and make application for membership. The NEWS will be only too glad to take care of such communications if you will send them to us, or applications may be sent direct to C. Francis Jenkins, president of the Society at 712 Eleventh street, N. W., Washington, D. C.

* * *

THE underlying reason for the Society's formation and taking up this matter of standards is simple. There is absolutely no use in trying to have an organization other than one composed of actual engineers fooling with engineering problems. An organization doing this work must be independent. In joining as a member from a given company, each man must remember that he is primarily a member of the Society as an engineer to improve the motion picture art, and only secondarily as a representative of his company.

* * *

EACH company thus represented has its own engineering problems. These of themselves are difficult, but through the association with the men in the Society, who are working along the same general lines, they can be materially lightened and more effectively solved. Therefore from the viewpoint of each company connected with the motion picture industry, it is decidedly to their advantage to have an active member or members in the Society of Motion Picture Engineers.

In closing there are two things which I should like to call to your attention:

1. Those who are members must realize the responsibility resting upon them in getting new members.

2. There is no company so large or so small that they can afford not to be represented. SEND FOR APPLICATION BLANK TODAY.

E. K. GILLETT.

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A B C of the Motion Picture Operating Room

The Starting of the D. C. Compansarcs, A. C. to D. C. Compensarcs and Operating Instructions for Both Type Machines for Either One or Two Lamps—Also Remarks on the Care of the Machines to Obtain the Best Results

N starting the D.C. Compensarcs have the switch at the lamp open, then close the switch in the main line and the armature will begin to rotate slowly counter-clockwise facing the generator commutator. The proper direction of rotation is indicated by the small arrow on the bearing housing. Next move the lever of the starting box slowly to the right as the machine speeds up, until the lever reaches the last contact when it will be caught and held by the cutout magnet. By this time the machine will have reached its maximum speed. The field rheostat connected into the generator field circuit is marked by a small white arrow to indicate the proper position of the handle for the current and voltage at the arc as shown on the compensarc nameplate.

To start up, close the switch and bring the carbons together so that they barely touch; then, quickly separate them about 1-16 of an inch, gradually increasing the separation as the carbons heat up until the proper length of arc is reacher. The D.C. arc should be from 5-16 to 3-8 of an inch long, or about twice as long as an A.C. arc. The voltmeter should now show about 55 volts at the arc, and the ammeter about 35 amperes where the 35-ampere outfit is used, or 55 volts at the arc and 50 amperes where the 50-ampere outfit is used.

If the carbons are held together too long, the machine voltage will be automatically reduced to zero, so that the arc will not have sufficient voltage and will, therefore, break when the carbons are separated. Should this occur, keep the carbons apart about ten seconds, or until machine voltage can automatically build up again; then strike the arc as directed above.

The switchboard panel having instruments mounted on it along with the field rheostat is very useful and the proper current and voltage can at all times be accurately maintained. As the machine warms up, the handle of the rheostat may have to be moved one or two points from the mark in order to maintain the desired voltage and current.

If the circuits are all connected as shown in the diagram which accompanies each machine, the polarity should be as indicated, the upper carbon being positive. Should the upper carbon be negative and one or both of the instruments on the panel read backward, the trouble must be corrected. See that all connections are made as indicated on the diagram, and if they are correct, interchange the incoming loads at the starting box. DO NOT TRY TO CORRECT THE TROUBLE BY REVERSING TERMINALS AT THE GENERATOR. The machines are all checked up complete with their equipment when tested at the factory and the motor must therefore be connected to the proper side of the line to bring the polarite of the instruments and carbons correct. The operation of the two-lamp alternately equipment is the same as for the A.C. to D.C. Compensarc for two lamps alternately.

Starting the A. C. to D. C. Compensarc

In starting up the A.C. to D.C. Compensarcs have the switch at the lamp open. If a single-phase outfit, close the main line switch and move the starting lever on the starting box from the "off" position to the split segment which will introduce the necessary starting coils to cause the armature to start to rotate. When the armature has attained nearly full speed, this starting lever should be moved quickly over to the last segment where it is held by a latch controlled by a relay magnet. If the voltage fail, the relay magnet will release the latch allowing the starting arm to return automatically to the "off" position stopping the motor.

The arm of the starting box should never be left in starting position longer than one minute. Usually much less time will be sufficient.

When the power companies do not require the use of starting compensators in connection with the two- and three-phase outfits (and the power companies do not generally require them on these machines), these outfits should be equipped with double-throw starting switches which have only one side fused. When starting up, the switch should first be closed to the unfused side. When the speed of the armature is up to normal the switch should then be thrown into the starting position with a quick, firm thrust and held there until the machine comes up to speed (about 20 or 30 seconds), and then, with one quick, firm movement, the arm should be pulled over into the running position where it is held by a lever engaging with the low-voltage release mechanism.

Never, in any case, should the meter be started by "touching," that is, by throwing the starting arm into the starting position and quickly pulling it out a number of times. This plan of "touching" DOES NOT make the rush of current at starting less, but on the contrary, it produces a number of successive rushes in place of the one which it has been attempted to avoid and what usually amounts to serious trouble by causing the contact fingers to be so badly burned that is is necessary to replace them with new ones.

To stop the machine open the main switch. The compensator arm should automatically return to the "off" position on the opening of the main switch. If it does not, throw it over to the "off" position by hand.

When the speed of the machine is up to normal and the starting box or switch is in running position and the rheostat handle set as marked by the white arrow, the switch at the lamp may be closed and the arc struck as described under "Starting D. C. Compensarcs," previously given in the second paragraph.

Direction of Rotation

The coupling is marked to show the direction in which the armature should revolve which is against the brush-holders of the generator.

The direction of rotation of two-phase induction motors can be reversed by interchanging two stator leads of the same phase. In the case of single- or three-phase motors it is only necessary to interchange any two leads.

Operating Directions for Two-Lamp Outfit

The motor end of the two-lamp outfit is started up in the same way as the regular single-lamp outfit as given above. Referring to Fig. 2 (page 2729, October 28th issue), have the "change over" switch closed and start the one lamp by closing the switch at the lamp and striking the arc in the usual manner. When it is desired to change from one lamp to the other open the "change over" switch while the first lamp is burning, then close switch at the second lamp and strike its arc. Open the switch at the lamp which is to be cut out, then close the "change over" switch. By tracing the connections as shown in the Fig. 2 mentioned above, it will be seen that when the "change over" switch is opened it causes the current flowing to the lamp to pass through the grid resistance. This resistance steadies the arc and keeps it from going out when the arc is struck at the second lamp.

The second arc can therefore be started and the carbon be burned into proper shape while the reel in the first machine is being finished and in this way a dissolving effect can be obtained on the screen.

This steadying resistance is in circuit only when both lamps are burning and care must be taken that the "change over" switch is KEPT CLOSED when only one lamp is burning. If for any reason a sudden increase of current at the arc is needed, or it is necessary to heat up the carbons very quickly, this "change over" switch can be opened on one lamp for a few minutes raising the current through the arc without disturbing the field rheostat setting.

Keep the first arc rather short at the instant the second arc is struck and neither are will go out or "flutter." The ability to handle both arcs perfectly and change over without a flicker in the picture can be easily acquired if the operator will keep his eyes open and if the second arc is struck long enough ahead to be perfectly steady, one picture can be dissolved into the next without any difficulty, and will not be discernable to the average observer.

Care must also be taken that the two lamps are not both burning longer than is really necessary, as the Compensarc is not intended to carry both lamps continuously. The ammeter will show 30 to 50 amperes and the voltmeter about 55 volts when one lamp is burning, but when both are burning the ammeter will show about 70 to 100 amperes and the voltmeter 65 to 70 volts, the voltage being automatically increased by the machine to compen-



Interior Views Showing Beautiful and harmonious Decorative Arrangements, Garden Theatre, Davenport, Iowa

sate for the drop in the grid resistance. The voltmeter as shown in the diagram before mentioned is connected across machine terminals (1) and (3) and indicates the machine voltage which is the same as the arc voltage when the switch is closed.

I. G. SHERMAN.

STRAND, WASHINGTON, D. C., IS A MOTION PICTURE LANDMARK

LIKE Tom Moore's Garden theatre, Washington, D. C., his Strand, in the same city, is a motion picture landmark in the capital. The house was erected in 1895 and in 1913 was converted into an amusement place for film exhibition. Mr. Moore has made music an attraction as important as the picture. His orchestra of ten renders selections from the best in popular and classic music and makes a specialty of playing for the pictures.

In the lobby, measuring twenty by thirty feet, is the regulation box office equipment and striking displays of photos and paper in attractive frames.

The Strand gives eight daily performances and reduces the number to five on Sundays. The admission charged during the day is ten cents and an advance of five cents is made for the evening. Twenty-five people are required to attend to the duties around the house, which is located in the business district.

Moore's Strand has the largest seating capacity of any motion picture theatre in Washington, D. C., and draws patronage with releases from V-L-S-E, Mutual, Metro, Kleine-Edison, Pathe and other well known companies. A consistent advertising campaign through the newspapers is maintained by the management, which makes use of an extensive mailing list. A bright house organ is sent out to interest prospective patrons and keep the regular picture attendants of the Strand informed of new offerings.

Stage stars are popular with Strand audiences, and visualized "best seller" fiction gets most applause. The demand for pictures of this kind often results in crowded attendance, and it is impossible to accommodate everybody wanting to get inside the doors.

Two Power's motor-driven Cameragraphs, a slide dissolve, generator and spotlight comprise the theatre's operating equipment.

The decorative scheme is in old rose with buff trimmings, and draperies to match. An artistic stage setting adds the finishing touch to the interior decorations of the Strand.

THE GARDEN THEATRE, DAVENPORT, IOWA, SEATS 780 PEOPLE

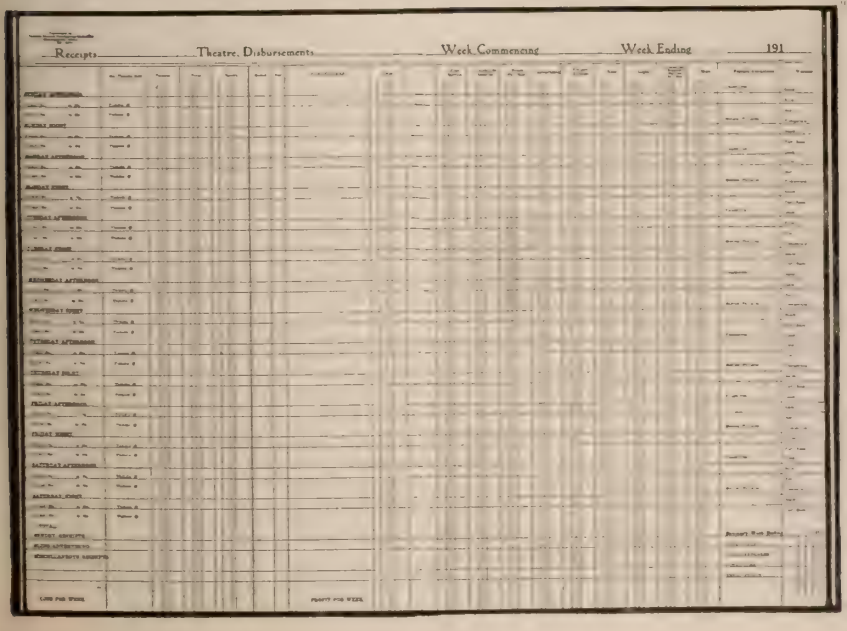
THE Garden, Davenport, Iowa, was built in 1915 for Blank and Greenebaum from plans drawn by Clausen and Kruse. The dimensions of the theatre are 150 feet by 42. The material used in the construction of the building is terra cotta. The ventilation is the Sturtyvan system and both direct and indirect lighting are used in the Garden. S. E. Greenebaum is the manager.

The house seats eight hundred, and the chairs were furnished by the American Seating Company. The main floor has space for 780 seats, and there are only twenty chairs on the balcony. Simplex projectors are in the booth; the throw is 127 feet, and a Minusa screen is part of the equipment.

All furnishings are in black and white. All the decorations are hand painted and free from stencil work.

CHORUS OF FIVE HUNDRED VOICES AT TIVOLI THEATRE

THE management of the Tivoli Theatre, San Francisco, recently registered a hit when it secured a chorus of five hundred voices to render operatic selections from the stage of that house. The chorus was being trained for a performance of the opera "Aida," to be rendered at Ewing Field for charity, with Madame Gadski in the principal role, and the opportunity of singing with the accompaniment of the famous Tivoli orchestra was as eagerly seized by the management of the outdoor fete as was the chance of securing the services of the chorus as an attraction by the management of the house.



RUNNING the theatre on a business basis and knowing exactly how the house stands at the end of every day, week and month is most important. It is necessary in order to be most successful to know in addition just what class of picture has been shown and under what conditions. These things cannot be kept track of on slips of paper or in any other half way manner—they must be done systematically.

J. V. Bryson of the Northwestern Motion Picture Equipment Company of Minneapolis, Minn., after careful thought has compiled the "Theatre Record Ledger System," which is complete in every detail. By accurately keeping it up to date there is no possible way for error and every theatre owner can tell at a glance just how much he has made or lost on any given picture. Either this particular record system or one equally comprehensive should be installed in every house, no matter how large or small. The accompanying cut shows the method of entry and the items contained on any two pages. This covers one complete week's showing.

Projection

Operating Electricity — Repairing Equipment

Questions Answered

Edited by Ira G. Sherman, Past President, Local No. 384, I. A. T. S. E.

Who will answer all questions you may send in, no matter how simple or difficult

VENTILATOR COVER

W. A. Ham, Rehoboth Beach, Del.: *We have recently installed a ventilating set in the operating room of our "Blue Hen Theatre" for the comfort of our operators and are asking you if you can give us some idea of what sort of cover the stack should have. We have a flue or stack running directly from the operating room through the roof and into this stack our blower discharges air. We find, however, that the top of our stack seems to create a back pressure when the air is forced against it. If you can give us any suggestion as to how to remedy this we will be very grateful.*

Answer: I am glad to see that you are at least one of the managers who considers the comfort of his operators. Would that there were more like you. As to the ventilation problem, I am

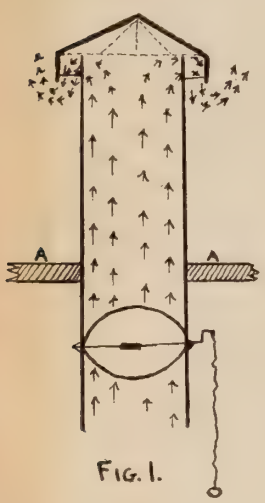


FIG. 1.

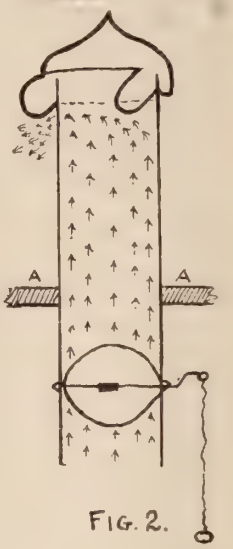


FIG. 2.

submitting in the accompanying diagram two methods of covering the vent flue. In Fig. 1 the vent flue is shown going up through the operating room to the open air. A is the roof of the building, and the vent flue is covered by a cap that overlaps the vent proper by about eight inches, which prevents rain from entering the vent and so reaching the operating room.

Instead of a "blower" I would suggest that you install an exhaust fan in the vent flue either above or below the damper shown in the illustration. This exhaust should be controlled by a switch easily accessible to the operator so that he could run or not run the fan as he chooses. The damper, with a ring and cord attached for fastening, should run down into the operating room and should be so arranged that the damper is normally open, but at the close of the day's run may be fastened by the ring so that the damper will be closed, thus keeping out all dampness which will be injurious to the machine if left unclosed.

The other illustration, Fig. 2, shows another style of cap that has many good points. This cap is made to fit over the vent flue in such a way as to be easily revolved, and with the aid of the "wings" is kept in such a position that the open side is always to the leeward, thereby making it impossible for rain or snow to enter the vent. Any good tinsmith can make either style cover at small cost, and with the exhaust fan located in the vent flue proper you will find that the "back pressure" will disappear.

MENISCUS-BI-CONVEX CONDENSERS AGAIN

A. F. Felsch, Leigh, Neb.: *I am a reader of the* NEWS *and when I receive same the first thing I do is to read the projection department. I have received much good from that part of the* NEWS *and will say that if it were not for that section or department I would not take it. I would like to ask one question, and that is if a pair of meniscus-bi-convex condensers will give me more light than common plane condensers under the same conditions. Would also like to know the price and where I can get them.*

Answer: I am glad to know that you are a reader of the NEWS, but you sure did start something when you wrote the above letter. It is very kind of you to make the statement you did, but the other departments in the NEWS are much better than any efforts of mine. We who are on the staff think we have "some" paper, but that is no reason why any one single department should be chosen as the leader.

I wish though that other operators would feel as you do, for then we would have a projection department that would be worth while. But to answer your question. You will undoubtedly get greater illumination on the screen with the use of meniscus-bi-convex condensers than with the ordinary plane. The price of these condensers is, I believe, $4 to $5 per pair—that is, combination—and when ordering you should give the distance from machine to screen as well as the size of picture being projected, so that the proper combination may be sent you. The Northwestern Picture Equipment Company, of which J. V. Bryson is the president and which is located in Minneapolis, Minn., would be within easy mailing distance for you.

ATMOSPHERIC SCREEN SOME SCREEN

ONE day last week I visited William Fox's Academy of Music, on Fourteenth street, this city, to find out if I could what this "atmospheric" screen was like, a number of operators having written asking information regarding same. I was met by the young man taking tickets at the door and after stating my errand was cordially invited to step inside and look to my heart's content, which I did, viewing the picture from every angle; and while I did not find out anything as to the composition of the screen I was more than surprised at the brilliancy of the picture, for it was to my mind the most brilliant picture I have ever seen at any theatre in the greater city.

At least, thought I, the operators are using about 150 amperes to get a picture like that, and I made up my mind to find out. So asking permission to visit the operators, which was granted, I went to the operating room and found operators Lew Conroy and Joe Kochel projecting a picture with Simplex projectors a distance of 155 feet and using but 90 amperes of current. This could be reduced to 75 easily without hurting the picture at all, for the picture was the purest black and white that I ever saw, and the illumination was so great that it really did cause one to marvel at the possibilities of this screen.

Screens of this type were made for *reducing current bills,* not for increasing them, and it should be the aim of the exhibitor, while giving perfect projection, to cater to the comfort of his patrons. The projection during my visit was, with the assistance of arc controllers and the watchfulness of the operators, something that they might well be proud of. The atmospheric screen is manufactured here in the city and I hope to examine it further at an early date, when I will have more to say about it.

POWERS 6-B IN THE LYRIC, HOBOKEN

THE Lyric theatre, Hoboken, N. J., one of the Marcus Loew houses, has just installed a Powers 6-B. This with the 6-A, both motor driven, is something that the Lyric has needed for some time, and now if they would only follow up the good work by installing arc controllers, as they have in the other houses on their circuit, the patrons of the above mentioned theatre could be assured of better pictures; and as the Lyric was the first theatre in Hoboken to show motion pictures, and as the patronage consists of "regulars," there is no reason why they should not receive the same benefits as the patrons of Mr. Loew's other houses. The operator, Joseph Cantoli, is assisted by his brother Nicholas, and is putting on fairly good projection, which could be improved by the installation of mode modern appliances as have been done by the other theatres in that city.

Manager Grant S. Riggs, who has been for years the man in charge of the executive duties at the Lyric, is what we might term a "real" manager. One who has the respect and affection of each and every employee, for he is not a "slave driver," but one who believes in and practices the Golden Rule. Mr. Riggs reports big business through the showing of the serial "The Crimson Stain," which features Maurice Costello, he being quite a favorite among the feminine patrons.

The program at the Lyric consists of a five-reel feature, a two-reel serial or a two-reel comedy, a weekly and five acts of vaudeville, at the admission prices of five, ten, fifteen and twenty-five cents, with an entire change of program every Monday and Thursday.

PICTURE THEATRE EQUIPMENT COMPANY PLACES MANY MINUSA SCREENS

THE Picture Theatre Equipment Company, of New York City, during the past week, report the sale of Minusa Gold Fibre screens to the following theatres:

Strand theatre, Ogdensburg, N. Y.; Empire theatre, Redbank, N. J.; United Theatres Company, Pittsburgh, Pa.; Jas. Sargent, New Haven, Conn.; Sheer Bros.' Victoria theatre, Elmhurst, L. I.; Times theatre, New York.

Grant Heth, 311 Majestic building, distributor for the Minusa Cine Products Company, has received an order for a Minusa Gold Fibre screen from Mr. Mitchell, of the Russell theatre. This is one of Detroit's biggest picture palaces and is built somewhat on the Greek amphitheatre lines.

Work is already progressing on this order and the Minusa Cine Products Company expect to make delivery the latter part of October.

The Saenger Theatre Company, with main offices at Shreveport, La., have placed an order with the Minusa Cine Products Company for a specially constructed Minusa Gold Fibre to be placed in their Majestic Theatre, Shreveport.

All of the Saenger houses are equipped with Minusa screens.

ALADDIN, BAY CITY, MICHIGAN, REMODELED AND REFURNISHED, IS NOW OPEN

THE remodeling of the Aladdin theatre, Bay City, Mich., which has been going on for the past five weeks, has been completed and the house reopened Sunday, Sept. 3. In the remodeling of this theatre the interior arrangements have been entirely changed. The floor which was formerly high at the entrance, with a sharp slope toward the stage, is now constructed in a saucer shape, lowest end near the center and with a gentle slope from the center in all directions.

Another change is the addition of two balconies which will add something like 1,000 seats. New decorations and new furnishings complete the changes. L. R. Simpson, manager, announces that every Thursday will be Symphony Night, a splendid symphony orchestra having been engaged for the season for Thursday nights.

LOCAL 384 TO GIVE A BALL

PLANS are now under way for the third annual ball of Local 384, I. A. T. S. E. and M. P. M. O. of Hudson County, N. J. It is the purpose of the various committees to make this affair something that will cause everyone to sit up and take notice.

In the past the above local has been congratulated upon the good behavior displayed at their affairs and there is no doubt but what the coming ball will be a huge success. Date and place where the ball is to be held will be announced later.

The Atmospheric Screen

The screen of a thousand charms.
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A $15,000 PICTURE THEATRE IN ROCKWELL, IOWA

IF a person had to judge the New Empress theatre at Rockwell, Iowa, by the upper half of the building, the chances are two to one that he would say it was a church. The red tile roof, sloped in such a way as to give the appearance of a church, is only one of the features of this classy little $15,000 moving picture theatre.

Unique in its construction and attractive in both its exterior and interior finish, the Empress is classed as a leader of theatres of its size in the Middle West. The seating capacity is 320.

The building is of fireproof construction, the exterior being of rough brick, with a white stucco finish. The top is of red tile. The interior is made attractive by a beamed ceiling, the beams dropping to pilasters. On these beams, which stretch from wall to wall, have been placed pots of artificial and natural flowers, including some real palms.



The New Empress Theatre, Rockwell, Iowa

A complete blower ventilating system has been installed. The best part of this system is in the heating of the house. By means of kerosene, steam heat is obtained, making it possible for Manager G. L. Meholin to stand in the lobby and by the turning of a certain lever control the steam pressure. This not only eliminates the work incidental to handling coal, but is just as cheap and keeps the house cleaner and in better atmospheric condition.

The lobby is a small one. The sides are of Georgia marble, while the floor is of varied colored tile. A steel canopy suspended by chains has been erected over the entrance to the lobby. The sides of the theatre have been decorated with flower pots, as the picture shows. Three large swinging doors, with large good looking mirrors open into the theatre proper.

The color scheme of the entire theatre is two-tone tan, the effect of which is increased by an indirect lighting system. The promiscuous placing of palms and artificial flowers also adds to the beauty of the interior.

The projection room is equipped with two Powers' 6-B machines and a motor set generator for direct current. This is a feature that many theatres much larger cannot boast of, and when the population of Rockwell, estimated at 725, is considered, the acquisition is a much more notable one.

Shows are given six nights a week; the service is varied, both feature and regular service being shown. G. L. Meholin, manager, is also the proprietor of the Brower Hotel in Rockwell.

ENTERPRISE AMUSEMENT COMPANY WILL ERECT ANOTHER THEATRE IN PITTSBURGH

LOUIS O. BROSIE, an architect of Pittsburgh, is preparing plans for the new motion picture theatre which is to be erected by the Enterprise Amusement Company at 1714-16-18-20 Center avenue. This company, of which Mark Browarsky is

manager, now operates several houses in Pittsburgh. The Victoria theatre is in the same section where it is planned to erect the new one.

The lease of the company expires on the Victoria theatre next spring and the new theatre will probably be called the New Victoria. It will have a capacity of 1100 and will be built on the bleacher style similar to the Regent theatre in East Liberty.

The building will be 60 by 110 feet and four storerooms will be included in the first floor frontage. The cost of the theatre will be $60,000. The intentions of the company are to begin work on the new structure within the next thirty days with the expectation of having the theatre completed in time for the opening next spring when the old Victoria will be closed.

The Enterprise Amusement Company now operates four theatres in Pittsburgh, the Rex in East Liberty, the New Regent at 1600 Fifth avenue, the Orpheum theatre in Squirrel Hill and the Victoria theatre in Center avenue.

PICKETING OF THEATRES FORBIDDEN BY ORDINANCE IN OKLAHOMA CITY

PICKETING of theatres has been forbidden by city ordinance in Oklahoma City, Okla. The two sections of the new ordinance which describe the offense are as follows:

Section 1. It shall be unlawful for any person or persons to walk, stand or loiter on any street, sidewalk, alley or public place within the city of Oklahoma City, in front of, or near to any place of business, and call out, speak to, or attract the attention of any person along such street, sidewalk, alley or public place—with the intent to induce such person to patronize or not to patronize such place of business.

Section 2. It shall be unlawful for any person to walk or stand or loiter along or upon any street, sidewalk, alley or public place in said city and display in any manner any sign or banner to the persons along such streets, sidewalks, alley or public place, calling to the attention of such persons that they should or should not patronize any place of business located within the said city of Oklahoma City.

The penalty for its violation is a fine of not less than $10 nor more than $50 and be confined in the city jail for a period of not exceeding thirty days or both.

MEMBERS OF I. A. T. S. E. IN REGINA, SASKATCHEWAN, HOLD BANQUET

THE members of the I. A. T. S. E. in Regina, Saskatchewan, recently held a successful banquet at one of the cafes, and had as guests of honor, H. L. Gage, manager of the Rex theatre, O. W. Powell, manager of the Regina theatre; and B. S. Courtney, who as head of the Basil Corporation was in town with "The Birth of a Nation," Canadian rights for which are owned by the company, and which was playing a week's engagement at the Regina. About forty were present at the banquet.

ENTERPRISE REPORTS UNUSUAL BUSINESS

THE Enterprise Optical Manufacturing Company reports unusual business with its Motiograph machines during the past few weeks. Edward H. Kemp, the western representative of the company, recently made a shipment of one machine to Shanghai, China, while the home office has just filled an order in Ketchikan, Alaska. Sales in the United States have been unusually heavy, particularly from central Ohio, from which section John E. McAuley has just returned after placing thirty new machines.

FERNEY PROVES AN ENTERPRISING SALESMAN

CARL J. FERNEY, Chicago city salesman of the Enterprise Optical Manufacturing Company, is elated over his recent sales of Motiograph projectors as well as the prospects for future sales. Some of his recent installations were two machines in the Hub theatre, two in the Ideal, two in the Morris, two in the Vilas, two in the Estehna, two in the Melrose, one in the Hermosa, one at the Warsaw, one in the Grant and two in the Strand of Maywood.

FOUR BAIRD MACHINES BOUGHT BY DAN MEYERS

FOUR new Baird moving picture machines, which cost $500 each, have been received by Dan Meyers, manager of the Broadway and Strand theatres at Muskogee, Okla.

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IN YOUR THEATRE
SHOULD RECEIVE FIRST CONSIDERATION

IMPROVE THE PROJECTION
BY ADOPTING

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Order your Transverter now and we will deliver it in two or three weeks. This is going to be a big year in the moving picture business. Install the kind of equipment that will enable you to get your full share of this business.

September Bulletin giving complete information and net prices will be sent on request.

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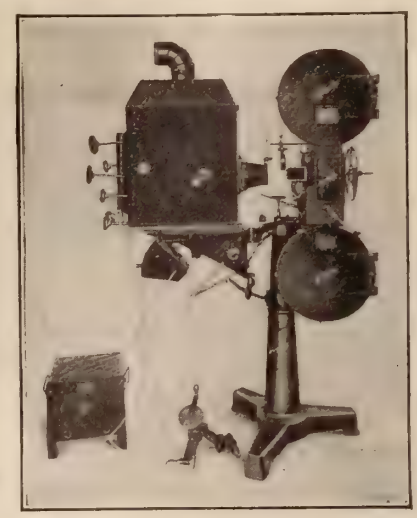
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as long as films are rewound in an open, unprotected way



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156 W. Lake St. Chicago

Staple Equipment and Specialties for the Moving Picture Theatre

The Camera

Color Cinematography

(*Continued from Last Week*)

More About Additive Color Cinematography—Two-Color Processes Not Scientifically Correct—Christensen's Patent—The Ortograph Process—Gaumont's "Chrono-Chrome"

KINEMACOLOR being a two-color process could never produce theoretically accurate color effects, but nevertheless this process has won the admiration of all scientists by reason of the close approximation to natural color effects which it yields. Its most apparent disadvantages are, firstly, that it requires twice as much film as the ordinary black and white system to record a given scene; secondly, that rapidly moving objects are seen to be bordered by a red and green colored fringe, due to the fact that the objects occupy a slightly different position in each successive image. While it has been proposed to eliminate this annoyance by extending the red and green elements of the projecting filter until they meet or overlap slightly; it is hardly possible to entirely eliminate this color fringing in the case of rapidly moving objects photographed through alternating filters upon a single film strip. The eyes also become easily fatigued when witnessing a Kinemacolor exhibition. This latter was long attributed to the double flicker caused by the revolving shutter and the rotating color filter respectively, but it is now known that the color sensitive groups of nerve fibrils in the eye become tired when they are alternately excited as rapidly as 32 times per second. This eye fatigue would be much worse, however, if the nerve cells were being excited 48 times per second by a process using three successive color record images and a filter containing three separate projecting colors.

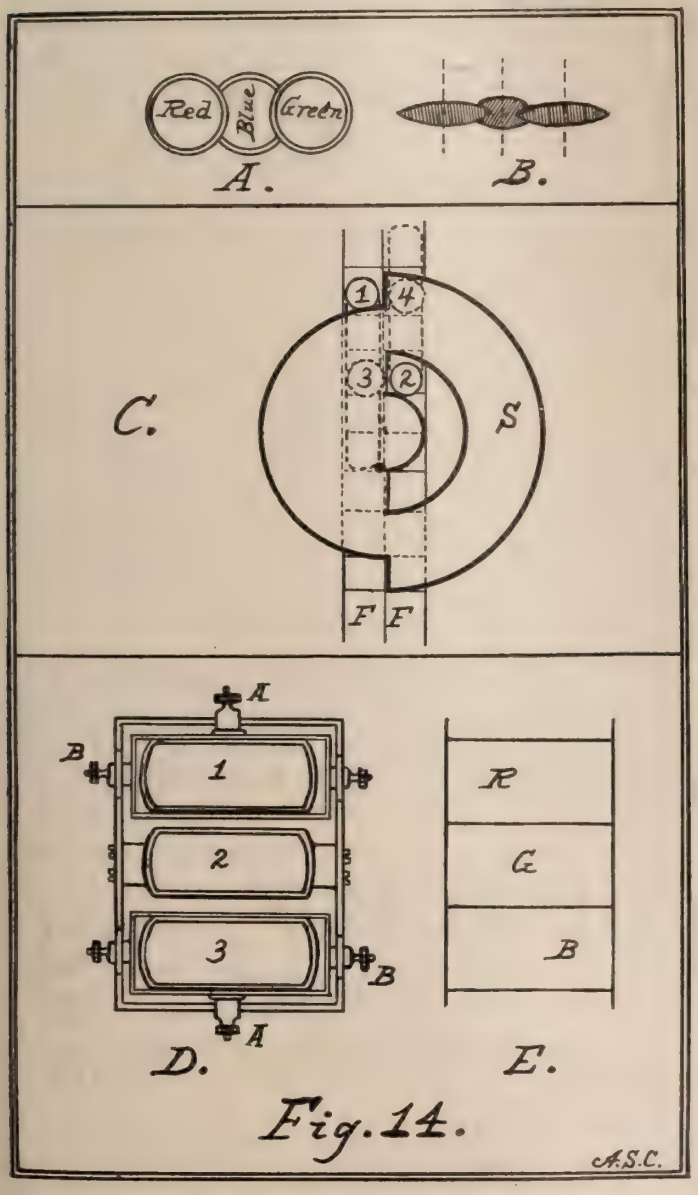


Fig. 14.

Christensen's Lens Arrangement

This latter fact seems to have been taken into account by C. P. Christensen, a Danish inventor, who, appreciating the desirability (from a scientific point of view) of a 3-color cinematographic process, sought some means of combining the 3 primary sensations *upon the screen* instead of upon the retina of the eye. His patent of 1910 shows that he proposed to accomplish this by projecting the three sensation images through 3 lenses arranged as at A, Fig. 14. Christensen reasons that as the blue record requires less exposure than the red and green the lens used in securing it can be smaller than the lenses used in securing the green and red records. The blue taking lens therefore has part of its diameter cut away and the other two lenses are recessed into it as shown at B, Fig. 14. In addition to thus compensating the exposures the highly desirable end is also achieved of bringing the axes of the three lenses closer together than would be the case if all were of full diameter.

Christensen further points out that inasmuch as each lens is only recording one color, the lenses need not be highly corrected, the only requirement being that the lenses be of equal focal length *for their respective colors.* It is to be understood, of course, that each lens in the Christensen process is provided with a color filter and in constructing such a lens combination the three lenses are partitioned from one another by thin metal plates, so that the light being transmitted by one objective cannot penetrate or become mingled with that of its neighbor.

Ortography

In 1912 there appeared in one of the motion picture trade journals a description of an interesting color process called Ortography. Outside of the article in question nothing more was heard of this proposition, but it is recalled to us by a recent patent on a projecting machine (U. S. Patent No. 1,167,643). The projector there described seems so similar to the one employed in the so-called Ortograph process and seems so well adapted to color projection that we will briefly describe its principle, reference being had to C, Fig. 14.

In C. Fig. 14 FF is a film bearing two rows of images (side by side). The Ortographic process employs three rows of images (red, green, and blue), the projecting colors for each row being on the celluloid side of the film in the form of 3 adjacent colored bands. For simplicity in describing the mechanism we

(*Continued on page* 3054)

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KLINE POSTER COMPANY, PHILADELPHIA, IS GROWING FAST

THE Kline Poster Company of 1307 Vine street, Philadelphia, is growing, growing, growing. Having completely filled up the building at 1307, it is now taking all of 1305. The expansion will be accomplished by December 1, at which time the addition will be in readiness. This will give the Poster Company eight floors in these two buildings. So much for the retail end of it. There is a wholesale department also, but that is another story, also another building. It is at 1423 Vine street that this branch holds forth. Here the Kline Posters have 6,000 square feet in the Green Building, all on one floor.

Luke Gring is manager of the wholesale department. C. G. Powell, formerly exchange manager for Mutual, is Southern representative. Pat Caster, formerly of the Bluebird Philadelphia office, is central representative. Besides these two gentlemen there are four other roadmen representing the Kline Poster Company and doing it in such good fashion the firm finds it difficult to fill orders fast enough.

GOERZ AMERICAN OPTICAL COMPANY CANCELS FORMER PRICES

THE C. P. Goerz American Optical Company, 317 East 34th street, New York City, reports that adverse conditions caused by the European war have compelled them to cancel and withdraw all former prices. The company reports that while the war has somewhat interfered with the delivery of their cameras, yet, as regards lenses they have been more fortunate. Prior to the war they had imported a large quantity of genuine Jena glass which their completely equipped optical factory in New York City has been turning into Goerz lenses without interruption.

At present the company is in a position to supply nearly all its lenses with but few exceptions. A new catalog, containing a list of such goods and accessories as they are able to furnish in reasonable quantities, is now on the press. It will also contain the new list prices which are about ten per cent in advance over the prices in force prior to October 1, 1916, and will be ready for general distribution within a short time.

DUPLEX SHIP COMPLETE LABORATORY EQUIPMENT TO BRAZIL

AMONG many of the recent export shipments made by the Duplex Machine Company, Inc., 316-318 75th street, Brooklyn, N. Y., was a laboratory outfit to the Brazilian government at Manaos on the Amazon River. This shipment contained every possible equipment to make up a complete and up-to-date film laboratory, including everything from the printing and film cleaning machines down to film rewinders.

"The plot may thicken but the picture stays clear."

Because the basic product is right, the clearest pictures are on

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

Cue Sheets Not Considered Helpful

"If Only the Poorest Musician Would Do Away with These Musical Suggestions and Use His Brains, They Would Be of More Benefit Than These Assistants"—Exception Is Taken to Player Who Thinks More of Doing Stunts Than Playing Intelligently for the Picture

I AM writing the following article for the benefit of the younger players who are not acquainted with the method of playing correctly for the pictures.

First, I wish to warn the beginner of the so-called "Cue Sheet." There is only one way for me to express my feelings towards them, and that is, "They are rotten" (with all due respect to the publisher).

"Publisher"—there you have it. In other words, "Music Publisher." These Cue Sheets are nearly always gotten out by some kind music publisher who has never played to a picture in his life, but sits down and after perhaps reading a synopsis of the photoplay endeavors to enlighten the poor musician, who is at the mercy of these Cue Sheets, owing to the late delivery of the films in so many cases. Hence the poor music we hear in most of the picture shows. If only the poorest musician would do away with these horrid Musical Suggestions and use his or her brains, no matter how few they were, they would surely be of more benefit than these Cue Sheets.

Take, for instance, the parting scene. Why not use such familiar airs as Tosti's "Good-bye," "Aloha Oe," "Say Not Farewell," "How Can I Leave Thee," "Good-bye, Rose." All of these are well-known by your people and would be appreciated. Then there is the heavy music. All the Cue Sheets I ever read, when it came to a part of the picture where the heavy music is needed, it will read something like this: "Dramatic Tension No. 9," or "Mysterioso Dramatico No. 22." Will some one tell me why on earth some of these musicians don't use some of the old masters' works on the heavies. Take such overtures as "Martha," "Stradella," "Faust," "La Tosca," "Phedra," "Templewheiwe," "Semiramide"—I could go on all night and name thousands of overtures that are heavy and at the same time there is always that sweetness to the melody that is pleasing to the ear and still is in keeping with the heavy action of the photoplay.

Why Play Improvised Music Without Melody?

Why play this improvised stuff which has no particular melody and most of which is not even pleasing to the ear?

In sad scenes, bring in old music like the "Traumerei," "Angel's Serenade," "Evening Star Song," Massanet's "Elegy," Pascal's "Nocturne," "Miserere"—any one of the 3d, 5th or 6th Nocturnes, Chopin's Prelude, "The Young Nun" by Schubert, and many others—old selections that every one knows and loves?

The main trouble with the average musician, organist or orchestra is that he wants to be the attraction and the picture is just on the screen so that the people will have something to look at while they play. Why doesn't the musician remember that he or she is only there to break the silence and to improve the picture with proper and correct music? The people pay their dimes and quarters to see the pictures. Therefore if the musician fully realizes his or her place they will put more effort into the selections they use and not so much to showing off stunts that are so often practised, by organists especially. They seem to think that the main object that calls them to the organ is to show off all the fancy fingering and sliding around the seat for the benefit of the few who are fortunate enough to secure a front seat. For goodness sake, get down to business. Can all this fancy stuff and play to the pictures. If the organist must show off, let there be an organ recital at the end of each show and let him or her show off with all the spot lights on to their hearts' content; then when the picture starts, get down to hard work again.

One playing to pictures must be quick to think. When you review a picture always keep the oldest selections in your head and you will always find some scene during a five-reel picture to play at least one or two of them, and by doing this you are pleasing some one in the theatre and offending no one.

I want to mention a few words in regard to a remark that I read in another trade paper some time ago regarding instruments which are operated by a double tracker. The writer made the statement that any exhibitor who used a mechanical instrument in his theatre was sadly neglecting his music. I fail to see where he gets his foundation for this statement, unless he has only heard the old-style electric pianos or orchestrians. The new up-to-date instruments can be operated so that the people cannot tell whether they are played by hand or by rolls. I am at the present time employed by the Turner and Dahnken Circuit. They have a large orchestra and have just installed a pipe organ on the Pacific Coast, made by the American Photoplayer Company. This organ is operated either from the console or from the double tracker.

It has 52 stops, four manuals, a few of the most important drummer traps, together with orchestral bells, chimes, Vox Humana, etc., and I am operating it, relief to the orchestra with the rolls. I use mostly hand played Q. R. S. rolls and vocal style for the solo work. I have my picture run off for me a week ahead and have a full week in which to select my music, and if the writer in the trade paper thinks that a mechanical instrument cannot play to the pictures it would pay him to take the trip to California and look us over. I have had many of my programs published from time to time in the NEWS, and my work has been highly commented on by Clarence Simms.

My program for "The Christian" was highly spoken of by him, and I think that before knocking the mechanical instruments the objector should look around some and see if he does not find that the picture can be more closely followed by the double tracker instrument, when the proper music is used, than any organist or orchestra can possibly do. He used as his main reason that the people got tired of the same selections, and no matter how many rolls one had, they would never have enough to make the changes. I have operated now for seven years and am never at a loss for music, provided the manager allows the purchase of the rolls as I need them. The T. and D. Circuit allows you to purchase just what you need for each picture, and I very seldom use the same selections over, not half as much as does the orchestra. Of course if the manager will not buy the rolls, the operator cannot play them, any more than an orchestra can play new music unless the leader buys new stuff.



Equipped with one or two music rolls, or furnished without rolls for *hand playing*.

There is *one* instrument that has been *standard* since the birth of the moving picture industry.

—*one* instrument that faithfully and smoothly interprets every bit of action on the screen.

—*one* instrument that is made in so many styles and sizes that *any* exhibitor can own one.

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No, our friend is all wrong, and I would like to have him go to the nearest Photoplayer office, have them tell him where he can hear a first-class operator, have him sit and listen for half an hour and see if he does not change his mind.

CARRIE HETHERINGTON.

EDITOR'S NOTES: We are always very glad to hear from Miss Hetherington and admire her forceful way of stating the facts as they come to her notice. The above is another thought suggested by the Lovett article, which appeared in these columns some time ago.

Cue Sheet Discussion

We are now getting down to the point of Cue Sheet discussion. That the average theatre requires some musical assistance we know to be a fact. In Miss Hetherington's case it seems she has one week's time to set her music after seeing the picture, which is a good reason why a cue sheet would not appeal to her at all. Another reason would be that in her adaptability for setting a picture with music rolls, a cue sheet would be of no value at all.

I have at all times contended in my writings, and there is no reason why I should change my opinion, that cue sheets which suggest musical numbers and do not allow for the musician to use other numbers than those suggested, are of no value to the picture musician whatsoever. Anything in the line of help for the picture musician must be so compiled that the musician using such cue sheet or plot can select from his own library music that he is familiar with to substitute for such numbers as are suggested. To be dictatorial in cue sheets can only mean one of two things.

First, that the one who makes the cue sheet has little or no knowledge regarding the requirements and possibilities of the picture theatre; the second, that the maker of the cue sheets has not really better picture music at heart, but has seen in the cue sheet a possibility of exploiting musical publications. Both of the above two factors are injurious and the smaller exhibitor will always suffer by them.

We must, however, not offend the known publisher of good music, for picture music will always require new and worthy musical publications. As Miss Hetherington says, every picture

(*Continued on page* 3055)

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Music Plot for "Boots and Saddles"

Moss Feature **By ERNST LUZ** **Maximum Projection Time, 70 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Rom. Intro. and Waltz, XXXX	"Kaufman's Casino Tanze." (C. Fischer & Co.).	
2. Desc. (Rom.), XXX	"Basket of Roses." (Sam Fox.)	
3. Desc. (Hy-Rom.), XXX	"Dream Chimes." (E. Schuberth.)	Connects 1 and 2.
PART 2.		
" " X	" "	Telephoning scenes.
4. Inter. (Light), XX	"Twinkling Stars" (M. Witmark.)	"On the frontier at Los Vegas."
5. Lively 6-8 March (P), XXX	"Spirit of Independence." (J. Remick.)	"When evening shadows, etc."
6. Desc. (S. Hy-Rom.), X	"Land of Long Ago." (Chappell & Co.)	Bandits shoot at soldier.
7. Hurry, X	"A. B. C. Dr. Set No. 2"—B. 2	End of fight on Cliff.
8. Rom. Intro. and Waltz, XXX	"Pomone." (E. Ascher.)	Connects 2 and 3.
PART 3.		
" "	" "	"New surroundings."
9. Inter. One-step, X	"Winona." (H. N. White.)	"They sow to-day, etc."
10. Desc. (Hy-Rom.), XXXX	"Pensee D'Amour." (Boosey & Co.)	"The following morning."
11. Inter. (L), XXX	"San Diego." (J. Remick.)	"That afternoon, etc."
12. Light 6-8 March (P), X	"M. H. A." (Cundy & Co.)	"Meanwhile at the Ajax."
13. Desc. (Hy-Rom.)	"Chimes of Love." (C. Fischer.)	Connects 3 and 4.
PART 4.		
" " XX	" "	"That night, etc."
14. Hurry (Open P), X	"A. B. C. Dr. Set No. 6"—B. 2	Tent scene.
15. Desc. (Hy-Rom.), XXXX	"Butterfly Ballet." (J. Remick)	"That night, Ferris plans, etc."
16. Desc. (Hy-Mysterioso), XX	"Mysterioso No. 3." (G. Schirmer.)	Wife lowers lamp in room.
17. Hurry, X	"A. B. C. Dr. Set No. 3"—A. 1	Wife lying on couch.
18. Desc. (Hy-Path)	"Characteristic Sketches." (Ditson & Co.)	Connects 4 and 5.
PART 5.		
" " XXXX	" "	
19. Desc. (Hy-Path), XXXX	"Characteristic Sketches." (Ditson & Co.)	After wife confesses at court martial.
20. Waltz	"Songs of the Night." (Ricordi.)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X, representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "——," it means that the Cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes.—This picture is a romantic story with a slight military setting, interspersed with melodramatic suggestion. No. 1 must be a long concert waltz with a slow introduction, having a romantic appeal. No. 2 should be a slow melodious number of romantic suggestion. No. 3 must be a long number of romantic appeal and a positive dramatic suggestion. No. 4 should be a light 2-4 number. No. 5 should be a 6-8 march played softly. Must have a military suggestion. No. 6 must be a short medium slow number having a slight dramatic suggestion. No. 8 is similar to 1. No. 9 is a 2-4 number having a slight dramatic suggestion. No. 10 is similar to 3. No. 11 is similar to 4. No. 12 is similar to 5. No. 13 is similar to 3. No. 14 is similar to 7. No. 15 is similar to 3. No. 16 must be a lengthy slow number and must be similar to the melodramatic mysterioso. Nos. 18 and 19 must be slow numbers positively suggesting pathos and should be of decided dramatic effect. No. 20 is a short waltz as an aftermath.

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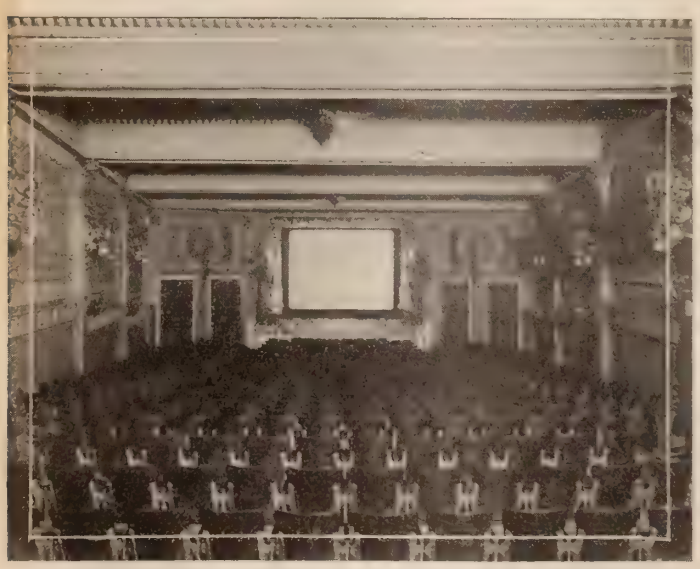
THE West End, Baltimore, is controlled by the West End Theatre Company and was erected in 1913. The structure is of solid concrete, and is located on a triangular plot 156 feet deep. Its peculiar wedge shape makes the theatre a prominent landmark, and in a way is an advertising asset. You can't fail to see the West End as you pass down the street. The interior is decorated in a yellow color scheme. Artificial flowers, velvet



Exterior and Interior Views of the West End Theatre, Baltimore Md.

carpets and upholstered seats make it very attractive. The chairs were furnished by the American Seating Company and number 488. Two motor-driven Simplex projectors show the pictures on a Gold Fibre screen; the length of throw is ninety-four feet.

Exhaust fans keep the auditorium cool in the warm evenings of the "Sunny South." The lighting is indirect. A string or-



Interior of West End Theatre of Baltimore, Md.

chestra plays the music for the pictures. Photo frames and posters are used for displays in the lobby, twenty by twenty feet. A National cash register and ticket registering machine is part of the lobby equipment. Six shows a day are given, consisting of features from Triangle, Paramount and Metro. Six reels to a show constitute a performance, and ten cents is the charge of admission. The West End is located in a residential district. The attractions get publicity in the daily papers, by a liberal distribution of window cards, billboards, and programs attractive enough for the patrons to want to take them home after the show.

The screen has an outdoor effect. It is framed in a pargola. Artificial flowers and a fountain add to the pleasing effect in the front of the house. The fountain is of the electric variety and has the appearance of liquid gold. The West End attracts much attention, particularly on the part of out-of-town visitors.

EMPIRE, MONTGOMERY, ALA., IS A HOUSE WITH A GROWING PATRONAGE

THE Empire, Montgomery, Ala., is a picture house with a fine patronage at present, and an excellent outlook for an extensive increase of business in the future. Percy L. Smith, the manager, has been in the business for nine years, and was well known as a representative for Paramount before taking hold of the Empire.



View of the Stage of the Empire Theatre, Montgomery, Ala.

Six shows a day are held at the Empire, at an admission price of ten cents. Fifteen employees are in its service. The theatre is located in the heart of the business section and draws big houses at practically all times. The newspapers are used freely for obtaining publicity. A house organ, the Empire Weekly, has been found to bring satisfactory results. Paramount, Fox and other features are the mainstay of the performances.

The theatre stands on a plot eighty-five by thirty-five feet and the lobby dimensions are twenty by thirty-five feet. On the main floor are six hundred comfortable seats, and two hundred are in the balcony. A Power's 6-A motor driven projection throws the pictures on a Minusa screen ninety feet away. Two spot lights give the same electric effect obtained in the Strand, New York.

The lobby frames were furnished by the Theatre Specialty Manufacturing Company, Cleveland; an electric fountain was installed by the Electric Fountain Company, New York; and the floral decorations were obtained from the General Flower and Decorating Company, 228 West Forty-ninth street, New York. The house was decorated by a Montgomery concern, which produced pleasing effects on the walls by a system of hand stenciling.

DIRECTORY OF NEW THEATRES

INDIANA

The Temple theatre, Macy, has been closed. Earl Enyart of Fulton, who purchased the equipment several weeks ago, has moved the outfit to Fulton, where he expects to start a picture show. Citizens of Macy regret the town is without a show, but are optimistic that some one will start another soon.

Charles Walker has sold his interest in the Gem theatre at Plymouth to his son, Alonzo Walker, who will continue to operate the house.

A motion picture show at Bryant, owned by Bowen & Son, was badly damaged by fire on September 25, when the electric light plant, owned by the same company, was destroyed.

D. A. Hoover, a meat market man of Portland, has bought the Royal theatre, in West Main street, Portland, from P. A. Gott, who has managed the show for the last five years. The theatre is to be remodeled, making it one of the most up-to-date picture houses in Portland. The interior is to be refinished, the lobby painted and other improvements added.

IOWA

The Opera House at Caggon, operated by Phil Burst, will be closed for two or three weeks for repairs to be made.

The closing down of a mine at Muna, resulting in two-thirds of the population leaving the town, is the reason advanced for discontinuation of service by the Pastime theatre at that place. C. Albertson is proprietor. It is reported that the chances for the house to reopen are about even.

The Palace theatre in Lynville, operated by M. Mitchell, is closed at present. It is expected that it will be opened again in about six weeks.

An epidemic of diphtheria at Rockwell City resulted in the closing of all picture shows in that town for over a week.

After having been one of the proprietors of the Orpheum theatre at Fairfield for the past seven years, J. H. Fleagle recently sold out his interest to the two other partners, F. W. Jericho and Frank West. With F. A. Spielman, Mr. Fleagle opened the Orpheum seven years ago.

The Unique theatre at Oakland has been sold by its owner, G. M. Crawford, to Fred A. Crosby of Omaha. Mr. Crawford has moved to Omaha with his family, where he will conduct a pool and billiard parlor in the Paxton block. Shows will be given at the Unique every evening except Sunday and Thursday and there will be a matinee on Saturday.

Selecting a time when the policeman on the beat was absent and relying on the roar of presses in the Times-Tribune office next door to muffle any sound of an explosion, expert safe blowers last week entered the office of the Palace theatre in Waterloo and got away with $187 in currency and a gold watch. The watch was the property of the wife of W. L. Myers, manager of the theatre. A plate glass window was smashed and the safe door was blown open. While the men were without any doubt professionals, they were evidently unfamiliar with the surroundings. No trace has as yet been found of the burglars.

After being closed for several weeks, the Orpheum theatre at Oelwein has been reopened, this time under the management of J. L. O'Brien. The former proprietor has gone to Minneapolis.

One of the latest and best motion picture houses in Iowa to be opened is the Strand at McGregor. Harry G. Simpson is the manager. The house seats 350. The Des Moines Film and Supply Company got the contract for furnishing the equipment. The opening day was a gala occasion for the residents of McGregor. An admission fee of fifty cents was charged at the first performance and the entire town turned out. The picture was a Paramount release, Mary Pickford in "Little Peppina."

The Casino theatre in Des Moines recently had as a special attraction the Federal moving picture film, "A Day with the Fleet," sent out to the Des Moines naval station from Washington, D. C. Chief Master-at-arms J. M. Sullivan, who has been with the navy for twenty years, explained the pictures.

Lyman H. Howe's travel pictures were recently shown in the Berchel theatre in Des Moines at advanced prices. The Berchel is a theatre given over to legitimate productions, but occasionally its doors are thrown open to moving pictures.

Suit for $2,788 has been brought in the Des Moines Circuit Court by S. Davison & Brothers against A. S. Kirkhart for rent claimed to be due on the Golden theatre at 805 Walnut street, in Des Moines. Kirkhart operated the Golden theatre profitably for some period, but was forced to close it eventually. Since Kirkhart gave it up various other persons have tried to make the theatre go, but it has not been a success since Kirkhart's first venture.

"The Common Law," Clara Kimball Young's first production with her own company, recently had its first showing in Des Moines. It was at the Garden theatre, owned by A. H. Blank, president of the corporation that has the state rights for this picture in Iowa, Kansas, Nebraska and Missouri. The picture showed five days with the matinee price 15 cents and the evening price 25 cents. The Garden Orchestra was augmented to twelve pieces and a special musical program was given. A quarter page advertisement in the Des Moines papers announced this first showing. Mr. Blank, after a stay in New York, was here for the opening show. He left after the second day on a business trip to New York City.

Mrs. Rhoda McCarty, who has recently been operating the moving picture theatre at Ankeny, has closed that house down and has moved to Carney, where she has opened another theatre.

Because the building in which his theatre was located was torn down, F. Richerodt, operating the moving picture house at State Center, was forced to quite business for the time being. Although not yet certain whether he will reopen or not, it is probable that he will start another theatre shortly.

The lease on the picture show building at Orient having expired, Messrs. Sprague and Farquhar, proprietors, have given up the running of the house. The reason they did not renew the lease was on account of the fact that their time will have to be devoted to other business. Their successor has not yet been named.

Elmer Johnson is remodeling a brick building in Gurnsey with the intention of opening a moving picture theatre soon.

B. A. Shafer of Dayton recently purchased the moving picture theatre at Earlham and is now in charge. Mr. Shafer also plans to take over a mill at that place and go back into the milling business.

KANSAS

S. L. Ware, owner of the Varsity theatre in Lawrence, has recently bought the Bowersock theatre. This purchase gives him the control of both theatres in Lawrence.

NEBRASKA

Manager De Long announces that he will reopen the Electric theatre at McCoon in the near future.

The William Branch theatre will be opened for business at Hastings in the near future.

John Sass has leased the Opera House at Bennington and will show moving pictures.

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The Paddock theatre at Beatrice is to be made over and run as a first-class moving picture theatre.

Ferdinand Grosshans has purchased the Lyric theatre at Sutton.

The Gem theatre at Beaver City has been renamed the Actern.

P. N. Le Dou opened a theatre seating 500 in the town of Bartley, population 400, last week. It was carnival week. He had planned to run but three nights, but remained open every day and may keep open every day in the future. He equipped the house with all modern appliances and has one of the best small-town theatres in the state. He calls it the Opera House.

OKLAHOMA

Dan Meyers has commenced the erection of a new moving picture theatre at Muskogee, to be known as the Strand. It will seat 650 people and will be modern and up-to-date. Mr. Meyers will show moving pictures at the Strand exclusively, while in his other theatre, the Broadway, he will show vaudeville and feature pictures.

Fred Hewitt and Cecil Rowley have taken over the People's theatre at Kiowa.

TEXAS

The Crystal theatre, an old picture house in Pearl street, Beaumont, reopened on September 1, under the management of Thomas and J. C. Clemmons, with an attractive program of moving pictures and musical comedy.

COLOR CINEMATOGRAPHY

(*Continued from page* 3047)

show, however, a film with only two rows of images upon it.

The film travels continuously. Mounted to the projector mechanism are two pairs of lenses, 1 and 3, and 2 and 4 in the diagram C, Fig. 14. If three rows of images are employed three pairs of lenses are of course used. These pairs of lenses have a reciprocating motion (one pair moves up while the other pair moves down and vice versa) and thus they follow the successive images on the continuously moving film. An eccentrically mounted revolving shutter, S, having exposure openings on its surface, as shown, follows the travel of the pairs of lenses, being so arranged as to always expose one lens of each pair. The two pairs of lenses are, of course, so mounted that their projected images converge upon a common screen—thus superimposing the images from both rows of pictures on the film. The shutter by virtue of its odd shape also serves to uncover one pair of lenses at the same time that it is masking the other, so the screen is never dark and hence no flicker with this novel mechanism.

The Gaumont Chrono-chrome System

What is generally considered "the best as yet" in natural color cinematographic processes is the Gaumont "Chrono-chrome" system, which aroused such favorable comment when shown in London and New York in 1913. It is generally understood that the Eastman Kodak Company controls the American rights to the "Chrone-chrome" process.

The method of taking and projecting "Chrono-chrome" seems quite similar to that of Christensen, previously described. Three sections of large lenses (1, 2, and 3, D, Fig. 14) mounted very close together are used with this process. The advantage of getting the axes of the lenses close together is apparent in the superior superimposition of the red, green, and blue images upon the screen. In this way parallax (the multicolored fringe showing at the edges of incorrectly superimposed screen images) is largely done away with in the Chono-chrome process, but not entirely, the effect being still noticeable in scenes showing close and far-off objects.

Each lens, in the Gaumont system, carries its own color filter and, as will be inferred from a study of D, Fig. 14, the center lens can be mounted stationary while the other two must be adjusted laterally by the attachments AA, and up and down by BB in order to correctly superimpose the images upon the screen. The peculiar form of the lenses used with the Chrono-chrome process makes it necessary to alter the size and shape of the film images. These are on standard film and of standard width (1 inch) but are only ½ inch in height. There are therefore three images, E, Fig. 14, within the space of two standard sized images on the film strip. These images are shifted by the intermittent in sets of three at each shift (equivalent to 1½ inches of film or double the standard length of film moved by an intermittent) and here again we have the three colors superimposed on the screen instead of on the retina—hence freedom from undue eyestrain.

Beautiful results have been shown by the Chrono-chrome process, but it appears that the film stock at present used has not the necessary color sensitiveness to permit of scenes showing rapid action being photographed at sufficient speed to permit of their satisfactory reproduction.

(*To be Continued Next Week*)

CUE SHEETS NOT CONSIDERED HELPFUL

(*Continued from page* 3050)

requires that some pleasing and entertaining musical number be played, and we know that every feature picture affords several opportunities for doing this. Good picture music will only be heard in those theatres where a good and well selected library of music is used and from which all musical programs for pictures are set. Above all things, the most important for the picture theatre musician or orchestrian is that he is familiar with the numbers that he is going to play.

As regards a library of music, the only benefit that the cue sheet can ever do for the picture musician is to suggest new numbers and their temperamental value in picture playing to those musicians who always add to their repertoire of music, just as Miss Hetherington does to her rolls. If we are to live another 100 years, there will always be a different opinion among the musicians as to which is the right number to play for a parting scene or a sad scene, etc., but I note in Miss Hetherington's suggestions that regardless of which number you play that she suggests, the temperamental and emotional effect would be the same.

The titles alone are different. I quite agree with Miss Hetherington as regards the fancy stuff. The photoplay theatre is no place for showing off technique. When something big is to be done, the picture should be stopped and the spotlight be put on that which is to be big. The musical interpretations of all pictures should be quiet and undisturbing.

Double Tracker Instruments

A few years back there was some thought that I was against the double tracker or mechanical instrument. I will admit that I was, but not from the fact that I did not think good music could be obtained on such instruments by competent operators, but because there seemed to be no way of using these instruments without destroying every orchestral possibility, and I was an orchestral man. I have, however, always advocated musical theatre equipment along this line, especially in all houses which cannot maintain orchestral combinations and certainly in houses that can afford orchestral combinations. My personal experience has been that where organs or double tracker instruments of merit have been installed, the management has shortly after recognized that they could well afford to spend more money on their music and instead of the orchestras being cut out, as so many of these mechanical instrument salesmen had suggested, the orchestras have been added to and the musical expense increased, much to the satisfaction of the manager, who certainly would not have allowed his expenses to become higher had his box-office receipts not increased.

Demonstrations Beyond Expectation

I have had the Photoplayer demonstrated to me upon two occasions, and I am to hear the very large one that Miss Hetherington speaks of in the near future, and to be perfectly frank I must admit that I was musically entertained beyond my utmost expectations at both of the demonstrations. There is not one iota of doubt but that just as much, if not more, musical progress will be made in the manufacture of such instruments as will be made by music publishers or would-be cue sheet writers. All three of these elements are factors in the progress of picture music, and I want to assure my readers that the Photoplayer is not a mean factor.

Knowing that Miss Hetherington has met with great success in her picture work, I would be very grateful if some day she would write us in her frank manner, which I want to assure her I greatly appreciate, about her impression regarding orchestral accomplishments in picture theatre music. I note that she relieves an orchestra.

Next week we will reproduce a letter from one who disagreed with us a few years back, but who, by a close study of this department, has changed his views completely, and he writes us some very helpful words. I want to again suggest to all our readers to help the good work along and to let us hear from them.

These columns are for educational work alone, and you will not find articles of criticism, deportment and other irrelevant things discussed.

Keep Your Theatre Free From Dust

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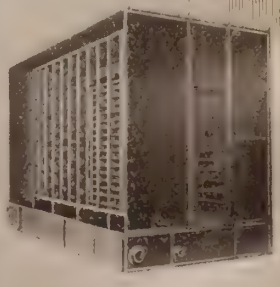
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Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 2nd

DANIEL FROHMAN

PRESENTS

LOUISE HUFF

AND

JACK PICKFORD

IN

"SEVENTEEN"

A picturization of Booth Tarkington's humorous masterpiece

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Special music for this production may be obtained at your exchange

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NOVEMBER 18, 1916

Motion Picture News

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"The Mainspring"

A Drama of Frenzied Finance Love and Adventure

From the Story by Charles Agnew McLean

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Directed by Jack Conway

Book through any Universal Exchange



Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 9th

PALLAS PICTURES

PRESENTS

DUSTIN FARNUM

IN

"A SON OF ERIN"

A story of old Ireland and of a fine young Irishman's strivings to make his fortune in America.

PRODUCED BY

PALLAS PICTURES

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Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

BLANCHE SWEET

IN

UNPROTECTED

A SENSATIONAL DRAMA WRITTEN ESPECIALLY FOR MISS SWEET
BY JAMES HATTON

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY	ARTHUR S. FRIEND	CECIL B. DeMILLE
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A VILLAINOUS PURSUIT

A single reel "mellerdrammer"

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Monday, November 13th

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UNITED STATES MOTION PICTURE CORPORATION

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announces that the following *eighty-one* Theatres will show Mary Pickford's first Artcraft production, "Less Than The Dust" commencing November 5th, for *one week or more;* and that over a thousand other theatres have already contracted to show the picture for shorter periods. The character of these theatres must encourage Exhibitors who have not yet contracted, to do so at once.

THEATRE	CITY	STATE
Strand	New York City	N. Y.
Broadway	New York City	N. Y.
Academy of Music	New York City	N. Y.
Keeney's	Brooklyn	N. Y.
Century	Brooklyn	N. Y.
Keeney's	Newark	N. J.
Majestic	Detroit	Mich.
Liberty	Detroit	Mich.
Strand	Syracuse	N. Y.
State St.	Trenton	N. J.
Olympia	New Haven	Conn.
Olympia	New Bedford	Mass.
Park	Worcester	Mass.
Emery	Providence	R. I.
Bijou	Springfield	Mass.
Shea's	Fitchburg	Mass.
Strand	Lynn	Mass.
Merrimack Sq.	Lowell	Mass.
Arcadia	Reading	Pa.
Garden	Paterson	N. J.
Regent & Garden	Rochester	N. Y.
Globe	Boston	Mass.
Salem	Salem	Mass.
Palace	Philadelphia	Pa.
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Stillman	Cleveland	Ohio
Metropolitan	Cleveland	Ohio
Knickerbocker	Cleveland	Ohio
Strand	Akron	Ohio
Regent	East Liberty	Pa.
Dome	Youngstown	Ohio
Walnut	Cincinnati	Ohio
Pastime	Columbus	Ohio
Circle	Indianapolis	Ind.
Majestic	Dayton	Ohio
Temple	Toledo	Ohio
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Strand	Omaha	Neb.
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Queen	Houston	Texas
Pike	Colorado Springs	Colo.
Strand	Denver	Colo.
Clemer	Spokane	Wash.
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Columbia	Portland	Ore.
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Broadway	Los Angeles	Cal.
T & D	Oakland	Cal.
T & D	Sacramento	Cal.
Cabrilla	San Diego	Cal.
Majestic Gardens	Grand Rapids	Mich.
Regent	Toronto	Canada
Dominion	Winnipeg	Manitoba
St. Denis	Montreal	Que.
Orpheum	Malden	Mass.
Strand	Buffalo	N. Y.
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A Five Part VITAGRAPH Blue Ribbon Feature

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Nov. 27th "Captain Jinks Should Worry"
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Dec. 11th "Captain Jinks' Hidden Treasure"
Dec. 18th "Captain Jinks' Sprained Ankle"
Dec. 25th "Captain Jinks' Getaway"
Jan. 1st "Captain Jinks' Love Insurance"
Jan. 8th "Captain Jinks and Himself"
Jan. 15th "Captain Jinks' Stingy Spirit"
Jan. 22d "Captain Jinks' Trial Balance"
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Dec. 11th "Rah, Rah, Rah!"
Dec. 18th "Help! Help! Help!"
Dec. 25th "Shanks and Chivalry"
Jan. 1st "Speed and Spunk"
Jan. 8th "Bullies and Bullets"
Jan. 15th "Jolts and Jewelry"

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A delightful story, cleverly worked into the construction of New York's subway

"Weary Willie's Birthday"
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A rousing farce by E. J. Montagne. Directed by Frank Currier

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An amusing comedy of a tell-tale ring on the wrong man's hand

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Donald Hall

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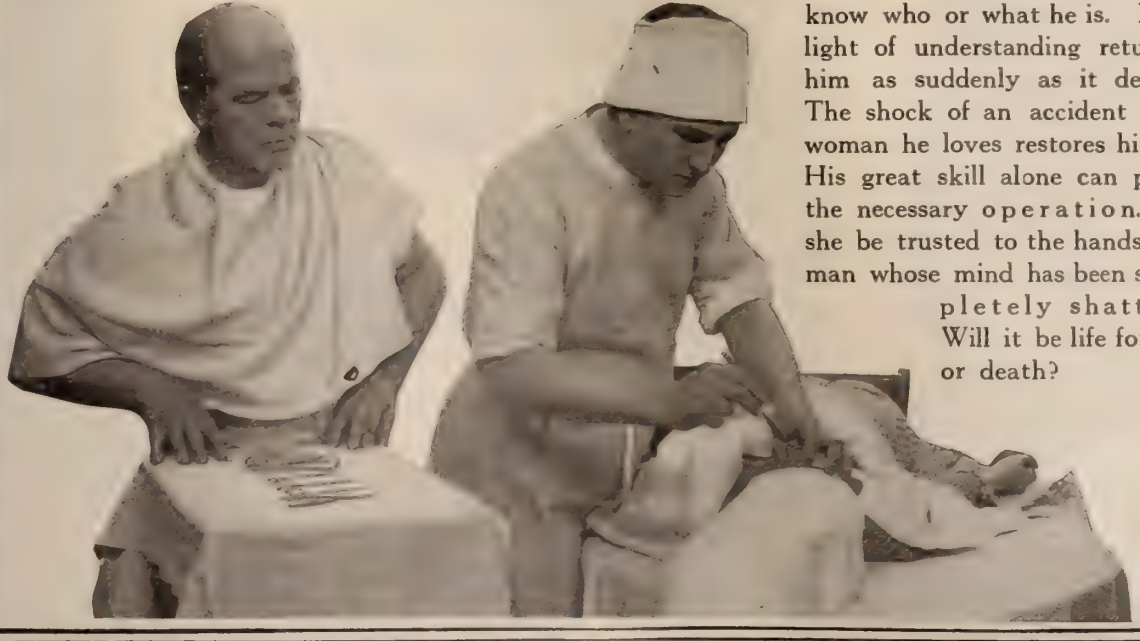
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By Paul West

Directed by Thomas R. Mills

Released Saturday, Nov. 18th

Overwork, and the strain of his responsibilities, bring the great surgeon to a nervous collapse. His memory is gone;—he doesn't know who or what he is. But the light of understanding returns to him as suddenly as it departed. The shock of an accident to the woman he loves restores his mind. His great skill alone can perform the necessary operation. Dare she be trusted to the hands of the man whose mind has been so completely shattered? Will it be life for her—or death?



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Edna Mayo
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"THE CHAPERON"

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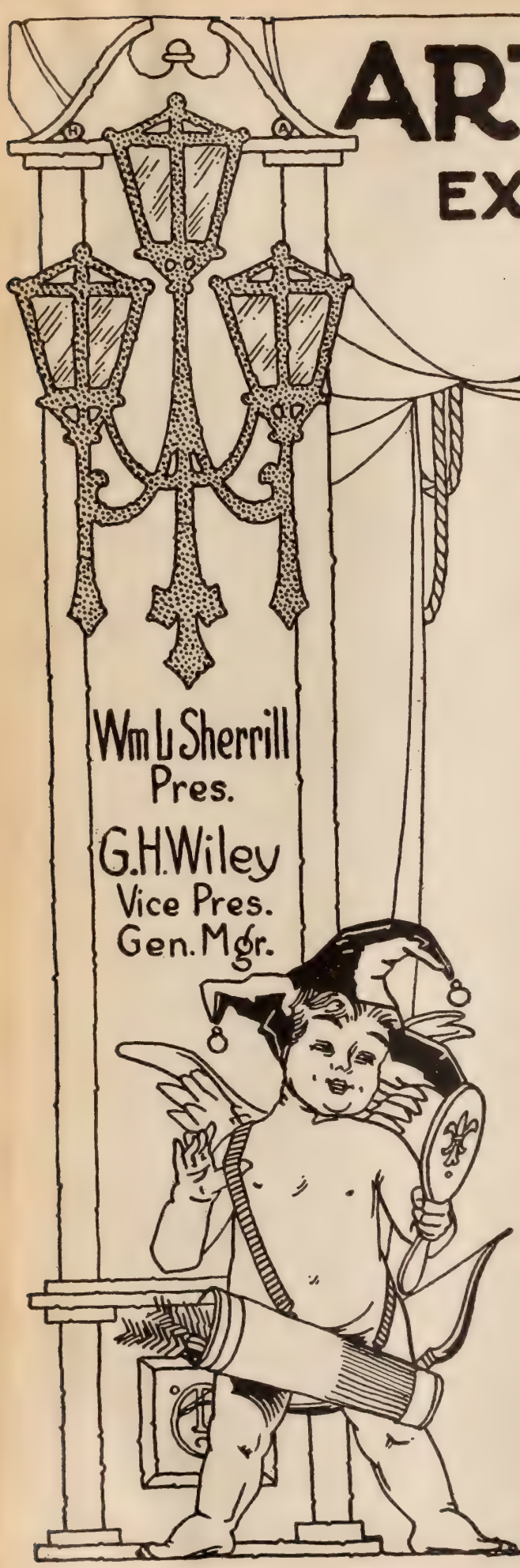
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The fascinating story of the love of a young American for an heiress, her wooing by a count and the final triumph of the American.

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First Release About November 27

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UNBIASED OPINION

From the BOX OFFICE angle

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A WOMAN'S WAY—ETHEL CLAYTON and CARLYLE BLACKWELL. "A fine play and well liked. Had many compliments." "Big pulling power"

THE RAIL RIDER—HOUSE PETERS. "A swell picture. No criticism." "Patrons all spoke highly of it."

HUSBAND AND WIFE—ETHEL CLAYTON and HOLBROOK BLINN. "Very strong." "True to life." "A splendidly cast picture. Received much praise."

THE DARK SILENCE—CLARA KIMBALL YOUNG. "Very excellent picture" "Played capacity. Want return"

THE GILDED CAGE—ALICE BRADY. "Pleased my audience immensely" "Settings and star's work of exceptional merit" "Big."

THE ALMIGHTY DOLLAR—FRANCES NELSON and E. K. LINCOLN. "Picture exceptional." "Photography and settings great. Subway scene very realistic"

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FRIDAY THE 13th—ROBERT WARWICK. "Whole picture A1" "Exceptional." "Extra fine."

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THE SCARLET OATH—GAIL KANE. "Simply great." "Played to a capacity house. All well pleased."

THE MAN WHO STOOD STILL—LEW FIELDS and DORIS KENYON. Has been repeatedly called "The Music Master of the Screen." "Acting supreme."

Coming

BOUGHT AND PAID FOR—ALICE BRADY. George Broadhurst's Great Play

THE MADNESS OF HELEN—ETHEL CLAYTON and CARLYLE BLACKWELL.

THE HEART OF A HERO—ROBERT WARWICK and Gail Kane.

THE MEN SHE MARRIED—GAIL KANE—Arthur Ashley, Montagu Love and Muriel Ostriche.

ALL MAN—ROBERT WARWICK and Mollie King.

THE RISE OF SUSAN—CLARA KIMBALL YOUNG.

BROKEN CHAINS—ETHEL CLAYTON and CARLYLE BLACKWELL.

A WOMAN ALONE—ALICE BRADY.

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GEORGE BROADHURST'S
GREAT PLAY — Directed by
HARLEY KNOLES



THE FABLE OF





THE BIG HEAVY MAN AND THE SMALL HAPPY MAN

Written for Children but Exhibitors may read between the lines.

CHAPTER II.

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"Aw Nix," said a Sweet Young Thing, "let's don't, they bury everybody in the last reel. Let's go down and see Bougless Bareshanks in 'Crazy in New York.'"

The WISE OLD EXHIBITOR watched this incident. "Whew," he exclaimed, "I wonder if that isn't something for me to think about. I always knew people would rather laugh than cry."

"You just bet that's something to think about," said MR. CHRISTIE COMEDIES, the Small Happy Man. "You want to put some fun in those programs of yours. Let it be clean and jolly and kinda human. You'll be surprised at the difference in your receipts at the end of the week.

"Come over to the Independent Exchange man — he's all right. He'll show you 'SOME KID,' my Open Market Release for November 20th. This features Betty Compson and Neal Burns. Directed by Horace Davey. You don't have to take it unless you like it, but you *will* like it. It's funny and good. Al. E. Christie saw to that."

MORAL: *The wrong time to do the right thing is after somebody beats you to it.*







Christie Film Co.

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MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 18, 1916

Huge Success of New Serial Shown By Big Box-Office Receipts

A SMASHING success was scored by the first chapter of "A Lass of the Lumberlands," recently released through Mutual exchanges. Theatres the country over played this thrilling new Helen Holmes production to capacity business. It scored an even greater triumph than did "The Girl and the Game." In one big city motion picture fans stood in the rain for a half hour or more, waiting for a chance to see the opening chapter. Chapter two proved even more startling than chapter one and audiences went away enthusiastic over the daring feats they had witnessed on the screen.

Helen Holmes' Daring.

Gritty Helen Holmes is amazing exhibitors by her daring. Nothing seems too risky for her to attempt. She is absolutely fearless. Whether swaying in a frail birch-bark canoe suspended by two slender ropes from a lofty railroad trestle, or hanging on with one hand while she peers from the cab of an engine going ninety miles an hour, she seems equally cool. In "The Girl and the Game" she performed feats that are beyond any other actress. But in "A Lass of the Lumberlands" she is outdoing all that has gone before. One tensely dramatic scene follows another. Helen foils the plotters of the lumber trust only to find that she is enmeshed in a new scheme to deprive her of the timberlands coveted by the all powerful octopus. Grimly she battles on.

Thrills of Railroading.

Though the scenes of "A Lass of the Lumberlands" are laid in the big North Woods, all the thrills of railroading which made "The Girl and the Game" popular are again in evidence. Helen again appears in the role of a telegrapher. Again she takes wild rides in the cab of a locomotive. Runaway trains of logs, thrilling dashes down the mountainside and tense moments at the telegraph key are all mingled with floating logs, lumber jams and problems of delivery at the sawmills. Off to a successful start, "A Lass of the Lumberlands" is sure to develop headway as the story unfolds. Bookings on this stupendous chapter play can still be made at the Mutual film exchanges. Those who packed their theatres with the previous Helen Holmes serial were quick to take advantage of this newer and greater film offering.

The release date on the sequel to "The Diamond From the Sky," will soon be announced.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....
.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....
.....Mary Miles Minter

Miss Jackie....Margarita Fischer

GAUMONT TO OFFER

Through Mutual New Picture Called "The Vampires" Which Is

9 CHAPTER THRILLER

Crimes of the most baffling sort, intrigues of the most complicated kind, and detective skill of a surprising character, will be revealed when "The Vampires" is released by the Mutual Film Corporation. Gaumont is the producer of this series of thrilling photoplays. "The Vampires" is a brand new series of stories, based on the operations of a band of powerful law breakers. There are nine stories in all. Each is three reels in length. November 24th is the date of release for the first story of the new series. "The Detective's Head" is the title of the first installment of "The Vampires." Every episode bristles with sensational events. There are sliding panels—traps in the floor—ingenious torture chambers and all the other unique elements that went to make the "Fantomas" series so sensational. Bookings on "The Vampires" can now be made at the Mutual film exchanges.

Kirkwood Newspaper Articles

James Kirkwood, producer of the Mary Miles Minter Series of Mutual Star Productions, is writing a series of articles for publication in newspapers all over the country. They will be read by millions. All these people will be anxious to see the production staged by the man whose articles they have been reading. The exhibitor who is running the Mary Miles Minter Series of Mutual Star Productions is sure to cash in on this interest of the fans.

Fourth Kolb & Dill Mutual Star Production Now Read

TWO feature productions of widely v ried character will be the Mutual Fil Corporation's offerings to the exhibit for the week of November 13th. Th Mutual Star Production is the fourth the Kolb & Dill Series and presents th famous vaudeville headliners in an e tirely new atmosphere. Its title is " Peck o' Pickles." The other is a Mutu Masterpicture, five reels in length, fe turing Frank Borzage and Anna Litt It is a story of the West, with wild ri ing, cow branding and typical scenes ranch life. It is released under the tit "Immediate Lee."

"A Peck o' Pickles."

In "A Peck o' Pickles" the celebrate Kolb & Dill appear in a thrilling five-a Mutual Star Production that has as i foundation the stage play of the san name, popular a few years ago, whi was written by Frank Stammers. It a fords the stars innumerable opportu ties to display their ability, and the pr duction, stage settings and costumi are all in accord with the story. A lo tery ticket numbered 131,313 and a k of sweet cider have not a little to with the plot of the drama, which i cludes many scenes of the period 1860 in Washington, D. C. This is t fourth of the Kolb & Dill Series of M tual Star Productions and can booked now at any Mutual exchange. Million for Mary," "Bluff" and "Thr Pals" are also available in the Kolb Dill Series.

"Immediate Lee."

The real West with its cowboys, i cattle branding and grim justice are t background for "Immediate Lee," the fi act Mutual Masterpicture featuring Fra Borzage and Anna Little. Such favorit as Jack Richardson, Chick Morrison a others are in the supporting cast. B lah, a girl of the dancehalls, loved Hurley, a brand-blotter, is the storm c ter of the story around whom revolv the whole plot. It is one of the m exciting and fascinating Westerns e released by Mutual or made by the Am ican Film Company, Inc., at its San Barbara studios.

BIG FEATURE COMING.

"Charity?" a seven-reel feature, will s be offered as a Mutual Special Featu This unusual production which was acted under the direction of Frank P ell, and features Linda Griffith, amo others, seems likely to rival for b office merit the great Mutual Spec Feature "Damaged Goods."

MUTUAL



AMERICAN FILM COMPANY, INC.,
Presents
The Celebrated Stars

KOLB & DILL
IN
A PECK O' PICKLES

An Odd Story of Small-Town Life. Five Acts. Fourth of a Series of Mutual Star Productions Featuring Kolb and Dill. Released The Week of November 13th.

Now Playing:
"A MILLION FOR MARY"
"BLUFF" "THREE PALS"

Coming:
"BUTTIN' IN DER VEST"
"DECENT DEUCES"

Now Booking At 68 Mutual Exchanges



MUTUAL



AMERICAN FILM COMPANY, INC.,
Presents
The Stirring Drama

IMMEDIATE LEE

Featuring

FRANK BORZAGE AND ANNA LITTLE

A Vivid Story Of The West With Love, Hate, Jealousy And Retribution Mingled In Thrilling Succession. A Five-Act Drama Released The Week Of November 13th.



Now Booking At 68 Mutual Exchanges

MUTUAL STAR PRODUCTIONS

UNANIMOUSLY ELECTED BY THE EXHIBITORS.

MARY MILES MINTER SERIES

Youth's Endearing Charm
Dulcie's Adventure
Faith
Dream or Two Ago
The Innocence of Lisette

MARGARITA FISCHER SERIES

The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Knight of Tarquizzi
Birds of Passage
The Light of Heaven

WILLIAM RUSSELL SERIES

Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit

RICHARD BENNETT SERIES

Philip Holden—Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

FLORENCE TURNER SERIES

Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story

KOLB & DILL SERIES

A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Buttin' In Der Vest
Decent Deuces



Booking NOW At 68 MUTUAL EXCHANGES!


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AUMONT CO., Announces
The
VAMPIRES
A Series Of Nine
Detective Stories
Three Parts Each.
EACH COMPLETE
Released November 23rd
Booking Now At
MUTUAL EXCHANGES

MUTUAL



The VAMPIRES

Nine Sensational, Exciting Mystery Stories—Each Complete in Three Parts

FOLLOWING a tremendously successful run in France—direct from Paris—comes this new and startling series of nine detective stories, each a complete feature in three reels. "THE VAMPIRES" is a story of extraordinarily thrilling dramas produced by the Gaumont Company and released thru the 68 Mutual Film Exchanges in America.

"THE VAMPIRES" are a powerful, secret band of arch criminals who terrorize Paris. In this gripping series of features are depicted, in thrilling reality, the operations of this fiendish society. "THE VAMPIRES" comes to American Exhibitors direct from its big success abroad. This new series assures you nine weeks of tremendous box-office receipts. A new three-reel chapter will be released each week beginning November 23rd, thru the 68 Mutual Film Exchanges.

For bookings see your nearest MUTUAL EXCHANGE—AT ONCE

Gaumont

MUTUAL PICTURES

TOURS AROUND THE WORLD

ARCHANGEL

AMSTERDAM

ROUEN

GORGES OF THE VESUBIE RIVER

No. 2 Released Nov. 14

Places Your Patrons Talk About Are Shown

You will find "Tours Around the World" always brings to your screen pictures of foreign places people read about and are anxious to see. Just analyse the program of the reel released Nov. 2 and you will see that this is so.

ARCHANGEL—Russia's Arctic port whither munitions worth hundreds of millions are being shipped.

AMSTERDAM—Capital of the Netherlands where many diplomatic battles are being fought.

ROUEN—the "Pride of Normandy" behind the battle line in France.

GORGES OF THE VESUBIE RIVER—A celebrated beauty spot in France's Maritime Alps.

OTHER POPULAR SINGLE REELS TO BRIGHTEN YOUR PROGRAM

THE MUTUAL WEEKLY—NEWS on the Screen
REEL LIFE—The Mutual Film Magazine
SEE AMERICA FIRST—Scenic
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A LASS OF THE

A Smashing Success!

Big Box-Office Receipts Everywhere With "A LASS OF THE LUMBERLANDS."

DASHING, daring Helen Holmes has captured the public again! In "A Lass of the Lumberlands" she is scoring an even greater success than she did in "The Girl and the Game." Turn-away business is being done by the theatres presenting this fearless film star in the spectacular chapter-play, "A Lass of the Lumberlands"—fifteen sensational feature chapters. New and exceptional thrills are making this the most talked about picture of the year. You can pack YOUR Theatre by booking this amazing new chapter-play TODAY.

Booking NOW—At All MUTUAL EXCHANGES.

LUMBERLANDS

Featuring Fearless HELEN HOLMES

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 12

Wilfred Lucas and Constance Talmadge in

"THE MICROSCOPE MYSTERY"

FINE ARTS

A photoplay that will grip and hold to the end. There is mystery, humor, love, violence, retribution.

The situations unfolded are an endless chain of surprises and the climax leaves satisfaction.

Fine Arts will not often excel this production while Wilfred Lucas and Constance Talmadge leave nothing to be desired in telling the story of "THE MICROSCOPE MYSTERY."

Charles Ray, Supported by Margery Wilson and Margaret Thompson in

"THE HONORABLE ALGY"

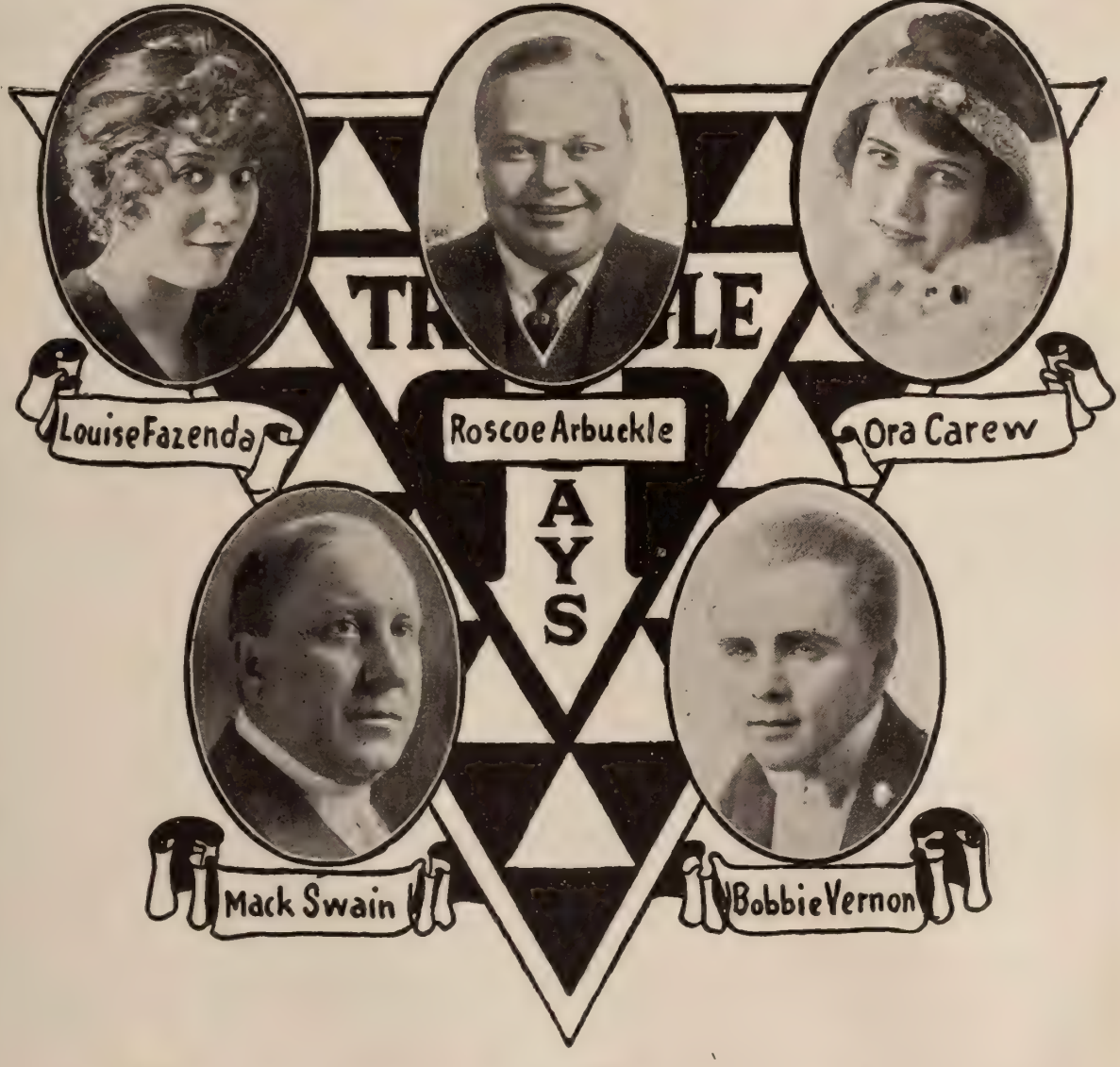
KAY-BEE

A king's ransom in jewels, a renegade English Lord, another of a different stamp, who wins fortune in America, but leaves his heart with little "Pat" back in old England; these all combine in making a story of appeal and intensity, a typical Triangle Kay-Bee; and the interest is but heightened by the presence of Charles Ray, Margery Wilson and Margaret Thompson.

KEYSTONE COMEDIES

There are two, brimming with snap, fun and cleanliness.

Five Comedians Seen Only In TRIANGLE-KEYSTONE COMEDIES



Keystone Comedies
are released exclusively by
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BIGGEST FILM SHOW ON EARTH

"The Masque

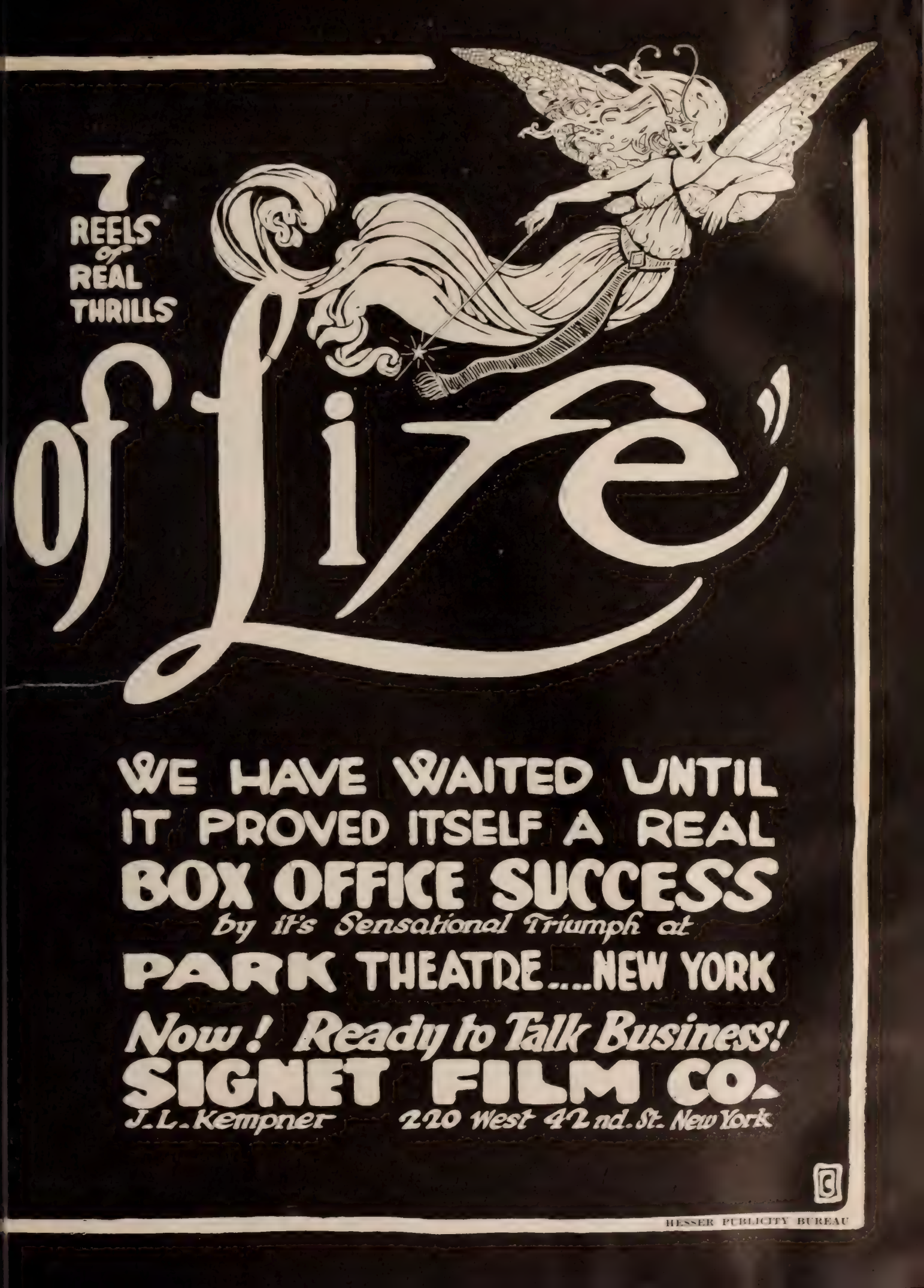
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SENSATIONAL CIRCUS SCENES..
DEATH DEFYING NOVELTIES...
HEART-THROBS..... LAUGHS .. TEARS..

all in this one

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REAL
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of Lize"
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ELECTION EXTRA

Unicorn Banner

ELECTION EXTRA

VOL. MCMIX No. INX NOVEMBER 8th, 1916

ENTIRE COUNTRY SWEPT BY UNICORN

Huge Majorities In Every State Of The Union.

Landslide Probably Caused By Excellent Program.

Ike Schlank, Newly-Elected President Gives Interview.

New York Holds Solid

(*Special to the Banner*)

New York, Nov 8 —Latest returns from the entire State give a sweeping victory to Unicorn The candidate came down to thé Bronx with overwhelming majorities from every exhibitor everywhere

Albany, Nov 8 — Unicorn completely carried the Northern part of New York with its big program and record of promises performed

Central States Roll Up Plurality

(*Special to the Banner*)

Lincoln, Nebraska, Nov 8.—The middle-west states experienced a landslide for Unicorn and its service Indications are that, as returns come in from exhibitors the majority will [illegible] even heavier than the first figures indicate [illegible]

Buckeyes Rise To Banner

(*Special to the Banner*)

Cleveland, O., Nov. 8 —The Buckeye state has enrolled under Unicorn's banner, by a tremendous plurality The candidate invaded fields supposed to be solidly devoted to the opposition, but in every instance rolled up substantial victories.

Illinois Votes Big Majority

(*Special to the Banner*)

Chicago, Ill , Nov 8.—There was never any doubt in this and neighboring states but that candidate Unicorn would achieve a tremendous victory Still the returns from exhibitors are even more [illegible]

Rock-Bound State Swept

(*Special to the Banner*)

Augusta, Maine, Nov. 8.—New England has experienced a landslide for Unicorn. Everywhere special Unicorn nights are being given and the candidate has been received with huge enthusiasm Unicorn's conquest of its opponents has been overwhelming.

Pennsylvania Is Solid Unit

(*Special to the Banner*)

Pittsburg, Pa., Nov 8.—A clean sweep is the only way to describe Unicorn's victory in this territory From one end of the State to the other Unicorn [illegible] with enormous gains [illegible] proves conclusively that Unicorn is what [illegible]

"I WILL HOLD TO EVERY PROMISE MADE TO UNICORN EXHIBITORS"

President Schlank Says The Unicorn Platform Is To Be Religiously Carried Out.

(*From a Staff Correspondent of the Banner*)

New York, Nov 8.—"I will hold to every promise made to Unicorn exhibitors."

With these words President Ike Schlank, of the Unicorn Film Service Corporation, announced his policies.

"Every exhibitor taking the Unicorn Service whether he takes only three reels a week or the whole program of twenty-one reels of dramas, comedies and Westerns, will get a square deal.

"Unicorn Service means SERVICE in [illegible] the word implies. Our interest in Unicorn exhibitors does not cease the instant the ink on the contract is dry but continues with all the aid possible to be rendered by our twenty-eight branches."

Entire West Gives Victory

(*Special to the Banner*)

San Francisco, Cal., Nov 8.—The entire Pacific Coast has succumbed to a tidal wave [illegible] exhibitors [illegible] best [illegible] business men have like their brothers of the rest of the country they [illegible] given [illegible] der the other candidates for their favor with Unicorn

Unicorn Films

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In a new serial, unmasking America's secret foes, directed by Edward José, the director of "The Iron Claw."

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THE SHIELDING SHADOW

Featuring GRACE DARMOND, RALPH KELLARD
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Produced under the direction of
Louis J. Gasnier and Donald Mackenzie



"THE SHIELDING SHADOW
is a splendid serial—the best Pathe has put out. It is different, it is unique, it is thrilling."
P. Kearney in Motion Picture Mail.

"It will probably establish an epoch in the production of mystery serials, since it combines strong melodrama and rapid action with an almost impenetrable mystery . . . . Without doubt the best serial produced by Pathe and should prove to be one the most successful ever released."
E. Smaney in Dramatic Mirror.

"The serial question offers no unsolved problem to Pathe. The proven money makers they have handled in the past is enough of an attribute to their ability to pick a winner and make it go. . . . The Shielding Shadow possesses thrilling scenes in abundance."
P. Milne in Motion Picture News.

"The first four episodes convinces us that it is superior to any serial thus far offered by Pathe. . . . They are sufficient in every way to make The Shielding Shadow a huge success."
T. C. Kennedy in Motography.

Exhibitors can rely on these comments by expert reviewers.

This is the best serial ever produced.

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Announcing
Jeanne Eagels
The Stage Favorite
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"The World and the Woman"

Produced by Thanhouser
Released Nov. 19

A striking story of the regeneration
of a fallen woman through faith.

Recent and forthcoming Pathé Gold Rooster Plays:
"The Hidden Valley" Nov 5th.–"Shadows and Sunshine" Nov 12th.
"The World and the Woman" Nov. 26th.– "Divorce and the Woman." Dec 3rd.



Luke - Gladiator

In one year a comedian previously unknown to the screen

Harold Lloyd

has won the distinction of being one of the two best comedy stars of the day.

In one year

Rolin

comedies have been found by Exhibitors to be second to none in real value.

Real merit in comedies is rare, Mr. Exhibitor. Ask our nearest Exchange to run off several of these "Luke" comedies for you. You'll recognize real merit.

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by MARION CRAIG-WENTWORTH

OPENS IT'S PRE-RELEASE RUN AT THE
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CLARA KIMBALL YOUNG

PRODUCTION

"THE FOOLISH VIRGIN"

From The Novel by Thomas Dixon
Author of "THE BIRTH OF A NATION"

Albert Capellani
Director General

"THE COMMON LAW" HAS ALREADY BROKEN THE RECORD FOR ATTENDANCE IN EVERY IMPORTANT CITY WHERE IT HAS BEEN SHOWN.

"THE FOOLISH VIRGIN" WILL BE EVEN STRONGER AS A PICTURE AND AS A DRAWING CARD

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SELZNICK PICTURES

JOSEPH M. SCHENCK
PRESENTS

NORMA TALMADGE

IN
A PICTURIZATION
OF THE INTENSE
DRAMA

"PANTHEA"

by
Monckton Hoffe

A GREAT STAR
IN HER
GREATEST
PRODUCTION

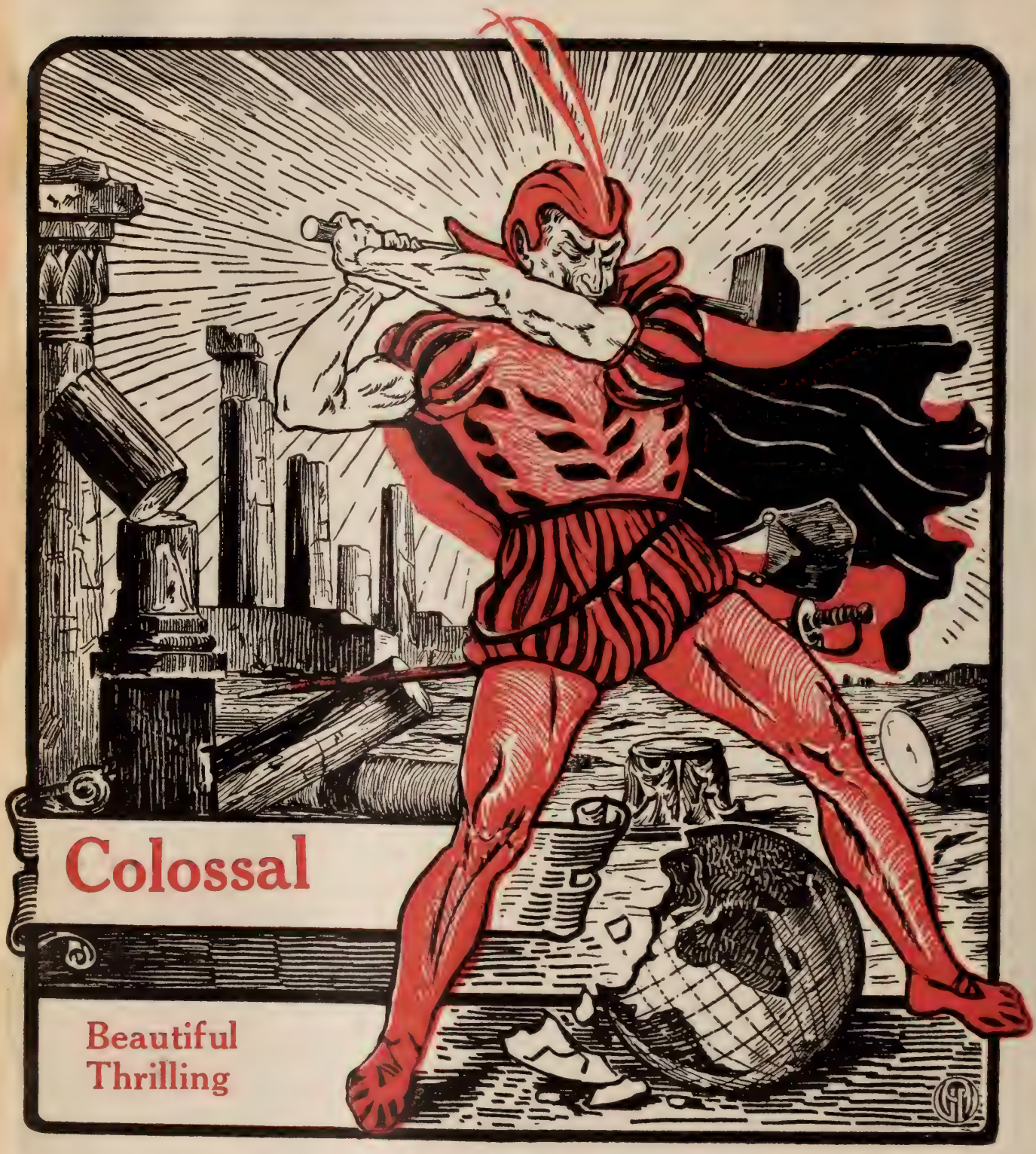
DIRECTED BY
ALLAN
DWAN



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NEW YORK

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"SATAN" the Destro



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SATAN, the Prince of Darkness, the Great Rebel

is revealed throughout as the concrete embodiment of all evil, the living breathing personification of hatred—God's adversary in the super struggle for the possession of mankind.

SEE

—Satan and his Rebel Hosts hurled to everlasting ruin.
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PAUL PANZER

Produced By

Monmouth Film Corporation

Harry McRae Webster *President*
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Brokaw Building New York

"SNOW-WHITE"

A charming picturization of Peter Grimm's



Fairy Tale Classic

in Four Parts

All who have seen this picture of "SNOW-WHITE", unite in expressing unqualified admiration. Children wonder over it and love it; mothers grow tender over the exhibition of the children's charm; grown men become boys again and see the visions of days when fairy tales still held a glamor for them; tired critics wax enthusiastic; and even the moving picture people themselves in the centers of activity, steal time to look at it and declare it to be the finest motion picture of its kind ever produced.

Here is what the critics say:

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—Moving Picture World.

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HAROLD LOCKWOOD *and* MAY ALLISON

in

BIG TREMAINE

From the famous book of Marie VAN VORST

A METRO wonderplay
of charm and power.
Directed by Henry Otto

Released on the
METRO Program
November 20*th*

Without Exception—Praised by the Critics

"A picture of universal appeal, that the multitudes can appreciate * * * will live forever as a classic masterpiece and a triumph of dramatic screen construction."—Motion Picture News.

"A great production * * Metro has done the screen a distinct service."—Moving Picture World.

"A picture that deserves to rank with the classics."—Dramatic Mirror.

"For the first time in the history of motion pictures Shakespeare has successfully been immortalized."—Morning Telegraph.

"All in the picture was wonderful."—Billboard.

"Not a dull moment."—N. Y. Tribune.

"The most prodigal film spectacle ever seen."—N. Y. American.

"Like a beautiful dream."—Zit in N. Y. Evening Journal.

"A masterpiece."—Phila. Record.



and a thousand of others

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FRANCIS X. BUSHMAN
and BEVERLY BAYNE

METRO PICTURES CORPORATION



Photograph by Underwood & Underwood

SEVEN DEADLY SINS

Will feature Ann Murdock, Holbrook Blinn Nance O'neill, Charlotte Walker, H.B. Warner, George LeGuere and Shirley Mason.

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Direction of Horkheimer Bros.

IT WILL CROWD YOUR HOUSE TOO!

"—will cause even the hardened modern audience to burst with applause."

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Kriterion Company of Boston, Boston, Mass.

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R. S. Clark, Proctor Palace Theatre Bldg., Newark, N. J.

Eastern Penn., Md., D. C., Delaware, Virginia
Electric Theatre Supply Co., Philadelphia, Pa.

Ohio, Kentucky, Michigan
Standard Film Service Co., Cleveland, Cincinnati, Detroit.

Illinois and Indiana
Jones, Linnick & Schaefer, 110 So. State St., Chicago.

Missouri, Kansas, Nebraska, Iowa
Federal Film Corp., Omaha and Kansas City, Mo.

Minnesota, N. and S. Dakota
Sherman & Elliot, 814 Produce Exchange Bldg., Minneapolis

Texas, Okla., Louisiana, Arkansas
Central Film Service, Waco, Texas.

Australia and New Zealand
Cooperative Film Exchange, Ltd., 729 Seventh Ave., New York City

Great Britain and The Continent
Kinematograph Film Co., London, England.

MOSS FILMS

MOSS FILMS

WHAT NEW YORK'S GREATEST CRITIC SAYS ABOUT THE SEX LURE

FROM THE NEW YORK JOURNAL NOV. 1, 1916

STAGING OF "SEX LURE" WORK OF GENIUS

By "ZIT."

Yesterday there was a private showing of a six-reel feature entitled "The Sex Lure," produced by Ivan Abramson, the genius in the directing of motion pictures. There may be other directors who produce one hundred to five hundred thousand dollar productions, but when it comes to putting an artistic finesse into a picture that costs a small amount to manufacture and make something that costs six thousand look like fifty thousand, that is the time ability tells.

Most any one can do a great deal with a great deal. But how great can a director make a thing with a small amount of money?

I have seen many, many pictures, but I don't pretend to be a critic. In fact, far be it from me to think that I was ever considered one, but I do want to go on record as saying that "The Sex Lure" is a most beautifully told story, and the most interesting one I have witnessed in many moons. For every one in the production is an artist and an actor, and Ivan Abramson has dug deep into the soul of each one of them and brought out the necessary talents to depict each part the way the author intended.

Every point in the motion picture industry has been covered by this wizard, Abramson, in this picture. To tell the story would only spoil it for those who are going to see it on the release date, which is next week.

It is home stuff—true stuff—nothing exaggerated. There is thrill after thrill. You have everything—love, murder, kidnapping, deceit, wrecking of a home, factory life, poverty and riches. It's a picture you can't afford to miss. It's a picture you have got to see. It's a picture that will hold you every minute.

If you went to see the picture at 4, and you had to catch the 4:45 train, you would miss the train to see the finish. I missed my dinner, and I want to go on record as saying that if that's a sample of Ivan Abramson's work we are going to hear a whole lot more of Ivan Abramson, and it won't be long.

THIS BOY HAD NEVER SEEN A WOMAN. HE KNEW NOTHING OF SEX, OR OF THE REAL WORLD. ALL OF THE LIFE HE COULD REMEMBER WAS SPENT ON A SECLUDED ESTATE. THEN HE RETURNED HOME TO FIND HIS PARENTS SEPARATED BY AN UNGRATEFUL BUT ALLURING FIEND-GIRL. HOW WAS HE TO PROCEED? HOW OVERCOME THE LURE OF SEX? THIS STARTLING AND UNIQUE THEME IS MASTERFULLY PRESENTED AND SOLVED IN THIS

IVAN PLAY

THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND-GIRL
DONALD HALL	AS THE FATHER

DIRECTED BY — IVAN ABRAMSON
STORY BY — DON DUNDAS

WRITE TODAY

BOUND TO CREATE INTENSE INTEREST, THIS PICTURE WILL BE BOOKED BY THE ENTERPRISING EXHIBITOR FOR A LONG RUN. ARE YOU THAT EXHIBITOR?

EXCHANGEMAN, HAVE YOU AN IVAN FRANCHISE? THE SAFEST AND SANEST FILM PROPOSITION IN THE INDUSTRY. BETTER WRITE US AND FIND OUT WHY.



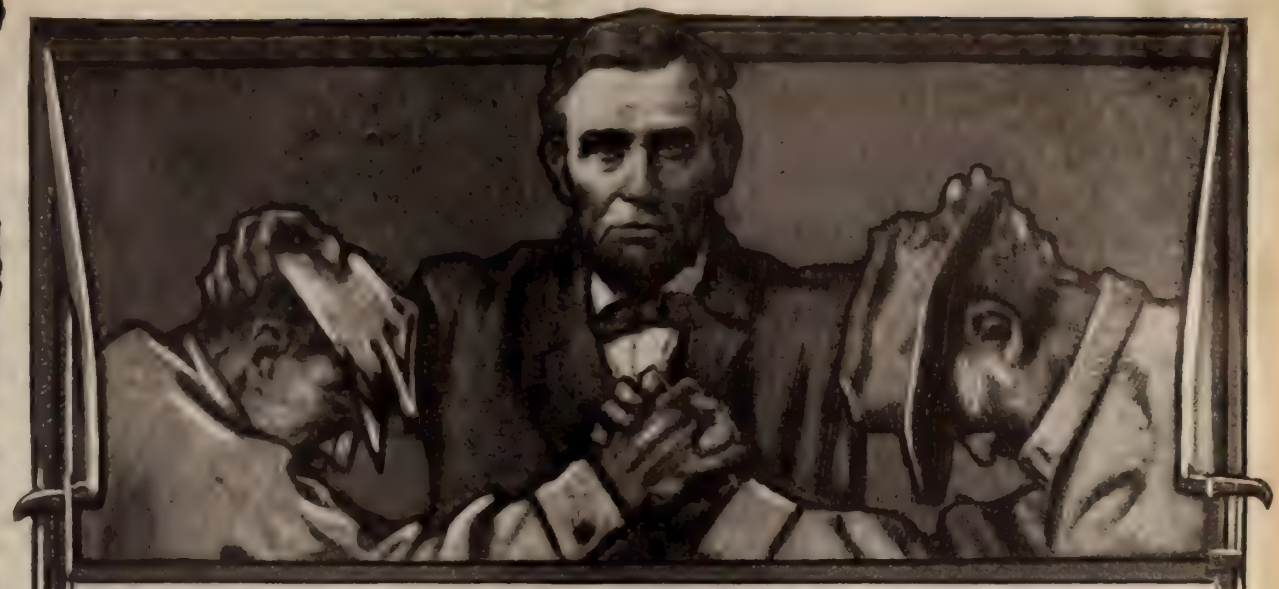
JAMES MORRISON

IVAN FILM PRODUCTIONS

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FOREIGN DISTRIBUTERS,
HAWK FILM CO., 145 WEST 45TH ST., NEW YORK CITY.

The Crisis



SHERMAN-ELLIOTT, INC.
H-A-SHERMAN, PRES.
PRESENTS
WM N-SELIG'S

"The Crisis"

By WINSTON CHURCHILL

AMERICA'S GREATEST AMERICAN STORY

220 W. 42ND ST. NEW YORK CITY



THE CRITICS SAY "exceptionally good!"

and other fine things about THE FIRST

ESSANAY-CHAPLIN REVUE OF 1916

The Moving Picture World says: "It is literally a CHAPLIN RIOT. YOU WILL LAUGH YOUR HEAD OFF."

The Motion Picture News says: "The three pictures from which the 'Revue' is assembled are EXCELLENT. This, in addition to the original 'business' introduced ought to make it A SURE-FIRE RELEASE."

The Dramatic Mirror says: "It tells a complete story, dovetailing without a break, making a UNIQUE COMEDY feature."

The Exhibitors' Herald says: "It is a SUCCESS, EXCEPTIONALLY GOOD."

Motography says: "The arrangement should prove a delight. It is PACKED with COMEDY."

W. K. Hollander in the Chicago Daily News says: "It is Chaplin from beginning to end in every form of ludicrousness—ONE SOLID MASS OF MIRTH. There is genuine humor throughout and it actually forces one to laugh."

Robert McKnight in the Chicago Examiner says: "There are HEAPS of LAUGHTER in this revival."

SCREEN TIME ONE HOUR, 17 MINUTES

GENERAL FILM SERVICE



TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 ARGYLE STREET, CHICAGO

"When You See it in 'The News' It's News"

Motion Picture News

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Registered in U. S. Patent Office

"The Exhibitors' Medium of Communication"

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CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV | NOVEMBER 18, 1916 | No. 20

This Industry and This Publication

A DISTURBING and confused situation exists right now in Times square.

It emanates from the headquarters of the New York local of the Exhibitors' League, which also are the headquarters of the National Exhibitors' League and its threads concern other local exhibitor organizations, exchanges, producers, trade papers and individuals.

* * *

WE have been earnestly besought by a number of honest-minded gentlemen, who approach the subject from various angles, to state in print many facts, which as yet are only talked about, patent facts, however, which obviously, in the interests of justice to all, should see the light of day.

Our own impulse, we must confess, is to report the situation in full. This impulse is based upon the same righteous indignation that moves a citizen to report a public wrong.

* * *

AS publishers, however, and as an independent and integral part of this industry, we feel differently.

Happily the politics of Times Square are of little import to the exhibitors of this wide country, our readers; and furthermore the continuous convulsions of Times Square are only tempests in a teapot as compared with the onward rush of an industry so great that great economic laws, and these alone, can and will guide its true progress.

* * *

AS publishers we are concerned primarily with the business interests of our readers and with the large and true development of this industry.

We believe in and we pin our faith to the future of the motion picture. Our faith in this future is far greater and our concept of it clearer now than ever before.

* * *

WE believe that the industry at present is in a vast confusion. But we believe just as firmly that it will, with the patience of all concerned and despite the muddling efforts of many within it, clear itself and find itself in a very large way.

* * *

IF we can let any light in upon this great and important industrial development, that, we take it, is our prime function. We have no editorial space to waste upon politics, insignificant bickerings, and especially upon local dirt.

Our reader at large, we take it, is primarily interested in his own business. His interests therefore are our interests.

THESE business interests of the exhibitor concern us first. His pitcures, what kind he should have for his particular clientele, how he shall judge their box-office value, what and how he should pay for them, what he should charge for them, how he can most successfully advertise them—these problems editorially and in a news way are primarily our concern.

* * *

IT is on these problems that we are working. There is much to be done—much light to be let in, much construction to follow. But we are doing this work and we shall continue it and amplify it. We shall continue to secure definite figures, to analyze and present them.

* * *

WE believe that the industry today is leaning upon the exhibitor.

The appalling weakness and waste in distribution, the equally amazing expense and inadequacy of production—these are burdened largely and wrongly upon his shoulders.

* * *

IMPOSSIBLE policies are devised in New York and their impossibility loaded upon the exhibitor. He is told to buy the goods and then by the help of himself alone and heaven above to bring in the returns to justify the outlay demanded of him.

* * *

THIS is wrong, economically wrong—and therefore it cannot last.

This must and will be a legitimate business, whether those within it want it to be such or not. Its very size demands regularity and legitimacy, and its very size will place it right alongside of other great industries. This is *inevitable*. The gambling element, the short-sighted element, the get-the-money-quick-and-any-way element within the industry must give way to the industry's own bigness and true development.

* * *

IN other legitimate businesses the dealer's welfare—in this industry the exhibitor is the dealer—is held highest. The manufacturer awakens or helps awaken the interest of the public—he helps bring the public to the dealer's door, he helps secure prompt, full and economic distribution of the goods—he helps to keep production cost down; in other words he aims through co-operation *all along the line* of the goods to make a legitimate profit for the dealer and therefore one for himself.

This is the *one* true way.

(*Continued on page* 3124)

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

Registered in U. S. Patent Office

MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIV November 18, 1916 No. 20

Look for Fred Herrington

WE are advised by Fred J. Herrington, national organizer of the M. P. E. L. of America, that he is leaving in a week or two for a tour of some of the western states in the interests of exhibitor organization.

* * *

HE will cover those states in which adverse legislation is confidently expected from state legislatures soon to meet. Mr. Herrington's trip is well-timed.

It is not necessary for us to emphasize the fact that adverse legislation in many states will certainly be offered. The exhibitors in these states must be well aware that a grave danger is imminent.

* * *

ALSO we need not point out the equally obvious fact that organized exhibitor effort is absolutely necessary to oppose and defeat this threatened legislation. Exhibitors this year should have an additional incentive to organize and fight in the knowledge that the National Association of the industry exists to back solidly their efforts.

* * *

FOR Fred Herrington we repeat what we have said of him before. We believe in his conscientious, unselfish and capable fighting ability. Exhibitors everywhere can count upon his experience and enthusiasm as the nucleus of an organization that will do things for them.

Pictures and Exports

IT is a well-known fact that the European nations have secured their trade supremacy in South America and other countries by first investigating closely the needs and machinery of the market, and then producing the kinds of goods wanted in the way they were wanted.

* * *

IT is equally well known that this country has failed in the same markets by reversing this logical process. Our production and sale of export goods have been based upon our own conception of demand and not upon the customers.

* * *

THERE'S a close analogy between the situation and the production and sale of pictures.

New York produces pictures from New York's conception of pictures—largely a Broadway conception. New York distributes and rents pictures from New York's own financial viewpoint.

* * *

ISN'T it about time we find out just what kind of pictures are wanted in Bakersfield, California; Alliance, Iowa; Lafayette, Indiana; Selma, Alabama; Fitchburg, Mass.; Brownsville, Texas, and a few others of the seven thousand towns. The box-office receipts of those theatres keep this industry going.

* * *

ALSO it might be well to investigate what is a reasonable film rental for these various grades of theatres and how they can do business without C.O.D. shipments of film. These theatres are not quite as far away as South America.

The Local Exhibitors' League

OUR present faith in exhibitor organization is pinned firmly to the local organization, be it city, state or sectional. We believe it should maintain its identity and continue and increase the excellent work it is doing for its members in many localities.

These organizations are doing constructive work; they are helping their members; they are and always will be highly necessary because of their intimate touch with local conditions. We believe, too, that the constructive work to be done by the National League will be largely a sum total of the constructive efforts and strength of the local organizations. They deserve to and should preserve their identity.

This Industry and This Publication

(*Continued from page 3123*)

THE manufacturer cannot bring it about by flattery, kind words, false promises, specious offers, or by liberal contributions directly or indirectly to exhibitor organizations.

Exhibitor organizations cannot bring it about through balls and expositions. They cannot bring it about if their whole or even part effort is spent in their own politics, or in business enterprises in which their officers or a few members are also engaged for personal profits. Such moves have and will disrupt any trade organization. They cannot bring it about by swinging blindly a cancellations club. They cannot bring about the good of the individual member—and this is their one duty—unless they do *wholly* one thing, namely: *constructive* work in an open-minded, intelligent, legitimate way toward the economic betterment of the individual member's business.

* * *

THE trade paper, also, cannot bring about the exhibitor's welfare and therefore the industry's welfare, unless it too keeps its columns free of politics and its vision clear enough to see and outline true progress, unless it too is wholly constructive, independently, honestly and capably.

We believe we have made clear our belief in this industry and our own position to it. This paper was founded and will continue along these lines as set forth.

Wm A Johnston

Essanay Inaugurates Time-Run Startling Innovation

Will No Longer Classify Length of Pictures by Reels, but by Length of Time It Takes to Show Them—George K. Spoor Explains Reasons for Change—Also Believes in Box-Office Value of Short Subjects

THE Essanay Company has ceased to make photoplays by reels. George K. Spoor, president, has inaugurated the system of putting out photoplays according to the time they take to run on the screen.

In the future Essanay plays will not be announced in reels or acts but by their screen time. As the average reel takes about sixteen and a half minutes to be thrown on the screen at a normal rate of speed, the exhibitor can readily judge the footage of the picture, if he cares to know.

It is Mr. Spoor's idea that the spectators at the theatre care nothing about the number of reels, but are anxious to know what is the length of time a picture will run.

There is still another and more fundamental reason why Mr. Spoor decided to disregard the reel lengths and to adopt the system of screen time.

"Since the advent of the feature into the motion picture business the public has been differentiating between pictures by length rather than by quality," said Mr. Spoor. "There are short films that are just as much entitled to the name of feature as the long ones. I have seen three-reel photoplays which were as strong as any longer feature and much stronger than many.

Story to Run Right Length

"It has been a question of chopping down a story to make it in two or three reels or padding it out for five or more to make a feature out of it. Essanay will not do this. The story will run for just what it is worth and no more. If the plot can be carried out in three reels and a half it will run that long and not longer. If it is necessary to carry a footage of five thousand and five hundred feet or more it will get that footage.

"The exhibitor and the public can judge its length by our announcement of its screen time, the length of time it takes to project it. I think that the sooner the manufacturers realize that the public is not entirely feature mad, the better it will be for the exhibitor's business and for the manufacturer. I believe that exhibitors are anxious for the shorter stories of real merit and it is up to the manufacturer to supply them.

"In my opinion there is a large percentage of the public that would welcome shorter photoplays. The motion picture business was built up very largely on its informality. If a man and his wife wanted an hour or a half's entertainment they would drop into a motion picture theatre. If they see the screen time of a play marked at thirty-six minutes, or whatever it is, they will drop in for that time.

"The exhibitor also has the advantage of advertising more than one star, when he has two or more good short plays. I believe that the exhibitor who plays for this class of business will be on the road to success.

"This does not mean that I am opposed to the five or more reel feature, because I am not. Essanay will continue to get out features of five thousand feet and more, but it will make each story the length it requires to tell it and will not conform to the antiquated method of making it a positive reel length.

"There is no reason why a feature should not be in three thousand feet just as well as five thousand. If the story is strong enough it is just as much of a feature as one three times as long.

"The reason for judging films by reels no longer exists. It used to be that theatres were compelled to stop after one thousand feet to put on another reel. The majority of theatres now have two or more projecting machines and do not carry any title with part two or three.

"There is no logical reason for calling a film by acts. There is no necessity to shift scenery as on the speaking stage. The photoplay is one continuous story and should be so run. The only thing of importance to the public is the length of time it takes to show it."

Beecroft in Charge of Overseas Distributing Company

Eastern Representative of the American Film Company Resigns to Devote His Attention to Market American-Mutual Productions, and Other Suitable Films, Abroad

THE resignation of Chester Beecroft as Eastern representative of the American Film Company is announced from that company's office, effective at the end of this week. The step is taken by Mr. Beecroft to enable him to put into independent action a plan of foreign distribution which will bring maximum returns to the manufacturer.

Mr. Beecroft's new connection is with the Overseas Distributing Company of America, an organization which has made arrangements to market American Film Company-Mutual productions abroad through the foremost foreign distributors. Mr. Beecroft will also continue to handle the sale of the Chaplin-Mutual pictures in foreign countries and will in addition deal in the product of any other high class film companies looking for the widest foreign market.

The proposition is worked out on a bigger and broader scale than has been applied before in marketing films abroad and every indication is that it will be a huge financial success. Mr. Beecroft will be located for the present at 71 West Twenty-third street, New York.

Harry H. Poppe and Eleanor O'Keefe, who were associated with Mr. Beecroft during his term as general manager for David Horsley, and who have been with him in the American Film Company's office, will go along with him in his new venture.

Chester Beecroft has been a brilliant success since his entry into the film business. He first drew attention as advertising manager of the Patents Company, the first great combination in the business. Later as advertising and publicity manager of the General Film Company, he wrote a startling line of copy in the interests of that releasing concern's product. These advertisements were so compelling that even though five years have passed since they were written they are still frequently referred to as among the finest examples of film advertising ever printed in the trade papers.

After leaving the General, Mr. Beecroft wrote publicity and advertising matter for David Horsley, who was then re-entering the film business after a brief retirement. Here again, the strength of his pen became evident, and after a spectacular campaign Mr. Horsley climbed back into a far stronger position in the film business than he had held before his retirement.

Appreciating the value of his services, Mr. Horsley appointed Mr. Beecroft his general manager, an office which he handled with such good judgment and in which he was so remarkably successful that John R. Freuler offered him the post of the New York representative of the American Film Company and full charge of the American-Mutual and Chaplin-Mutual export business, together with the responsibility of other important duties. Mr. Beecroft accepted and, as in previous positions, made a big success out of the undertaking.

One of his notable achievements in this position was the sale of the rights to the Mutual-Chaplin releases in the United Kingdom for a sum equal to more than half of the total salary the Lone Star Company is paying the famous comedian.

BALL FOR BRONX LOCAL ON NOVEMBER 6

On Monday, November 6th, the Cinema and Exhibitors Association, Bronx Local No. 2, M. P. E. L. of America, will hold their annual movie entertainment and ball at Hunts Point Palace.

The motion picture used in the entertainment will be projected on the "Atmospheric" screen furnished by the Atmospheric Screen Company, Inc., 220 West 42nd street, New York City.

At the close of the ball this screen will be auctioned off to the highest bidder as is the usual custom. The screen auctioned off at last year's entertainment after being shown to the many exhibitors present was sold to John Wittman, president of the above named Association and is now being used at the El Dorado theatre in the Bronx.

RESERVE PHOTOPLAY IN HANDS OF A RECEIVER

The Reserve Photoplay Company of Cleveland recently went into the hands of a receiver, appointed by Judge Levine on application of the Reaugh Construction Company, 2835 E. 51st street.

Greater Vitagraph Releases Complete to Feb. 17

Exceedingly Strong Group of Pictures and Stars for Latter Part of This Year and Beginning of Next

IT is a considerable source of satisfaction to the executives of the Greater Vitagraph to be able to announce that the following features will constitute its programs for the months of November, December and January.

There have been a few changes in the release dates for November and December since the last complete announcement was made. Such changes, however, have not only strengthened the program as here revised, but have provided a wider variety of stories and stars.

Coincident with the publication of this news, the exhibitors using first-run Vitagraphs will be showing "The Devil's Prize," a modern production, the story of the downfall of a man who defies the laws of humanity, written and directed by Marguerite Bertsch.

On the 13th of November Marc MacDermott makes his second appearance as a Greater Vitagraph star in "The Price of Fame," a dual role production. Charles Brabin, the director, has handled the double exposure work with nicety and precision. Playing opposite Mr. MacDermott is Naomi Childers.

Lillian Walker lends her charming personality to "The Dollar and the Law," which is released on Nov. 20. This is the production for which Irvin Cobb wrote the scenario, the first bit of screen writing this famous author has ever done.

On the last Monday in November E. H. Sothern will be presented in his second screen appearance in "An Enemy of the King," the stage play by Robert N. Stevens. No stronger combination could possibly be secured, exhibitors will find, than in advertising E. H. Sothern and Edith Storey as the stars of this Blue Ribbon feature. Mr. Sothern's name and fame should act as a box office magnet, while Miss Storey's popularity is too well recognized to be questioned.

On the 4th of December Peggy Hyland and Antonio Moreno will be starred in "Rose of the South," written by Arthur Train. "Rose of the South" will take motion picture enthusiasts back to Civil War days and furnish ample opportunity for Peggy Hyland's winsome beauty and Antonio Moreno's dramatic acting to show to the best advantage. It was directed by Paul Scardon.

On Dec. 11 the Vitagraph V-L-S-E exchanges will release "The Enemy," by George Randolph Chester and Lillian Chester. This is a powerful preachment against drink. Peggy Hyland is featured in this production for the week of the 11th. She is supported by Evart Overton and Charles Kent.

On Dec. 18 "Whom the Gods Destroy," written by Commodore Blackton and Cyrus Townsend Brady, will be released. A trio of stars will help exhibitors make money with this picture. These stars are Alice Joyce, Harry Morey and Marc MacDermott. Mother Maurice, Charles Kent, Thomas R. Mills and Logan Paul are the remaining members of the cast.

On Christmas Day patrons of the first-run Vitagraph houses will have an opportunity again of seeing Lucille Lee Stewart. William Courtney is the co-star with Miss Stewart, and his interpretation of the hero's part in this thrilling railroad story is everything that exhibitors or fans might wish for, "The Ninety and Nine" will be recalled by old theatre-goers as the play by Ramsey Morris that thrilled them in their younger days. From a box-office standpoint it has everything—stars, story, good direction—to insure success.

On the first day of the New Year Greater Vitagraph will present Earle Williams in a five-part production entitled "The Soul Master." This story was written by James Oliver Curwood and its direction has been in the hands of Marguerite Bertsch.

The second release of the New Year, Jan. 8, is "Indiscretion," from the original story by William Addison Lathrop, directed by Wilfrid North. The heroine is a modern day "Topsy"—an adorable, impulsive young girl, who, when she is left to rear herself, innocently plays with fire without any realization of her danger. There is really but one actress appearing in Greater Vitagraph productions who could do this part justice, and she plays it with all the dash and fire for which her work is noted—Lillian Walker. Miss Walker will have the benefit of a splendid support cast, including Walter McGrail, Tom Mills and Mother Maurice.

On Jan. 15 "The Little Brown Sparrow," from an original synopsis by Paul West, picturized by A. Van Buren Powell and directed by Paul Scardon, will be released. Antonio Moreno and Peggy Hyland are the stars, supported by a cast which includes John Robertson, Julia Swayne Gordon, Bobby and Helen Connelly, Jack Ellis, Mildred Platz and Mrs. Costello.

On the last Monday in February three of Vitagraph's most popular stars are presented in the story by Hamlin Garland entitled "Money Magic." Edith Storey, Antonio Moreno and William Duncan are now working in Vitagraph's Western studios on this production which is being directed by William Wolbert.

"AS YE SOW," FROM SELIG, BECOMES "SO SHALL YE REAP"

It has been decided to change the name of the Selig picture, "As Ye Sow," scheduled for release through General Film Service, November 6th, to "So Shall Ye Reap." The cast in this production is made up of Robyn Adair, Virginia Kirtley, Eugenie Forde, Lillian Hamilton and E. J. Brady. The scenario is credited to Leo D. Maloney and Leo Pierson.

Governor Whitman Defines Position on Censorship

Tells Delegation from National Association and Exhibitors' League That Future State Regulations Will Depend on Manner in Which Business Is Conducted

GOVERNOR WHITMAN and Congressman W. M. Calder, the Republican candidate for the United States Senate from New York, met a representative committee from the motion picture industry last Tuesday for the purpose of expressing their views on censorship.

The Governor made it plain to representatives of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America that all future regulations of motion pictures would depend upon the conduct of the men engaged in the industry.

The Governor pointed out that as industries grew the responsibility for the proper conduct of those industries increased to the same degree and that the men controlling the industry should be quick to realize the necessity of so conducting their affairs that there should be no need for regulation by law. Future conduct of the directors of the industry will govern future policy with respect to regulation, he added, in emphasizing the fact that he would not bind his future action on the subject.

Congressman William M. Calder, candidate for United States Senator, told the delegation that he chose to remain a free agent at all times. He subscribed heartily to the expression of Governor Whitman that all regulation of the industry in the last analysis depended upon the conduct of the business by those interested in it. He complimented the present system of motion picture regulation as administered in New York City by License Commissioner Bell and said that, as a senator from New York, he could vote in the broad spirit of New York institutions.

Among those present were: Walter W. Irwin, Greater Vitagraph, V-L-S-E.; Samuel H. Trigger, Tremont theatre, New York; Lee A. Ochs, president Motion Picture Exhibitors' League of America; Mr. Arthur James, Metro Pictures Corporation; J. Robert Lubin, A. S. Le Vino, Fred H. Hawley, Motion Picture Directory; Frederick H. Elliott, executive secretary National Association of the Motion Picture Industry, and I. N. Hartstall, Brooklyn, N. Y.

THOMPSON'S WAR PICTURES BOUGHT BY UNCLE SAM

After the remarkable war pictures taken by Donald C. Thompson were shown at the Army and Navy Club, Washington, D. C., the officers completed a deal whereby Mr. Thompson supplies the Army and Navy war colleges with prints of his pictures. The officers were astounded when shown the pictures, as scenes never before exhibited in public were incorporated in the reels. The Army and Navy officials immediately saw the advantage of the United States government possessing such films, and as a consequence the sale was effected.

Wilson Campaign Pictures Unqualified Success

Sam Spedon, National Motion Picture Campaigner, Tells of His Experiences with Motion Pictures in Presidential Campaign. Pictures Enthusiastically Received in Middle West

"THE introduction of moving pictures in a national campaign was something so new that some of the campaign committees looked questionably upon the proposition we had to show them."

This was the beginning of the following statement made by Sam Spedon, the well-known motion picture expert and advertising man, who was the field representative of Motion Picture Forum, Inc., producers of the motion pictures of the Wilson campaign.

"When I reached Chicago to introduce the picture of 'President Wilson and his Cabinet, the United States Government in Action,' the M. P. League, of which Sam a member, received me in open meeting, attended by two hundred exhibtors. After stating my mission to Illinois, the readiness with which they met the Forum's offer to loan the exhibitors of Illinois the free use of the picture dispelled all doubts of the campaign managers—and my own.

"If the exhibitors had any doubts of my statements of the character of the picture, being free from all partisan bias and anything which might arouse animosity, I gave a private showing at the Ziegfeld theatre on Michigan boulevard to the press and the exhibitors that they might judge for themselves. This showing created a still greater demand for it and it became necessary to establish an exclusive exchange to distribute the films and circulate publicity. Within two weeks we had listed over two hundred theatres in Illinois and given twice as many showings. The additonal bookings since then, Oct. 14, are so great I doubt if we have enough prints at our Chicago office to fill the demands before Election Day.

"My experience in Ohio and Indiana, although we only had three weeks in Ohio and two in Indiana, was practically the same. In Ohio we have booked two hundred showings and in Indiana over three hundred, some of the theatres running the picture two, three and five days. The picture was well received, generally with great applause. In some instances it was received with respectful and studious interest, and if shown at any time, other than previous to Election Day, it would have been looked upon purely as a picture of national and educational interest.

"The high tone, the dignity of the picture won the picturegoing public's respect as characteristic of President Wilson's campaign methods. It was also indicative of the general sentiment of the public towards the selection of Mr. Wilson.

"I estimate that the picture has been seen in Illinois, Indiana and Ohio by at least two millions of people and in New York State by about five millions. Of course we are counting in Iowa, Missouri, Minnesota and Oklahoma, where our films were distributed by the local campaign managers.

"In Indianapolis Mr. Bernard Korbley, the state campaign manager, is a motion picture fan and he entered into my efforts in Indiana with refreshing enthusiasm. After the work was under way he rented a large vacant store in Washington street, near Pennsylvania, and before the end of the week we had a free moving picture theatre, showing "President Wilson and His Cabinet" and the patriotic cartoon, "Peace, Preparedness and Prosperity," alternately fading into real scenes of peace, preparedness and prosperity, showing the railroad yards, the navy yards, farms and factories as the cartoon progressed. The show is given every day from 11 A. M. to 11 P. M. and nothing but the pictures, no campaign harrangues. It was wonderful to see men and women step from the busy thoroughfare and spend an instructive and entertaining half hour.

"Tomlinson Hall on Market Street, seating five thousand, is open every other night this week simply showing these pictures and speaking volumes more impressively than tongues could tell them.

"From my experience with motion pictures in this campaign, I am convinced that no one can deduct the great uses to which they will be put and the power they will wield in the educating of the people and the affairs of the nation."

LANDAU TO BOOK LATEST STEGER PICTURE

Arthur M. Landau, until recently supervisor of sales with the Universal Film Company, is in charge of the booking of Julius Steger's new production "The Libertine."

Mr. Landau has had a number of years' experience, during which time he held responsible positions first in the various departments of the World Film Corporation, and later with the Universal Film Company, and is well versed in both sides of the industry.

"THE MEDIATOR" FROM FOX ON NOVEMBER 13

William Fox will release "TheMediator" on November 13.

"The Mediator" has been adapted from Roy Norton's famous book of the same name. George Walsh, the hero of "The Beast," makes a memorable figure of Lish Henley, persistent pacifist, who wants peace so whole-heartedly that he spends his life battling for it.

Juanita Hansen, who makes her screen debut under William Fox in this picture, heads the unusually capable cast in support of Mr. Walsh.

Otis Turner directed the production, his first for William Fox. Mr. Turner took his company of sixty-four actors into the high Sierras for "location" work."

First Subject from Art Dramas Is Set for Release on 27th

"I Have Been Asked by Several Exhibitors Whether We Could Actually Make Pictures of Excellent Quality and Still Ask Low Price; We Can," Says Compnay Officila

THE first release of the newly organized Art Dramas Company, which will distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Erbograph Company and the Van Dyke Film Productions Corporation, has been announced for Nov. 27. It is understood, however, that this date is only tentative and will not be made absolute until the four producing companies have enough pictures completed to ensure the meeting of their weekly release obligations.

One of the officials of the Art Dramas Company, in speaking of their policy of making high-grade productions to be rented at moderate prices, said:

"I have been asked by several exhibitors whether we actually could make pictures of excellent quality and still ask less for them than the other programs do. My answer is yes, most emphatically. We intend to go further than that. We intend to give our exhibitors better pictures than they get on some of the other programs.

"The producers of Art Dramas have not undertaken to make more pictures than they can do well. That means that every production will be made carefully, and that sufficient time will be given to the making of each one. There will be no pictures on our program rushed out in a hurry whether it be ready or not. Every picture must measure up to our standard of quality and also to the standard of our distributors. We can easily afford to do this, because of the two big savings that we shall effect. For one, we shall employ no stars at prohibitive salaries. This does not mean, though, that our players will not be good. They will. But they will not get more than they can earn, as is the case with a number of companies.

"Our other great saving will be made in our method of distribution. Eliminating the middleman, as we have done, we have reduced the charge against a picture from twenty per cent. to thirty-five per cent. This saving, together with our saving on the players' salaries, will, without a doubt, enable us to sell good pictures at a price that will enable the exhibitor to make a profit every time he shows an Art Dramas production.

RADIO FILM OFFERS "SATAN"

The Radio Film Company, 1446 Broadway, New York City, is offering for release a six-reel production entitled "Satan." It deals with the woe wrought by this allegorical personage from the time of Christ until the present and is said to be a well-acted and dramatic piece of workmanship.

The various sets of characters that come in contact with Satan succumb to his tricks and wiles. The modern story is dealt with in the fourth and fifth reels of the production and shows how luxury begets unrestrained lust and violence.

Triangle Turns the First Birthday Mark

Rothapfel, Who Has Been Running Triangles at the Rialto for Almost a Year, Congratulates President Aitken on the Quality of the Productions—Other Prominent Exhibitors Throughout the Country Make Favorable Comments on the Pictures

MONDAY, November 6, marked the first birthday of Triangle. It was just a year ago that the new organization with Harry E. Aitken at its head began the distribution of the products of the Fine Arts, Kay Bee and Keystone studios, on one program—a release of two dramas and two comedies each week.

The end of Triangle's first year and the beginning of its second were bridged over by a structure of enduring soundness—the written and telegraphed congratulations, indorsement and good wishes of several hundred Triangle exhibitors, scattered throughout the states of the union. Some two or three score of these appear in a special double-size number of the Triangle magazine, issued in commemoration of the anniversary.

S. L. Rothapfel, managing director of the Rialto theatre, wrote as follows:

"As you are about to publish the anniversary number of the Triangle, I take this opportunity to tell you that I have been running Triangle pictures at the Knickerbocker and Rialto for almost one year. I have been in close touch with all of the pictures on the market, and I am compelled to state that for consistency and general excellence. the Triangle program is today without serious competition.

"I attribute the remarkable success of the Rialto, in a great measure, to the excellent service supplied by the Triangle."

Dean and Rhoades' Views on Triangle

From Dean and Rhoades, managers of the Gilham Amusement Company, of Kansas City, Mo., came the following:

"We believe we are best qualified to testify concerning the work of Triangle productions in Kansas City, because we are the only theatre in Kansas City that has used, without break, every play released, and some of them several times. Our faith in Triangle directors and their ideas has been more than justified, and today we and our patrons esteem Triangle plays so highly that we place them in a class by themselves.

"Appeal of story, strength of acting, ability of directing, magnificence of costumes and setting are well-nigh perfectly exemplified in every picture bearing the Triangle trademark. Our patrons long since learned that a Triangle is synonymous with the highest standard of motion picture art. To comment on the rich fun of the Triangle-Keystones is as futile as trying to paint the lily."

William Freedman, managing director of the Metropolitan theatre, Cleveland, Ohio, sent a brief but telling message:

"Metropolitan theatre was for three years the biggest lemon in town. For the past year we have been running Triangle pictures—we wish you could see the crowds now."

Triangle's first year has been marked by many unique achievements in the field of production. Douglas Fairbanks, making his screen debut as a Triangle performer, has shot to the very forefront of the ranks of screen stars, with a rapidity never equalled in the history of the motion picture. William S. Hart has steadily impressed his powerful personality upon the picture-going populace until his name and face are known wherever pictures are shown.

Bessie Barriscale has become, under Triangle direction, one of the greatest drawing cards among all the women stars of the screen. Bessie Love has walked straight from school into the hearts of thousands, who watch for her every picture. Louise Glaum as a siren of the shadow stage has stepped into the very inner circle of "vampire" art. Mae Marsh's ability as an emotional actress is becoming more and more the subject of comment by critics who realize the solid value of good acting in the building of screen success.

C. Gardner Sullivan's Rise

At the Triangle-Kay Bee studio one of the most noteworthy performances in picture play history has been recorded in the meteoric rise to fame of C. Gardner Sullivan, one of the first authors to attain real dramatic eminence through the medium of the photoplay. One after another, Sullivan, formerly a New York newspaper man, has turned out five-reel dramas that have gained both popular favor and the most favorable critical comment.

In the ranks of the Triangle-Fine Arts players a little group of performers stands unique, and has gained more and more eminence throughout the year. These are the Triangle "kiddies," the only group of children working together continuously in one picture after another, and showing dramatic ability as well in their scenes with one another as when playing opposite the older actors.

Keystone comedies have reached a point of development, under Triangle auspices, which has placed them admittedly in a class quite by themselves. The seemingly impossible feats performed by Mabel Normand, Roscoe Arbuckle, Louise Fazenda, Mack Swain and other daredevils of the Keystone studio have no explanation—they simply are, and many exhibitors assert in their congratulatory telegrams to Triangle, that they can find nothing else in their class.

President Aitken's commentary on Triangle's anniversary was:

"We are glad our exhibitors feel as their telegrams show they do about the year that is past. We expect to produce better pictures during our second year."

Fox Has Nine Different Productions in the Works

Ten Stars Hard at Work in the New Jersey Studios—Einar Linden Breaks Into Poetry and Writes a Pean to Theda Bara's Eyes

NINE different productions, five in the East and four in the West, are being filmed now by William Fox's directorial staff.

The stars acting in the New Jersey studios are Theda Bara, June Caprice, Virginia Pearson, Valeska Suratt and Gladys Coburn; across the continent, William Farnum, Gladys Brockwell, George Walsh, and Alan Hale and Gretchen Hartman, who will be featured together in a forthcoming photoplay.

Miss Bara's picture will present an extraordinarily capable cast. Chief among her supporting players are Walter Law, Einar Linden, Glen White, John Webb Dillion and Alice Gale, all of whom had prominent roles in William Fox's picturization of "Romeo and Juliet."

Einar Linden was so enchanted by Theda Bara's wonderful eyes that he has written the music for a song dedicated to the distinguished actress, under the title of "Those Perilous Eyes."

One of New York's well known music publishers will soon have the publication on sale. Mr. Linden is not a tyro in this field, by any means as he wrote both music and libretto for the operetta, "Le Jardinier," and was a noted figure in European grand opera before he came to the legitimate stage.

Valeska Suratt's photoplay, under the direction of Will S. Davis is proceeding rapidly. Herbert Heyes has the part opposite. Others in the cast are Claire Whitney, John Charles, Joseph Granby, Charles Edwards and Oscar Nye.

"Jealousy," a recently completed Suratt screen play, is released by William Fox on November 20.

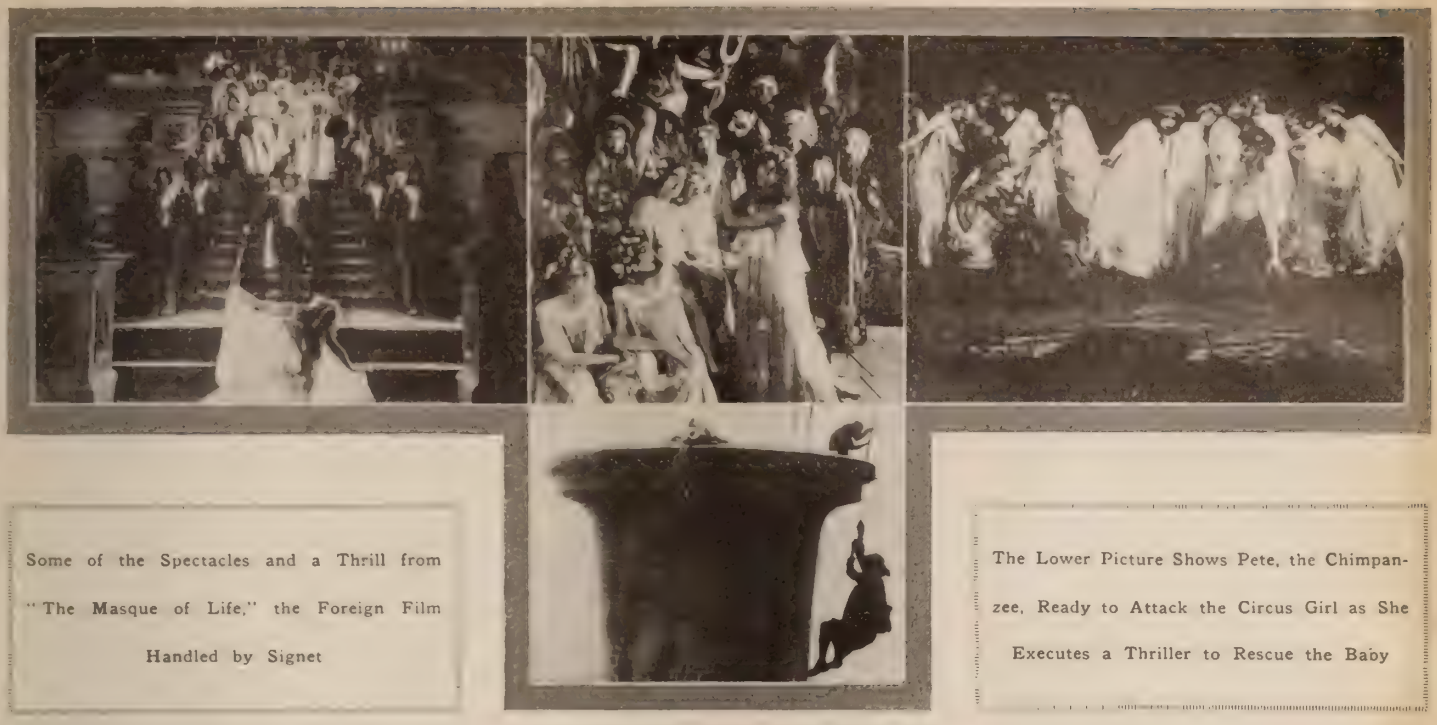
William Sheer, remembered, among other things, for his portrayal of Skinny, the Rat, in "The Regeneration," has a character part in the new Gladys Coburn picture and will do several daring stunts.

Virginia Pearson is doing a film which deals in part with prison life. One of the novel studio sets erected for it last week showed the girls' workship on Blackwell's Island.

Reed Heustis, publicity representative for the Fox Film Corporation on the Pacific Coast, is the author of the scenario which Frank Lloyd has in work for Gladys Brockwell.

SOTHERN DRAWS CROWDED HOUSES

While Minneapolis has always shown a partiality for the regular film stars her theatre-goers have a keen interest in stars of the speaking stage and an especial interest in E. H. Sothern whose "If I Were King," will always be remembered. His first appearance on the screen in "The Chattel," was the occasion for crowded houses at the Lyric for the week. Minneapolis wants to see more of Sothern.



Some of the Spectacles and a Thrill from "The Masque of Life," the Foreign Film Handled by Signet

The Lower Picture Shows Pete, the Chimpanzee, Ready to Attack the Circus Girl as She Executes a Thriller to Rescue the Baby

ANCHOR FILM BEGINS ITS FIRST PICTURE

The Anchor Film Corporation, chartered in Freeport, New York, has begun work on its first production, "Hell Hath No Fury—" in which Grace Davidson will be starred. Miss Davidson already has had experience before the camera, while her natural talent and beauty assure her marked success in the featured part of the production.

"Hell Hath No Fury—" will be produced under the direction of a man well known in the motion picture trade from a story written by James A. Stiles, who besides being well known in theatrical and newspaper circles, is a member of the board of directors and holds the position of general manager of the company.

The Anchor Film Corporation owns its own property on South Main street, Freeport, L. I., where its present plans embrace the production of six five-reel features during the coming year to be released on the open market. The officers and directors of the company are: Smith Cox, president and treasurer; William C. Miller, vice-president; Franklin C. Granger, secretary, while Mr. Stiles and Raymond Miller complete the directorate.

SEVENTY-FIRST ATTENDS "BOOTS AND SADDLES"

The premier showing of the B. S. Moss photodrama, "Boots and Saddles," a screen version of Eugene Walter's great play at the New York theatre on the 26th, was marked by a visit of the Seventy-first Regiment of the National Guard of New York, who marched in a body to see this photodrama, whose locale is laid on the Mexican border, for the past few months the campaigning ground of the regiment. Here they saw on the screen many of the scenes through which they lived for several months. The families and friends of the guardsmen were present, and all in all, it was a gala evening for the regiment.

"Civilization" Rights Sold in Five Big States

Joseph M. Gaites, Well-Known Theatrical Manager, Buys Rights for Pennsylvania, Ohio, Maryland, West Virginia and Delaware—Sale Made by Hiller and Wilk

THE A. G. Fontana Productions, Inc., have bought the rights to "Civilization in Pennsylvania, Ohio, Maryland, West Virginia and Delaware at a price said to be very close to $250,000.

The competition for this territory was keen and sustained, dozens of foresighted experts fully aware of the enormous drawing power of the Ince spectacle offered large sums for the states named above. None, however, was in a position to take them all in one group at the terms demanded by the owners. It was due to the persistent efforts of Messrs. Hiller and Wilk, brokers in the transaction, that the deal was finally consummated after three months of ceaseless negotiations.

Already, under the management of Joseph M. Gaites, the offices of the A. G. Fontana Productions, Inc., are being swamped with inquiries, offers and bonuses for this production, and Mr. Gaites is organizing a campaign of publicity and promotion in Ohio, Pennsylvania, Maryland, Delaware and West Virginia that will be a model of efficiency, dignity and truth worthy of the world's foremost example of the motion picture art. Managers everywhere in the United States seem to be fully aware that Thomas H. Ince's "Civilization" transcends in cost of production, in reproachless motive, in historic and educational value, and in sheer beauty any of the few great spectacles ever projected on the screen. The people of New York and the other cities where it has been shown were unanimous in their emphatic approval of the amazing picture.

Thomas H. Ince's "Civilization" is the one great film-spectacle that has for all its intensely human appeal, its astounding scope of subject and its reverential suggestion of Divine guidance for mankind, does not for an instant trench upon racial prejudices, sectional antagonism or sectarian beliefs. It speaks with equal power and truth to all races, all sects, all classes of men, women and children, and because of this universal appeal "Civilization" will be as potential in every city, town and hamlet in America or Europe as it has already proved itself to be in the few great cities where it has been shown.

The New York offices of the A. G. Fontana Productions, Inc., are at 907 Longacre Building, and the Philadelphia offices at 1225 Vine street. Other offices will be opened by the Fontana corporation in Pittsburgh, Cleveland, Cincinnati and Baltimore.

RUSSELL WILL REMAIN WITH AMERICAN FILM ANOTHER YEAR

William F. Russell, featured in Mutual Masterpieces, is to remain with the American Company for another year, as contract for this period has just been made with the popular screen actor by President Samuel S. Hutchinson.

Mr. Russell is one of the first legitimate stage actors to give up a career there for the screen, and his first work was under the Biograph banner. He went to the American Company early in 1915 to play a featured part in "The Diamond from the Sky" serial in sixty reels. But recently he completed work in a sequel to this well known serial. For more than a year past Mr Russell has played the leading part, and directed the production of a number of American five-reel subjects. Some of his recent releases are: "Soul Mates," "The Highest Bid," "The Strength of Donald McKinsey," "The Man Who Would Not Die," "The Torch Bearer," and "The Love Hermit." His coming release is "Lone Star."

Mr. Russell is one of the most popular stars of the Mutual program according to reports from exchanges and the big mail he receives daily.

Morosco Photoplay Reaches Its Second Birthday

Among the Most Prominent Stars Who Have Appeared in the Pictures Brought Out by the Company, of Which Cecil B. De Mille Recently Became President, Are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman and Fritzi Scheff

NOVEMBER 9th marks the second anniversary of the Oliver Morosco Photoplay Company. From its inception in the motion picture industry this company took its place in the front ranks of feature producers and has continued on its steady course, always striving to better its high standard of product which it established from the beginning.

Through it success in improving its own high mark of excellence in productions and its departure from the conventional the Oliver Morosco Photoplay Company has proved itself to be an important factor in the advancement of the general tone of the photoplay industry. It has been responsible for making the appearances on the screen of many internationally famous stars of the stage possible and has established many new ideas in the way of novel effects, settings and studio stagecraft.

Some of the perfection evidenced in its photoplays on the Paramount Program is due to the application of the best known efficiency methods to the mechanical end of the company's studios in Los Angeles. Those who are familiar with the old time conditions at the studios still marvel at the businesslike manner and lack of waste at this West Coast plant. Then again, productions are staged here with a thoroughness rarely noticeable elsewhere, even at this time of modern film art. For instance, it is the company's policy to insist on exact reproductions, both as to sets and furnishings, or the things they portray. Sets are built, not faked with cheap substitutes. The fact that the art and technical departments of these studios, as well as the manufacturing department, are in a class by themselves is admitted by all professional people in the Los Angeles districts.

Among the most prominent stars who have been presented on the screen by the Oliver Morosco Photoplay Company are Anna Held, Lenore Ulrich, George Beban, Kathlyn Williams, Myrtle Stedman, Fritzi Scheff, Rita Jolivet, Vivian Martin, Constance Collier, Lois Meredith, Elsie Janis, George Fawcett, Cyril Maude, Blanche Ring, Charlotte Greenwood and Sydney Grant, and others of equal fame. Among its releases are included such well known successes as "Pasquale," "The Heart of Paula," "Peer Gynt," "Kilmeny," "Help Wanted," "The Tongues of Men" and "The Code of Marcia Gray."

The selection of Cecil B. De Mille to the Presidency of the Oliver Morosco Photoplay Company as announced recently, speaks well for the further advancement of this brand of screen plays as well as the industry in general. Mr. De Mille, one of the four organizers of the Jesse L. Lasky Feature Play Company, has evidenced on the screen since the inception of that company the fact that he is a master of photoplay production. That the future output of the Morosco studios may confidently be expected to be greatly enhanced as a result of this affiliation is readily appreciated. Two years is not a long time to become established as one of the most important factors in such a gigantic industry as this, but it has proved ample time for this accomplishment as far as the Oliver Morosco Photoplay Company is concerned.

BIG ADVERTISING CAMPAIGN FOR ALICE HOWELL

An active campaign is being conducted by the Universal Company in Canada through the Publicity and Service Department for the popularizing of Alice Howell, the L-Ko comedienne. This is being waged through newspapers, circulars and direct advertising. W. A. Bach, when questioned on the subject remarked "So successful has our campaign been up to date that in northern Ontario Alice Howell is now preferred by the audiences to Chaplin, which is certainly saying a great deal."

New Corporation to Enter South American Trade

Concern Will Provide Exhibitors There with Best Films on Market—Will Purchase Available Pictures from All Concerns

WITH the idea of developing the South American picture field the South American Films Corporation has been chartered in the state of Delaware for $1,000,000 with T. T. Bartleme as president, E. T. Chapman as vice-president and treasurer and L. R. Thomas as secretary. Harry Grossman, a man well known in the trade, is to be the guiding spirit of the organization and will act as purchasing agent in New York City.

The officers of the company are thoroughly acquainted with South American conditions and rightfully believe that territory there can be thrown open to the high-class picture product of North America. The headquarters of the concern will be in New York, while the main exchange of South America will be located in Buenos Ayres, Republic of Argentine. By the first of the year the corporation expects to have one million feet of film ready to ship to South America.

Mr. Grossman and the officers of the company talked over the proposition with a representative of MOTION PICTURE NEWS. "It is not our idea," said Mr. Grossman, speaking for himself and associates, "to unload a lot of junk film on the South American exhibitor. He gets that now. His films are scratched, worn out—practically the poorest the American producers turn out. The public of the southern republics is crying for good feature shows and the exhibitors want enough stuff that they may change daily.



Barbara Castleton (Unicorn)

"The South American Films Service Corporation will not confine itself to the distribution of the pictures of one manufacturer or of one program. It wants features and short subjects from any and all programs. Contracts have already been signed with a number of producing companies and before long we will be in a position to announce just what pictures we will handle.

"Although our main office will be located in Buenos Ayres, it is not our intention to limit our activities in the distribution of film to the Republic of Argentine alone. This though is naturally the most fertile field, as the people there are the most advanced of all the Latin-American republics. We will not touch Brazil, but we plan to do business in practically all the other republics on the continent."

Asked as to whether the corporation intended handling a line of accessories as well as pictures, Mr. Grossman replied: "That is not yet settled. We are only beginning now and our present plans include only the handling of film. Doubtless though if the situation warrants it we will complement the film supply by theatre furnishings. The houses down there now are very much like the North American houses were several years ago. The machines are antiquated, only one is in use in each house, and as it is generally known each reel of film shown is divided into four parts in order to conform to the box-office policy.

"These are things which only time can change. The South Americans are willing to be shown, but doubtless the business of showing them will be a slow one. President Bartleme will shortly go to Buenos Ayres to set about the opening of an exchange and, as plans are now, he will remain there to handle that end of the business. Mr. Chapman and Mr. Thomas will transact the larger part of the business at this end of the line."

"Oliver Twist" with Marie Doro from Lasky

December 11 Is Date Set for Release of Screen Version of the Ever Popular Dickens' Novel, Which Has Held the Hearts of Millions of Readers for Seventy-five Years—In the Cast Are Hobart Bosworth in the Role of Bill Sykes and Elsie Jane Wilson as Nancy Sykes

THE Jesse L. Lasky Feature Play Company announces December 11 as the release date for its elaborate adaptation of Charles Dickens' famous novel, "Oliver Twist," in which Marie Doro is starring. Not only is "Oliver Twist" one of the most successful and most popular works of England's greatest novelist, but the fact that Miss Doro is to play the title role of this Paramount picture gains added significance from the fact that she scored one of the most distinguished triumphs of her stage career in the Liebler all-star presentation of the play during the Dickens Centenary in 1912.

At that time Miss Doro was accorded remarkable praise by the critics who declared her Oliver to be sweet, pathetic and appealing. This is the third time that Marie Doro has appeared on the screen in adaptations of plays in which she created a sensation on the stage, the Famous Players having already presented her in adaptations of "The Morals of Marcus" and "Diplomacy." The success which she enjoyed in these previous performances justifies the producers in having great expectations for this third similar endeavor.

Hobart Bosworth, Tully Marshall, James Neil and Raymond Hatton are among the supporting cast.

Bosworth will play the great role of Bill Sykes, the morose, hard-headed, brutal animal. Those who have seen this distinguished character actor's work on the screen in the roles of ruffians and strong characterizations will realize how finished a performance may be expected from him. The celebrated Fagin, one of the most notable of stage roles, will be in the hands of Tully Marshall, who is expected to repeat in his interpretation of a character made famous by the names of great actors, the success which he has won on the stage and screen in his great dramatic roles.

The Artful Dodger will be played by Raymond Hatton; James Neil is Mr. Brownlow; Jack Sacker is Charles Bates; Robert McKenzie is Fangs, and Elsie Jane Wilson is Nancy Sykes. Other equally well-known players have been assigned to the other roles which are dear to the hearts of all lovers of Dickens.

The adaptation of the novel was prepared by James Young, who also directed the production for the Lasky Company.

The history of "Oliver Twist," as a play is fascinating, for with it there are connected some of the greatest names in theatrical annals. The story was originally published during 1837 and 1838 in Bentley's Magazine, of which Dickens was for some time the editor. It was dramatized almost immediately, and we find the name of the great Charlotte Cushman mentioned as starring in the play in 1839.

In 1852, the ever-popular Maggie Mitchell played Oliver and Fannie Wallack appeared with her as Nancy. Others who have appeared in the play at various times are: E. M. Holland, Helen Western, James A. Herne, George Holland, Rose Eytinge, Amelia Bingham, Elita Proctor Otis, Fanny Davenport, Mr. and Mrs. Gilbert, and others of equal note. The most notable performance of the play in recent years was that already referred to at the time of the Dickens Centenary in which Miss Doro scored such a great personal success. Others in that cast were: Nat Goodwin, Constance Collier, Lyn Harding, Olive Wyndham, Courtenay Foote and Fuller Mellish.

There is behind this photoplay adaptation the ripe tradition of seventy-five years of stage production, and the leading characters have been developed by some of the greatest actors of the last three generations. From this rich store of material the producers have gathered the wheat and discarded the chaff until the five-reel photoplay, "Oliver Twist," stands as one of the greatest achievements of motion picture production, and ranks among the best pictures that have ever been released on any program.

CECIL B. DE MILLE BREAKS A PRECEDENT

For the first time since he joined the Jesse L. Lasky forces on the Pacific Coast as dierctor general, Cecil B. DeMille has been so impressed by the merit of two Lasky productions as to send the following telegram to Mr. Lasky at the New York offices of the company:

"Have just witnessed showing of Mae Murray in 'The Plow Girl' directed by Robert Leonard, and Blanche Sweet in 'The Tides of Barnegat' directed by Marshall Neilan, and am taking this means of informing you that they are away above average and both directors deserve special credit. Prophesy that 'The Plow Girl' and 'Tides of Barnegat' will be exceedingly good Paramount releases."

It is especially significant that such enthusiasm should have been aroused in the mind of Mr. DeMille by "The Plow Girl" and "The Tides of Barnegat" because of the fact that he is accustomed to ship the Lasky productions east without any comment whatever, his criticisms being reserved for those who are directly concerned in their preparation for the screen.

The Lasky officials have notified the Paramount Pictures Corporation of the receipt of the wire and are now impatiently awaiting the arrival of the prints from the Coast.

INCE FINDS LEADING MAN FOR ENID BENNETT

Alfred Vosburgh is to be leading man for Enid Bennett, Ince's New York "find," in her first Triangle picture, now under way. He was in some of the earliest Kay Bee and Broncho dramas made at Inceville.

STEINER TO ANNOUNCE NEW FEATURE SOON

William Steiner, of the Photo-Drama Corporation, will in the near future announce their new production.



Illustrating the First Episode of Gaumont's "The Vampires," Entitled "The Detective's Head"

Bluebird Management Outlines Plans for Its Pictures

General Manager of the Company Says That His Concern Is Starting to Distribute Features Independent of the Regular Program, Through the Agencies of Its Own Exchanges—"There Is a Demand for Special Releases," He Declares

THE management of Bluebird Photoplays, Inc., has given out a statement covering some important points in the plans of that successful organization and its purpose for the future. That Bluebird intends to expand beyond the usual activities of the average program organization will be good news to exhibitors who have established that program as a regular part of their service.

"We started out to 'put our program across,'" says the announcement, "and having accomplished that much we are going on to other and greater things Bluebird intends now to undertake the marketing of anything in films that comes up to the Bluebird standard; we may distribute serials, one and two reel comedies, cartoons, or any subject that we can secure provided, first of all, that it represents Bluebird quality.

"We are starting now to distribute super-features, independent of our program, through the agencies of our own exchanges. There is a demand for special releases and we begin supplying this demand with "The Eagle's Wing," to be released early in December, exclusively through our own branches. Our various managers, scattered throughout the country, will handle this super-feature in exactly the same manner and method adopted by state right buyers who purchase specific territory for big features.

"We are satisfied that our branch managers are just as good showmen as the 'state righters' and with our own men handling our own features we will have full control of our own property at all times. 'The Eagle's Wing' will be a feature of personal interest to every American citizen, and Rufus Steele has developed a patriotic subject in a masterly manner. Industrial preparedness is the theme of the play, and by consent and aid of the U. S. Government, scenes taken in munition plants show the production of war munitions of every kind from the manufacture of a fuse to the casting of the largest guns ever produced in the world.

"The feature really visualizes the idea of the Naval Consulting Board of the United States, of which Thomas A. Edison is chairman. Every factory, mill, foundry or plant used in manufacturing has been supplied by the Government with blanks upon which confidential reports are being made.

"The industrial scenes in Mr. Steele's picture have all been taken in plants that were originally built and operated for peaceful manufacturing—cannons from boiler foundries, caps for time fuses from watch factories, and field-kitchens from textile plants. Carrying these scenes in a vigorously patriotic story, linked with an engaging love interest, to blend stirring entertainment with the lesson of preparedness and loyalty.

"'The Eagle's Wing' is only one of several features we have in preparation for release as 'Bluebirds Extraordinary.' But we shall not neglect the program in these enlarged operations; rather will we bend our efforts to make even better pictures—always better Bluebirds—that the program itself may fulfill the expectations aroused by the special features.

"Subjects will be varied, the productions will represent the best money can create, and with stars to fit the roles we are pluming ourselves on the results we confidently believe will follow. The exhibitor who links his fortunes with Bluebird will not be disappointed in the outcome. Our national advertising campaign will be extended and we will 'deliver the goods' to back our advertised claims of superiority in photoplaying."

DURANT SIGNS CONTRACT WITH INCE

H. R. Durant, who for two seasons directed the scenario department of the Famous Players Company, has recently been placed under contract by Thomas H. Ince and will in future provide material exclusively for Triangle-Kay Bee stars. Mr. Durant will not, however, join the colony of Triangle editors and authors on the Coast. His headquarters will be in the Longacre Building, New York.

Mr. Durant comes under the Triangle banner with a record of striking achievements. Previous to his connection with the Famous Players he was for five years editor of the All-Story Magazine. He has had five productions on the legitimate stage, is the author of over two hundred short stories and novels, and has written more than sixty features for the Biograph, Equitable, World, Universal, Famous Players and Triangle-Fine Arts. In addition, Mr. Durant was for a number of years play-reader for A. H. Woods, picking some of the biggest winners that astute manager has produced.

BARBARA CASTELTON STARTS CRUSADE

That long-suffering word "movie" as used to described motion picture production, is to be wiped out of the dictionary, (that is if it was ever in there) if Barbara Castelton, the attractive and gifted young leading woman of the Unicorn Film Corporation's new feature, "When Hands Are Idle," has her way. Miss Castleton waxes indignant against the habit "Head" writers and reporters have of referring to her chosen art as the "movies" and is forming a committee of well-known actresses to call upon New York editors and ask them to discontinue the use of the word.

UNICORN BUYS "JIMMY DALE"

President Ike Schlank, of the Unicorn Film Service Corporation, announces that this concern has acquired the rights of "Jimmy Dale, Alias The Grey Seal," by Frank Packard, the author of "The Miracle Man," which in dramatic form, was one of the biggest successes ever seen on Broadway, and which is still playing to crowded houses all over the country.

The serial, which was produced by the Monmouth Film Company, is in 16 chapters, and will be backed up by an extensive newspaper campaign, this story appearing in twelve hundred of the most prominent newspapers of the country.



Paul Panzer the Center of Villainy in the Monmouth Series, "Jimmie Dale, Alias the Grey Seal"

CARLSTROM BRINGS FLIGHT PICTURES TO GAUMONT

The remarkable flight of Victor Carlstrom from Chicago to New York had one interesting sidelight that brings the motion picture industry into the record. Pictures of the aviator were taken at the Chicago aviation field, then sealed in a container and marked for delivery to the Gaumont Motion Picture Company, New York. The pictures were taken by the Chicago cameraman of this company for its news reel, The Mutual Weekly.

Carlstrom made the small package fast to his 200-horsepower military biplane. In this fashion the film picturing the scenes attendant upon his departure were brought to New York with only two stops, Erie, Pa., and Hammondsport, N. Y. At the New York terminus of the flight a Mutual cameraman waited. He caught all the ceremonies attendant upon the arrival of the airman, received the film taken in Chicago, and hurried with his precious records to the Gaumont Laboratories at Flushing, N. Y. Here they were developed for immediate showing on Broadway.

"TURNED UP" TO BE RELEASED BY THE FEELY

A five-part picture, "Turned Up," featuring Nat C. Goodwin and Flora Finch, assisted by a cast including Billy Quirk, Augustus Phillips, Mildred Manning, Estelle Mardo, Eddie O'Connor, Lina D'Avril, and Charles Brandt, will be released by M. M. Feely & Co. on a state right basis.

The picture was adapted and produced by Walter Macnamara.

This picture has many features, among which is an alligator fight, a tropical island and cannibal scene; also the whole millionaire colony at Palm Beach at the height of the winter season, with Robert Goelet, the Vanderbilts, and Charles Schwab, easily recognized in the picture.

OHIO BOARD PASSES "IT MAY BE YOUR DAUGHTER"

"It May Be Your Daughter," the picture controlled by the Moral Uplift Society of America, has been passed by the Ohio Board of Censors. Mr. Beck, one of the officials of the company who took the picture on the road to show exhibitors and exchanges stopped at Columbus to secure this important decision. After the private showing to the board it was screened for the trade in general. Good reports on the bookings of the feature are coming in from all the branch officers of the Moral Uplift Society.

CHAPMAN HAS QUIT THE BIG V

Charles D. Chapman, better known to the large circle of friends which he has made during his thirteen years with "Vitagraph" as art and technical director, is now in the open market for himself, having severed his connection with "Big V" last week. "Chap" began his career in stock and vaudeville, appearing in Vitagraph pictures thirteen years ago, and has been with Vitagraph through the continuous growth of that organization up to the present time when he decided to give some of the new developments in the motion picture field the "once-over."

Trade Showing of "Witching Hour" in Two Weeks

Sets Which Required the Advice of Numerous Interior Decorating Experts Caused Director Irving to Devote Much Time to Details Throughout the Picture

"SEVEN reels of mighty dramatic action," is the way the Frohman Amusement Corporation typifies its latest release, "The Witching Hour."

"Not once during the entire seven thousand feet does Director George Irving resort to sensationalism, as the term applies to pantomime," says an official of the company.

"Drama and yet more drama, is the principal tenet and the production of the famous Thomas classic, involved more actual mental and physical labor than any three former Frohman productions. Rehearsals of scenes that lasted throughout an entire day, before the camera clicked.

"Securing of various properties which coincided with the original author's ideas of what would constitute a gambler's art collection.

"Sets which required the advice of numerous interior decorating experts and lastly, a legion of small details which Director Irving devoted as much time to as was essential in the largest episodes.

"The necessity of handling the leading role in a peculiar manner, as outlined in the scenario, and which gave to the part a strange complexity, caused Mr. Sherrill to asign the role to C. Aubrey Smith.

"The casting of 'The Witching Hour' demonstrates to what extent an independent producer must go to attract a market.

"C. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill, Helen Arnold, and Etta De Groff are the principal factors. Mr. Smith, Miss Shotwell, Robert Conness, and Mr. Sherrill have enjoyed the distinction of starring in former successful features, while Miss Arnold came to the screen, selected by authorities because of her extreme fitness.

"The result is so highly gratifying that William L. Sherrill, head of the Frohman Company, feels entirely safe in announcing 'The Witching Hour' as the best of their screen dramas."

"The Witching Hour" will be given a private showing at a Broadway theatre within the fortnight.

South American Film Men Buy Rights to "Civilization"

Within Forty-eight Hours After Landing in Buenos Ayres, J. Parker Read, Jr., Cables Home Office That He Has Sold the Picture for Brazil and Uruguay

J. PARKER READ, Sr., who left New York some thirty days ago to represent "Civilization" in Buenos Ayres, cabled within forty-eight hours after landing that he had sold the rights to Brazil and Uruguay. He reported that bidding was spirited and in consequence he was able to establish another record.

J. C. Searcy, film magnate of the Republic of Panama, made a special trip to New York to purchase the rights of "Civilization" for Panama, Costa Rica, and Jamaica. Immediately after the deal was closed, Mr. Searcy embarked for his home port with five prints in his possession.

J. Parker Read, Jr., general manager of the Harper Film Corporation, has just selected three special representatives who will shortly leave for Cuba, Porto Rico, China, Japan, the Philippine Islands, and India to close negotiations that have been pending for the rights to "Civilization."

ADVISORY COMMITTEE FORMED

The organization of the Chicago advisory committee of the National Association of the Motion Picture Industry was effected last week by Frederick H. Elliott, executive secretary of the association, and Randolph C. Lewis, the publicity director. The meeting was held on November 3 and John R. Freuler, president of Mutual, was elected the Chicago chairman. Plans for the Chicago organization were proposed by Mr. Elliott similar in detail to the plans for the advisory committees all over the country.

Among those present at the first meeting were: John R. Freuler, Maurice Choyniski, Lewis Frank, Donald Bell. W. R. Roxbacker, Alfred Hamburger, William J. Dunn, and Frederick Ireland. The second meeting of the new committee will be held on Thursday of this week at the offices of the Mutual. The next advisory committee to be formed will be the one taking in all of the California film interests.

DIRECTORS IN EAST MEET TO FORM ASSOCIATION

A meeting was held at the Hotel Astor last week among the motion picture directors of the east for the purpose of organizing a directors' association similar in every respect to the one now in existence on the Pacific coast. The new association is to be known as The Motion Picture Directors' Association of New York and is for the purpose of banding themselves together for the protection of their interests. The new organization is not a labor union in any sense nor have the directors any grievances to present at the present time.

Murdock MacQuarrie, came on from the coast for the purpose of organizing and perfecting the new organization. He was accompanied by Burton King. Charles Giblyn, Travis Yale and Del Henderson all delegated as recruiting officers for the new fraternity, which includes nearly one hundred and fifty recognized directors. The organization will be a secret one generally devoted to the uplift of the silent drama and the better mutual understanding between various factors in the business.

THIRTY DETROIT HOUSES ORGANIZE TO COMBAT EXCHANGE RULINGS

An association of about thirty neighborhood theatres has just been organized in Detroit and several meetings already held, whose object is said to be to combat some of the recent rulings of the film exchanges.

AMONG THE EXCHANGES

San Francisco Exchanges Note Big Increase in Business—New Concerns Rapidly Getting Under Way

WITH scarcely an exception film exchange managers at San Francisco, report the best business in many months. The men on the road are meeting with good success, and an unusually large number of visitors are coming to town to inspect late releases and arrange for service for the fall and winter season. The result has been that local exchanges have shown marked activity of late and optimism is riding high.

The Artcraft Pictures Corporation has completed arrangements whereby its space in the Pacific Building has been doubled, and in addition storage room has been secured elsewhere for the large amount of advertising matter that will be carried. Arthur S. Kane, the Western manager, is still here, and Local Manager C. M. Simmons is back from a tour through Southern and Central California.

The office of the United Film Service on Taylor street has shown considerable activity during the past week, Manager Graff having been visited by M. A. Levy, of the Unity Film Sales Corporation. The serial, "The Yellow Menace," has been well placed here, and other new subjects are expected shortly.

Assistant Manager J. W. Allen, of the local Progressive exchange, recently underwent a minor operation in a hospital, but is out again and is boosting Paramount service stronger than ever. "Business is getting better all the time," he said, "and the program idea, with its protection, is appealing to exhibitors more and more. While we are not shouting much about our advertising aids to exhibitors they are proving very successful."

Nat A. Magner is home again from a brief trip and is getting ready to make some announcements of more than ordinary interest to the trade. In the meantime good success is being met with in booking the large feature productions he controls.

Within a short time a new film exchange will be in the field with some feature productions that promise to be of much merit. The De Luxe Film-Lasky Corporation has taken over offices at 783 Market street, near Fourth, and has fitted up neat quarters for film exchange work. The first release will be the "Conquest of Canaan," the Frohman production, and it is planned to have a line of high grade comedies. Mark Leichter, who is a member of the firm, is a part owner in the Rex theatre on Polk street.

The Pathescope Company, which recently removed to larger quarters at 717 Market street, is meeting with good success in introducing its machines and films. Arrangements were recently made by Manager Johns with the Wiley B. Allen Company, a large music house, whereby the Pathescope is being demonstrated at free concerts given by this company on Kearny street.

The scope of operations of the Independent Film Exchange on Golden Gate avenue is being enlarged, and a large stock of supplies is now in place. George Chamberlain, who conducts this exchange, believes that a good business can be done in this line, as many exhibitors express a desire to secure service at the same place.

The tremendous success of "The Common Law," shown recently at the Portola theatre at advanced prices, has resulted in a flood of bookings, as quite a number of exhibitors waited until the first showing to make up their minds. The production was shown for two weeks at this downtown house. The office of the All Star Feature Distributors, which has the Clara Kimball Young productions, is almost swamped with work, the absence of Miss Rubenstein on her Eastern tour being keenly felt.

"BEAT BOOK" FOR "V" SALESMEN

George Balsdon, manager of the New York Vitagraph V-L-S-E Exchange, has put up an enormous map of Greater New York, which covers an entire wall of the salesmen's room. This is divided off into blocks and districts, and colored tacks dot its surface to signify what has or has not been done in each district and theatre. Spirited discussions around this huge map are frequent, especially during the Saturday sales meetings.

Another idea put into operation by Mr. Balsdon is his "Beat Yesterday" book. In this book each day he puts down the total deposits and the total advance bookings, and, as the name signifies, it is constantly his endeavor and that of each salesman to see a bigger figure under each column in that book every day.

At the end of the week the daily totals are added to give the totals for the week. This book is printed up to take care of every day and every week for six years. Therefore, it is possible to compare one day's business to a corresponding day last week, last month or last year, and to compare the weekly results in the same manner.

One of the features of the new quarters of the Pathe Exchange, Inc., in the Musical Building on Market street, is an exhibiting room, equipped with a player-piano. This is located adjoining the offices and Manager H. E. Lotz intends that use shall be made of it at any time that exhibitors may desire to review any of the productions in stock.

The Masterpiece Film Attractions is the name of a concern recently incorporated here by Oscar and Jacob Samuels and E. Solomon, with a capital stock of $20,000.

J. L. Warner, who recently purchased the California rights to the "Crisis," states that inquiries are pouring in and that a big business is assured.

TEXAS EXCHANGEMEN GET TOGETHER

C. Reed, manager of the Fox office in Dallas, is now in New York attending the convention of exchange managers of the Wm. Fox organization.

Joe Gilligan, popular roadman for the Pathe exchange, is in Dallas for the first time in several weeks. Messrs. Tomlin and Brown, brother roadmen of Joe's for the Pathe concern, happened in about the same time. First time they'd seen Joe for "many moons," according to Tomlin.

John D. Jones, formerly of the Crystal theatre, Greenville, and latterly with the Grand Opera House, Amarillo, is now roadman for the Mutual Film Corporation of Dallas.

SPITZER, IN BUSINESS FOR HIMSELF, EXPLOITS "WAR'S WOMEN"

The Cummings-Spitzer Feature Film Company has established itself in comfortable quarters in the Bank of Commerce Building, Washington, D. C. Under the management of N. H. Spitzer this exchange is exploiting the states right film "War's Women." The territory covered is Maryland, Virginia, West Virginia, Delaware, District of Columbia, and North and South Carolina.

Before taking up his present field Mr. Spitzer was with Universal, Fox, and Clara Kimball Young. In exploiting "War's Women" Mr. Spitzer enters upon business for himself. He speaks most encouragingly of this film and its popularity. In every house it has been placed it has had long runs with capacity or overflowing houses. It has already been presented in the Capital City with like results. A three-week engagement has just been booked by Albaugh's theatre in Baltimore. Two prints are being kept busy all the time.

At a recent exhibition of "War's Women" a man fainted at the cruelty of the scenes depicted and was hastened to the Casualty Hospital. The film has won praise for its realism and as a preachment against the horrors of war.

Alliance Exchange in Dallas Is Making Rapid Strides in Southwestern Film Circles

NOT two years ago, the Alliance Film Company of Texas, opened for business in Dallas, with a small room rented from the old Alco Company. James W. Hill, Jr., and W. L. Lowe formed the company; and when first opened, the office handled the "deceased" Alliance program for Texas, Oklahoma and Arkansas. Their concern was one of a modest nature—the opening unheralded by four-page inserts in trade papers—it was one of the first exchanges in Dallas that was begun along "strictly business" lines.

Some months ago, Mr. Hill purchased the interest of his partner, Mr. Lowe, and is now operating the exchange himself.

Mr. Hill left Dallas during September for New York, and again unlike the usual garden-variety of film man, he did not visit his competitors and tell them "I'm going up to get a bunch of 'big' stuff." And now, since he has landed some of the really good film not already in the Southwest, he still is not "tooting the horn from the housetops."

"I have been looking for some time," said Mr. Hill, "for scenics of unusual beauty and educational value, and feel sure in signing up for a weekly release for the next year with the Educational Films Corporation for the Robert C. Bruce scenics. I can satisfy the increasing demand for the best scenics released on the market."

To get in touch with the exhibitors in his territory he is sending out a very artistically arranged folder in which he announced the releases, beginning November 4, of the first six Robert C. Bruce scenics.

The Christie Comedies and "The Mysteries of Myra" will also be handled by Mr. Hill.

MORROW TO MANAGE ARTCRAFT IN NEW ORLEANS

Hoyt G. Morrow, formerly representative of the General Film Company in New Orleans, has been appointed manager of the Dallas exchange of Artcraft Pictures Corporation, distributing Mary Pickford productions. Mr. Morrow succeeds John J. Rotchford, who has resigned to devote himself exclusively to enterprises which were forming when the Artcraft organization was effected. As he is thoroughly familiar with Texas, southern Oklahoma and Louisiana, west of the Mississippi, through his experience in New Orleans, Mr. Morrow expects to keep several prints of "Less Than the Dust" busy in that section after November 6, the date Mary Pickford has announced for the release of her first Artcraft production.

The New York exchange has already outgrown the original quarters assigned to the manager, Arthur G. Whyte and Charles S. Goetz, his assistant, and they are now installed in spacious new offices on the seventh floor of the Godfrey Building, 729 Seventh avenue. Large vaults and extensive storage room for the mass of accessories required in this territory are conveniently located.

Al. Lichtman, general manager for Artcraft, spent several days last week in Philadelphia and Pittsburgh, with B. C. Cunningham and Samuel Plame, the respective exchange managers. Mr. Lichtman reported that the bookings in these branches were a sure indication that the State of Pennsylvania would contribute its share to the formidable list of exhibitors that all the managers in the United States and Canada are constantly increasing.

"HOME" ATMOSPHERE IN OFFICE OF SPURRIER

Frank Spurrier, the manager of the Vitagraph exchange, Washington, D. C. (formerly the V-L-S-E), believes in making his office have an atmosphere of "home." So once a week the entire force meets and "talks things over," freely discussing business, conduct of individuals, finances, advertising, and ideas for the improvement of the office. Mr. Spurrier has also established an honor roll system for each department, whereby all may see how each department stands according to points deducted for errors or added for bright ideas or progressiveness. The clerks state that this is a great incentive, and makes for good fellowship and co-operation in office work.

Mr. Spurrier recently invited all his employees to dinner at Costello's. This meant that fourteen men had the jolliest time of their lives.

A curious condition exists in the Vitagraph office in that every member is a member of a Masonic order. Even Miss Baily, the bookkeeper, is the daughter of a Mason. This fact just leaked out when Mr. Spurrier received his degree of Commandery in the order.

S. P. TAUBE RETURNS TO TORONTO

S. P. Taube, well-known in both Eastern and Western Canada, has again returned to Toronto from Montreal, where he has been with the Famous Players Company for some time. Mr. Taube is now engaged with the same company selling Christie Comedies, and the latest reports credit him with booking these pictures in the Regent theatre of Toronto.

Serials Doing Big Business in Iowa, Report of Des Moines Exchangemen—Business in Flourishing Condition

C. H. STOMBAUGH, manager of the General Film Company in Des Moines, recently did a little traveling. He first took a two-day trip to Minneapolis, where he did some important business. One week later he went across the state to Omaha, where he conferred with Manager Taylor of the Omaha General office.

Exchangemen regret very much that C. E. Smith, Metro manager, has to leave the Des Moines territory, but he leaves with their best wishes for a successful future. It is not that the local movie men regret Mr. Smith's advancement, but they hate to lose the personality and prestige he adds to the local field. As president of the Des Moines Screen Club, Mr. Smith put that body on its feet. The best of luck is extended to him in his Chicago office.

The Bluebird quartette is the latest at the office of the Laemmle Film Service. Since the recent social function at the home of D. B. Lederman, manager, this quartette has been making plans for an extensive repertoire of songs. The members of the quartette are: William "Bill" C. O'Hare, who travels, Edgar Peel, head booker, Herbert Billings, assistant booker and Charles Stevenson, publicity manager. This group of singers is getting ready to entertain at the next social gathering of the office force.

L. A. Sheridan, Pathe manager, has issued a challenge to any exhibitor in the State of Iowa, to show him a serial of better merit than The Shielding Shadow. To back up his claim Sheridan has a five dollar bill ready for any exhibitor who can beat him out of his statement on The Shielding Shadow. Mr. Sheridan made this statement before a group of exhibitors recently, and—to quote Mr. Sheridan—"Before the picture had been finished they all wanted it and had forgotten all about the five dollar offer."

D. B. Lederman, manager of the Laemmle Film Service, recently took a four day jaunt on the road in southern Iowa. It is not very often that Mr. Lederman gets away from his office, but when he does he makes the most of it. He returned with some good business, he reports.

Reports from various exchange managers indicate that serials are the most popular form of pictures selling in Iowa. C. E. Smith, recent Metro manager, said that his company was doing record business with The Crimson Stain Mystery, while L. A. Sheridan at the Pathe is just as enthusiastic regarding The Shielding Shadow. Other exchangemen report much success with their serials.

No new additions have been made to the recently organized Des Moines exchange of the Mid-West Photo Play Company, according to L. A. Blank, manager. Mr. Blank has been so busy endeavoring to get his new corporation successfully under way that very little of his recent time has been devoted to the exchange.

JAKE WELLS PURCHASES EXCLUSIVE RIGHTS

Jake Wells of Lynchburg, Va., who controls a chain of theatres in several Southern states, announces that he had purchased the rights in Lynchburg and Richmond for the new Mary Pickford films, and the Metro production of "Romeo and Juliet," featuring Francis X. Bushman and Beverly Bayne.

Exclusive exhibition in the two cities is carried in the contract. Mr. Wells several months ago paid $16,000 for the exclusive rights in Lynchburg and Richmond and Norfolk for the Kleine serial, "Gloria's Romance," in which Billie Burke was featured. The price for the features recently purchased is said to exceed this amount.

The newest acquisitions will be shown in Richmond at the Colonial theatre, and in Lynchburg at the Isis theatre.

With the Exhibitor

This department offers free public expression to every sentiment "of the exhibitor, by the exhibitor, for the exhibitor." In accordance with the well-known policy of the News, no censorship whatever will be exercised by the editor, beyond the selection of live topics of general interest from the correspondence received. Motion Picture News accepts no responsibility for statements or opinions appearing herein. The department is conducted by an experienced exhibitor, who will editorially discuss from week to week the topics of most interest suggested by correspondents. All exhibitors, whether subscribers to the News or not, are invited and urged to use these colmuns

Edited by George N. Shorey

This Exhibitor Wants to "Start the Ball a Rolling"

Washington, D. C., Oct. 28.

William A. Johnston,
Editor Motion Picture News,
729 Seventh Ave.,
New York City.

Dear Sir:—

Of all the film editors, I believe you write the most direct editorials and have the best facilities for obtaining much needed reforms along exhibiting lines in the film industry. I was particularly impressed with the array of figures you published a week or so ago, showing statistics of the motion picture theatres in the United States. It gives the big men of the business the opportunity to gauge the right lines on which to work.

Any one conversant with real facts knows that the majority of exhibitors are laboring under burdens of expense which make it impossible to get an adequate profit and continue in the business. This ought not to be, and I believe it can be remedied in most cases at least. I also believe that you may be able to act the part of "doctor" through the columns of your Motion Picture News.

In order to start the ball rolling, I shall mention a few facts. When the business first started as a big industry, during the years 1907-8, no posters were used outside of the theatres. From no expense at all in that direction, the exhibitor is now spending probably an average of $6.00 per week. Heralds weren't used; so he likewise is encumbered with that expense. He is asked to buy a great number of "stills" for the features, as well as to post 24-sheet Stands at his own expense in his neighborhood. The burden of newspaper advertising has been added.

I believe that practically all of the above expenses should be eliminated, and that it can be done without being detrimental to the business. Theatrical companies have always furnished posters gratis to the local theatre manager, and I see no reason why the film manufacturer should not do the same thing for the exhibitors. Where picture houses are located on the main business streets, the bulk of their business is transient. In residential neighborhoods it is a steady clientele that isn't persuaded by picture advertisments to go and see the show. So in both these cases the newspaper, end could well be eliminated. The Herald medium is only throwing away money.

I acknowledge that I am making very radical statements, but I shall back them up by asking: Do the Rialto and Strand, as well as other leading picture houses throughout the country, do all of the things that I have enumerated?

My purpose isn't to ask you to go "hammer and tongs" and advise these changes, however. I merely want to create a department in your paper; put it in charge of some experienced exhibitor with a well known reputation, and invite the views and correspondence of exhibitors from all parts of the country to discuss points in question as well as other reforms. The film journals have had departments wherein were discussed all matters pertaining to projection, music and other incidentals, but, to my mind, the most essential of all is the business end, for if that end isn't taken care of properly, naturally all of the others will fail. The whole future of the business rests entirely with the exhibitors; they are the ones who should not allow themselves to be saddled with all kinds of extra expenses such as has been and is the case at present. All that is wanted is a little team work, and I certainly hope that you will see your way clear to acting as captain of the team, so to speak.

Yours very truly,
Francis R. Dooley.

We print herewith the kind of letter we hope to receive in car-load lots. It isn't because this friend is good enough to say the News is doing a good work in its analysis of film conditions for the benefit of the trade and the exhibitor; it isn't because this is the particularly well written and carefully thought out letter that it is; it isn't because friend Dooley flatters us by asking us to be the "cap'n of the team" that we say this is the kind of real "dope" we want to be handed. It IS that friend Dooley speaks FACTS, speaks from knowledge of the business, and right or wrong in his opinions he gives us something to START from and the minute you start going, if you have a place to start from and a goal to start towards, you are SURE to come out in the light somewhere. So we are going to analyze this letter and ask our exhibitor friends to pile in on both sides and let us hear from them on the much discussed question of "exhibitor helps."

Mr. Dooley thinks the exhibitor is already burdened with too much expense for advertising. He says heralds do no good and he does not believe the big houses find them necessary. He says the residential theatre is supported by a steady clientele and should not have to spend a large portion of its income in trying to get the business away from the other fellow. No, he didn't say that, but that is the point—the milk in the cocoanut—and we want to hear what the rank and file of exhibitors say about this. Can we have brotherly love instead of competition; can we look forward to halcyon days when the exchange will not only ship the films to us when advertised, but supply us with a billing of posters as well? NO, we CAN'T. But, friend Dooley, your letter goes a long way toward bringing about a feeling between exchange and exhibitor which will get us as near to the goal of mutual confidence and genuine co-operation as it is possible to get.

That last paragraph where you say "My purpose isn't to ask you to go 'hammer and tongs' and advise these changes" tells the story. You write in the spirit of open-minded suggestion of something for the general good, and whether your idea of what is best for all is right or wrong, that kind of expression of a wish to approach the matter in a calm and analytical state of mind is the keynote of accomplishment.

The motion picture industry is the fifth largest industry in the United States today. The theatre is the outlet for all this wonderful and almost inconceivably rapid growth. No matter how many films are produced, the limit of use for them is the number of theatres in actual operation. And as Mr. Dooley says, the theatres cannot operate indefinitely unless expense is regulated by income. And if the theatres now operating are to continue in the business, it would seem as if there must be some curtailment of the unending extravagance of modern methods of sustaining business. This extravagance begins at the studio.

A star attains a popularity which causes her to be in universal demand. No longer will ordinary productions suffice. She must outshine all other stars or be forever

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TWELVE TORONTO THEATRES CO-OPERATE WITH WILLIAMS COMPANY IN ADVERTISING

Twelve of the Toronto theatres co-operated with the R. S. Williams Company of that city in a unique plan whereby the Williams Company advertises the new Edison Phonograph company and the theatre advertises their program.

This plan was in the nature of an Edison Week and the names of the various theatres appeared in the advertisement with their programs following and concluding with the statement that in this house the new Edison would be demonstrated in addition to the regular program. Mr. Trestrail, advertising manager of the R. S. Williams Company, is to be credited with this unique idea.

OMAHA SCREEN CLUB PLANS TWO BIG BALLS

At a meeting of the Omaha Screen club last week J. W. Taylor, treasurer for the ball held last June, gave Secretary Kirk of the Screen club a certified check for a considerable sum left over after all expenses of the ball and convention had been paid. Immediately plans were started for two more big balls and a convention.

One ball will be held this winter, but whether the convention, to which every exhibitor in Nebraska will be invited, will be held in connection with the winter ball, or at a separate date in the summer is not yet decided. A decision will be made soon.

THIS EXHIBITOR WANTS TO "START THE BALL A ROLLING"

(*Continued from page* 3136)

disgraced. Tens of thousands of dollars are spent making "super" productions, and who pays the bill? The public? Oh, no. The exhibitor pays, for his public knows nothing of the ambition of the star, or of her managers. They want to see the star. They will pay to see the star. They don't register a complaint at the magnificence of the newest productions, nor send a kick to the theatre box-office because the town is billed like a circus to let them know their favorite has reached the zenith of success. They come around, of course, and pay more money than they ever paid before to see this star. Will they come back? If the play suited them, yes.

But have these people found a new source of income or where are they going to get the wherewithal to pay these new prices to see their favorite star? The answer is, like the answer to many another seemingly impossible conundrum—"It can't be done!" In other words, the result of present tendencies in the film business, right now, seems to point to the survival of the fittest, and either fewer theatres and fewer plays at higher prices, or a return to less ambitious expense ratio of production to income. We want the opinion of exhibitors on all these points. It is almost sure to be right. And we are sure if the exhibitors make their voice heard loud and clear the producers will listen very attentively and a spirit of fairness and careful study of conditions without prejudice will go far toward bringing about the millennium which friend Dooley hopes to see.

Texas Amusement Managers' Association Holds Enthusiastic Meeting for Organization Purposes

THE first annual meeting of the Texas Amusement Managers' Association was held in the Chamber of Commerce and Manufacturers Association auditorium, Dallas, Oct. 25. When the meeeting was over, the exhibitors were sent away with more "bees buzzing in their bonnets" than at any previous meeting of a similar body. The meeting was full of life, and here and there through the various talks and speeches made, a smattering of fireworks was injected, stirring the smouldering flames in the breasts of the motion picture men of Texas, against those responsible for some of their many troubles.

The livest topics of the meeting were "censorship" and "Sunday opening." In addition to these, another important question before the meeting was the organization of the association to state-wide proportions, which was accomplished before the meeting adjourned.

The organization work has been done by Robert H. Campbell, a prominent figure in fighting Sunday closing in Texas, who is the assistant to the president of the organization.

At 1:30 P. M. a general conference was had in the auditorium of the Chamber of Commerce and Manufacturers Assn. building, where a program of addresses and discussion was heard. M. A. Blackburn called the meeting to order, presiding in the absence of the president, E. H. Hulsey.

The opening speech, by E. T. Peter, was on "Co-operation and Affiliation;" followed by A. Charninsky, who spoke on "Organization." The talk by Mr. Charninsky was a strong one and right to the point. It drove home the object of the meeting. Although not an exhibitor himself, but connected with a local vaudeville house, Mr. Charninsky has long been identified with the exhibitors of Texas.

He emphasized the need of organization now, so that they might be heard at the next State Legislature when the Sunday closing bill will come before that institution for consideration.

J. S. Phillips, of Fort Worth, spoke on "The Theatre and the Public," and brought out some very important, thoughtful points. Jas. W. Hill, Jr., of the Alliance Film Company, next spoke on "Censorship Evils," and decried the methods of certain varying censor boards. Mr. Hill also brought out fully the damage of censorship to American rights even if the application were on the best possible plane.

S. G. Howell, editor of Motion Picture Journal, Dallas, spoke on "The Theatre and the Press;" Robt. H. Campbell spoke on "The Sunday Law;" Laurence Stewart of the Old Mill Theatre, Dallas, followed with a live talk on "The Show House Manager."

C. A. Clegg, executive officer of the Mutual's Dallas office, took for his subject "Action," and spread throughout his talk was that spirited, straight-from-the-shoulder wording that sank deep in the hearts of his hearers.

The officers of the association are E. H. Hulsey, president; Geo. M. Blackburn, vice-president; Leon S. Gohlman, recording secretary; W. D. Nevills, treasurer; David Bernbaum, sergeant-at-arms. Members of the executive board are Geo. M. Blackburn, P. G. Cameron, E. H. Hulsey, W. E. Weatherford, S. Von Phul and Phil H. Greenwall. The Finance Committee is composed of Messrs. Von Phul, Weatherford and Nevills. Assistant to the president and organizer, Robt. H. Campbell.

Dallas will continue to be headquarters of the organization for the State of Texas.

Among those present at the meetings were E. J. Lamkin of the Savoy and Colonial theatres, Greenville; E. V. Richards, Jr., Saenger Amusement Co., Shreveport, La.; L. M. Ridout, Star theatre, Denison; Andrew Zuccaro, Hippodrome theatre, Fort Worth! Wm. Batsell, Jr., King and Queen theatres, Sherman; J. E. Patrick, Star theatre, Winnsboro; Peter Jecker, Princess theatre, Victoria; J. S. Phillips, Odeon theatre, Fort Worth; Henry Oscar, Calvert; Jack Lilly, Hippodrome theatre, Commerce; Jno. Snively, Princess theatre, Paris; Tom Binion, Hoo Hoo theatre, Lufkin; J. E. Martin, Lyric theatre, Mt. Pleasant; A. O. Hamilton, Dalhart; Grant and Sheppard, Ruby theatre, Plainview; Mack Murphy, Opera House, Sweetwater; J. B. Clayton, Monogram theatre, Childress; J. Dillon, Healy theatre, Fort Worth; J. E. Newman, Crystal theatre, Greenville; B. C. Bell, Dixie theatre, Galveston; P. C. Crown, Crown theatre, Houston; J. E. Wallace, Majestic theatre, Austin; R. C. Brown, Van Alstyne; J. J. Hegman, Crescent theatre, Temple; J. M. Robb, Lyric theatre, Big Springs; B. Bell, Gem theatre, Palestine; J. A. Lemke, Crystal theatre, Waco; Le Roy Bickel, Rex theatre, Waco; J. B. Powell, Elk theatre, Marshall; J. I. Carter, Crystal theatre, Pittsburg.

SMOKER WILL BE HELD BY CLEVELAND SCREEN CLUB

The Cleveland Screen Club at their recent luncheon picked the Elks' hall for a smoker, and set the date for November 14. The chorus and principals of the burlesque company at the Empire that week will entertain, together with other stage and picture talent. Otherwise, it's to be a stag party.

STEFFES DENIES CHARGES MADE BY OPERATORS' UNION

William A. Steffes, of the Northern theatre, Minneapolis, Minn., denies the charges made against him by the local unions which were printed in a recent issue of Motion Picture News. His policy was declared unfair to organized labor in that he refused to discharge a non-union operator who had been in his employ for three years. Mr. Steffes writes, "At any time the Operators' Union feels inclined to give my operator a union card (not a permit) I feel satisfied that he will become a union man."

Cleveland League Will Discuss Serials at Next Meeting

THE Motion Picture Exhibitors' League of Cleveland held its regular weekly meeting last week at its rooms in the Republic Building.

Sam Bullock read two letters of considerable vital interest, which he, as secretary of the organization, had received. They were from Mr. Lamotte Smith and Mr. Beverstock, president and vice-president of the Motion Picture Exhibitors' League of Ohio, tendering their resignation from office. As this affected the entire State, it was moved that these letters be referred to the National organization in New York. Mr. Bullock also had in his possession a circular letter from the Civic League, asking the exhibitors to contribute to a campaign fund for a paving bond issue.

The appeal was made on the grounds that the motion picture man should support whatever is for the good of the city. That the picture man is a public benefactor by nature, and not by necessity, was made evident when one of the exhibitors announced that he had already shown slides in his theatre advocating the bond issue for repaving the streets. This not only shows the civic importance of the motion picture exhibitor, but it also shows the public spirit of these men who unasked and unapproached, put on slides advocating a proposition to improve local conditions. In lieu of any material contribution to the campaign fund, all exhibitors volunteered to boost the proposition on the screen.

Mr. Ernest Schwartz, who, with Mr. Ben Sawyer, represent the league legally, made a brief report on the three cases which he has in court. The Maheu case, where the operators were cited for contempt, has not come up; in the Milo case, the operators were enjoined from passing fire cards or congregating in crowds before the theatre, because the owner operates his own theatre, his own machine, and his own music. Mr. Schwartz says that this is the time for the exhibitor to cast off the shackles of unionism or never will they be able to resist the demands of operators, musicians and bill posters in the future.

The members of the league showed an unusual interest in the common good, and the meeting adjourned with the decision that the main topic for next week be a discussion on the merits of serial pictures.

CITIZENS' MOTION PICTURE LEAGUE FOR CINCINNATI

The formation of an enlarged Screen Club or Citizens' Motion Picture League under the head of the Cincinnati Chamber of Commerce for the promotion of the popularity and interests of the motion picture business, is under way in Cincinnati. Members of the Motion Picture Exhibitors' League and the Screen Club, which is composed chiefly of film men, realize the necessity of obtaining the full co-operation of a number of influential men and women of Cincinnati, who are interested in pictures.

The plan has been favorably received by both organizations and will be submitted to the Chamber of Commerce in the near future. Popularization of ideas which will lend themselves to the advancement and protection of the motion picture business as a whole will be the object of such co-operation as is proposed under this new organization.

The idea was expressed by Charles Weigel, a prominent Cincinnati exhibitor, in an address several days ago at the meeting of the Miami Valley Exhibitors' League in Dayton, O. A large number of Cincinnati exhibitors and exchange men attended this meeting at which plans of co-operation were discussed.

A LOT FOR THE MONEY—IS IT WORTH WHILE?

Never showing a picture over two reels in length, never giving a show over four reels in length and never charging over five cents admission is the record of the Unique theatre in Des Moines. Is it worth while? Last Sunday, with a two-reel Chaplin release and two reels of Universal service the Unique did the largest business in its history, and had people waiting in its lobby before each show.

An average of twelve shows a day is given. This record is believed to be one rarely equalled in any city of the size of Des Moines—and certainly one that a lot of theatres envy.

BAN ON JUVENILE ATTENDANCE PARTIALLY LIFTED IN BALTIMORE

The Baltimore Health Department has partially lifted the ban on children attending motion picture performances. The new ruling permits children over nine years old to go to theatres. This ruling has been a big aid to the local picture men, particularly in the neighborhood locations.

The matinee performances are very materially affected for the better. Up to the present, children under thirteen years old were not permitted to attend picture performances. There is a report current that the ban will be entirely lifted either next week or the week following.

MOTION PICTURE THEATRES AID TO SAVE "ZOO"

The Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce has enthusiastically entered into the publicity campaign to "save the zoo" and will use their screens, which appeal to 200,000 persons daily, in an effort to raise $125,000 by public subscription to purchase the Zoological Gardens from the Cincinnati Traction Company. Some months ago the corporation announced that it was operating the beautiful park, which is one of the chief points of interest in Cincinnati, at a loss and would be forced to sell it. The possibility of having the fine collection of wild animals taken from the city, at once aroused a public cry.

Every organization of the city at once entered into the campaign to raise this money which will be carried on during November and December. Arrangements for the showing of slides and pictures and collection of funds from motion picture patrons will be made by a committee consisting of President F. L. Emmert of the League, Managing Secretary H. Serkowich, Charles Weigel, Amos Foster and I. McMahon.

A nominating committee to place two tickets in the field at the election of the League in December, was chosen as follows: Herman J. Bley, chairman; Thomas Riley, Charles Weigel, Otto Luedeking, and Dr. Otto Dieckmann.

Cabaret and Colored Band for Entertainment at Ball in New York on November 29

THE ball which will be held in Madison Square Garden, Thanksgiving night, November 29, promises to be the biggest social event of the season for the members of the moving picture fraternity.

Last year between twenty and thirty thousand people attended, and the doors had to be closed at 8:30, because of the crowd. This year the jam promises to be greater than ever and it is feared that it will be necessary to close the doors earlier than last year.

All of the boxes with the exception of six have been sold and over seventy applications have been received for those that remain.

Among the concerns which have bought boxes, and the number taken are the following: Metro 26, Universal 9, Pathe 8, Vitagraph 5, International 3. From one to three boxes have also been taken by the following: Essanay, Brenon, Feature Film Company, Sherman Elliott, V-L-S-E, Powers, Simplex, Unicorn and Kalem.

The contract for decoration, involving an expenditure of over $6,000, has been awarded to the W. H. Masten Company of this city. During the evening six of the leading New York firms will conduct fashion review of imported gowns which will be shown on living models. One of the novelties this year will be a cabaret, which will be held in the basement from the time the ball opens until closing. A colored band consisting of fifty-five pieces will provide the dance music, and one of the new stunts will be the singing of the band members, while the film people and their friends dance the night away.

Three prizes of $100, $50, and $25 respectively have been offered to the three manufacturers who provide the most novel stunt for the evening's entertainment.

EXHIBITOR PERSONALS

CALIFORNIA.—Hanford: A change in management of the Hanford Opera House has been made, the leasehold and equipment of the theater having been sold by C. Roberts to Weaver & Shelton, theatrical men of San Francisco. The house is to be renovated throughout and will be conducted as a moving picture and vaudeville theatre.

Eureka: The Portola theatre has been opened by Joseph Turcio, a well-known musician.

San Juan: E. Giacomuzza has taken over the management of the San Juan theatre, succeeding O. Brixen.

Monterey: A new theatre is being erected for J. N. Rice, who is now conducting the Rex theatre, and will be opened in about two months as the Strand theatre.

Dinuba: The Mission Opera House, conducted by Walter Evans, has been remodeled and renovated for the winter season.

Santa Cruz: A new Motiograph machine has been installed in the Grand theatre.

(*Continued on page* 3178)

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Capitalize Your Front—It's Your Biggest Asset

By M. Kashin

IN previous issues of THE NEWS I have told how, on an investment of a few dollars, I have realized hundreds—at least five hundred per cent. a DAY on capital invested. Can you tell me of any other business but the moving picture show where a five hundred per cent a day investment is considered of too little importance to attract investors? And yet that is the fact which I want to bring home to the readers of MOTION PICTURE NEWS who are not getting all possible use of the front of the house. I don't care how pleasing your theatre may be, or how good the show itself, on the INSIDE, if you don't get the people in, what's the use?

The average picture theatre represents a very heavy investment, and one which must be realized on quickly. Location and capacity are two main factors in success, and with location you pay a rental and license on the front of the house, which is high or ridiculously cheap according as you use that front to best advantage.

I do not wish to say the exhibitors all over the country do not at once appreciate the value of getting the people into their houses, but how can this value be gotten out of the front? That is the question. And when I first set out to solve this and find a way to make money out of this investment, I was surprised at the quick and immediate response I got for every bit of pains I took about it. Of course, hanging a big six sheet, like every other theatre in the neighborhood, may help business if the six is attractive.

But I set out with the idea that the ordinary paper and lobby display furnished by the exchanges did not bring out the thing which would pull dollars and people into my theatre. And so I set about to "get them in." If you read my previous articles, you will remember that I used the principles of motion, to attract attention, and of an appeal to a special class of patronage, where possible, for everyone likes to be singled out and feel you are appealing to him or her in the first person.

Lobby Display "Close-Up" of Picture Itself

In the "copy" for "Wanted A Home" an idea was literally "pictured" with just the same kind of "business" as we find in the pictures themselves. Take, for example, the enlarged reproduction of a want-ad, and the "close-up" of the sad and wistful girl, with the tramps looking over the fence, in another scene, as a comedy touch. If you can get the same pulling power—what we hear referred to so often in the picture reviews as "punch" (now it is getting to be called "pep")—into your lobby display as into the pictures themselves, you will have capitalized that too frequently neglected part of your business, the lobby front, and the results will surprise you. Everyone who passes your theatre can be induced to come in, if he is not directly on his way to do some particular thing, and if he cannot come in right now, if you appeal to him in such a way that he has a picture in his mind of an attractive place he wants to go later, he will come back and often bring many with him. The mere stopping of a crowd at your doors will not get business, necessarily, but even that will help.

Capital Invested Ridiculously Small

The average top limit of cost of the displays I have been telling about is less than twenty dollars. Twelve and fifteen will cover the ordinary work and materials, because we are not after what is considered a special work of art, we are after the psychological result, produced in the cheapest possible manner, just for a day, perhaps. We want to attract attention in a way that is appropriate to our purpose. This week I will show you pictures of my display on "Fighting Blood." Now it might have been possible to have made this display cheap and sensational, but that is not the idea of thus "capitalizing" the lobby. I don't want to drive anybody away. I want to attract, with, as I have stated, the same element of attraction that will hold them with the picture itself when it is seen on the screen. In this display note the combination of the two main themes—the man with red blood, the type your patrons like so well, and the sentiment of "My Old Kentucky Home."

People, all classes, like sentiment and thrills properly mixed. All-sentiment, or all-blood-and-thunder will not appeal to the masses, the great body of theatregoers. No good picture fails to have the right quantity of each of these two elements properly balanced. And so this display on "Fighting Blood" got the money. The big figure of the man tense and indicating "action" stopped the passer-by instantly. The suggestion that the man was fighting to defend his "Old Kentucky Home" in some way would naturally follow. You will note especially that there is never any "fake" in these displays. They take only the real live heart-interest theme from the



A William Farnum Lobby Display for "Fighting Blood"

picture itself and make of it advertising "copy" of the pulling kind, published not at a dollar an inch more or less in the newspaper but at a flat rate plus only your thought and trouble, in your own medium of display, the lobby front. These displays will not average in cost more than any exhibitor is willing to spend for everyday use of posters, photos, etc., inclusive of the banner. The combining of the banner with the big figure, one merging into the other, is merely a mechanical detail, a way of economizing space and getting the display right out where it can-



A Close-up of the Man

not be passed by without seeing it. At the same time, the large figure calls attention to the banner above, and makes the display overhead "connect" with the eye-catcher below.

Can Be Done by Any Exhibitor

The main thing I want to bring out is that this sort of "capitalizing the lobby" can be done by any exhibitor, anywhere. There is no town too small or too large to have its local genius who can produce these roughly painted figures, and in most instances the simple expedient of "cut out" using stiff cardboard, properly braced with one inch strips, cutting the figure from a large poster and mounting it can be resorted to. What counts and gets the money is the idea, which will occur to anyone who will sit down and analyze the picture. Draw on the whole theatre staff for the "idea." The producers usually furnish some little novelty, or in their press matter give a basis for the "idea," which simply then wants to be enlarged.

As I said above, the lobby display offers a free advertisement by the use of a "close up" of some big scene or scenes in the picture. And the bigger you can enlarge this idea, the plainer you can make it to the people who will stop to give you an opportunity to interest them, the surer these people are to come in and want to see the whole plot worked out around the selected scene which induced them to come in.

I want all who read this to be thinking of how they can make use of this enormous capital invested in theatre lobbies which is now going to waste in many places. I am doing what I can to help, through these articles from time to time in MOTION PICTURE NEWS, and I hope any exhibitor who finds inspiration in following my work will help the cause along by telling the editor of the NEWS all about it. If you have turned these ideas into money, help along the next man. When we get the money from the pictures, we will have still better pictures.

WOMAN STARTS CIRCUIT OF CHILDREN'S PROGRAMS

It has remained for an Ohio woman to start a children's moving picture circuit. Bertha May Thompson of Springfield, Ohio, is the enterprising person. Her program will be initiated at the Clifford, a "legitimate" theatre in Ravenna, Ohio. She has signed up a circuit of theatres in the towns and cities of the state to devote the mornings, afternoons and when possible, evenings, to her program for children and women.

Fairy stories, some of them adapted by Miss Thompson, travel pictures, comedies and the most suitable regular dramas, will be shown once a week. Under her plan she can rent the pictures at a greatly reduced rate by taking them for long time schedules.

DETECTIVE AGENCY WATCHES AUTO IN FRONT OF THEATRE

Manager Frank Schafer of the De Luxe theatre, 656 S. Alvarada street, Los Angeles, has induced a detective agency to have plain clothes men watch automobiles in front of the De Luxe theatre to prevent theft of rugs, wraps or other articles left in the machines, and thus created something to advertise.

The service of the detective agency is furnished without cost, except the consideration that the agency's name be carried on a slide in connection with the announcement that machines are guarded. This feature will undoubtedly help to increase the automobile trade of Mr. Schafer's theatre, which is located in one of the best residence sections of Los Angeles.

Big Money Drawing Stunts for Showing of "Romeo and Juliet" and "The Rainbow Princess"

FRANK DOWLER, Jr., manager of the Alcazar theatre in Chattanooga, Tenn., can prove that there is just as much "pep" in the Southern exhibitor as any of his Northern brethren can boast of. And it must be in the people of this beautiful Southern city, too. For his latest stunts pulled capacity business. Mr. Dowler is manager of the Signal Amusement Company, which owns most of the theatres in Chattanooga, and is a firm believer that all the picture business needs is something new stirring all the time.

He was one of the first exhibitors in the South to adopt the color lighting scheme inside the auditorium, that dims and changes the lights to harmonize with the color tint in the film showing at the time. He specializes on music "for the picture," and the perfect sympathy of the audience with the theme of the play is greatly aided in every way, much to the advantage of the money coffers of the Signal Company.

So it is not surprising that Romeo and Juliet should call for special "inspiration." An attractive "balcony," across the entire front of the lobby, festooned with real ivy, and representing the famous scene which Mr. Bushman and Miss Bayne were enacting on the inside, called instant attention to the theatre by day. But the night effect was the "real thing." Red and blue "spots" were located across the street from the Alcazar, and all the shades from dark blue to purple were obtained, the regular lobby lights of the theatre being darkened for this novel effect of a stage set in the middle of the streets of a busy metropolis. Turned 'em away, of course. And the cost was mostly time and patience.

The result was so highly satisfactory that something had to be done on the nearest unusual picture following "Romeo and Juliet." This was Paramount's "Rainbow Princess." The entrance to the theatre was turned into a real circus tent, with sawdust and all, and "fake" scenery converted the box office into a circus wagon. Oil canvas, and a light frame, with wheels "faked" on each side, made everyone stop—stare—and, of course, come inside to see the "show." We were promised pictures of this, but could not keep the story long enough to wait for the cuts. Take advantage of this idea, now.

BAND IN THE PICTURE TO PLAY FOR THE PICTURE

As a special attraction with Ann Pennington in "The Rainbow Princess," Manager Earl Crabb of the Strand theatre, Buffalo, N. Y., is planning to have the Hawaiian orchestra which appears in the picture, play during the evening. The orchestra, which was engaged for the picture, is playing in Buffalo at the Teck Cafe.

EXHIBITOR'S HOUSE PHILOSOPHY

Every exhibitor who expects to prosper, or even to survive, must seriously and continuously study his business.

Insist on having a disciplined staff. The atmosphere of success must be kept up. Keep everybody and yourself busy.

A clear and steady picture followed by one jumpy and out of focus denotes a manager who does not watch his screen.

To use the vestibule for advertising purposes means scientific treatment, originality, and minute attention.

Lastly, put as much thought into your advertising methods as you do in selecting your pictures.

"SNOW WHITE," FROM EDUCATIONAL AND SOLD ON STATE RIGHTS, MEETS WITH SUCCESS

"Snow White," a delightful fairy tale picturized in four parts and offered by the Educational Films Corporation of America on a states right basis, is meeting with great success. E. W. Hammons, vice-president of the company, in speaking of this picture said, "I have had a great many inquires about this picture from exhibitors who want to book it for special children's matinees.

"Some of these exhibitors have obtained the backing of the local school authorities, who will dismiss the children before the regular hour in order to attend the special afternoon showing."

Every help in the way of attractive advertising matter has been prepared.

Zenith Feature Film, Minneapolis, has bought rights for Minnesota and Wisconsin, and Eskay-Harris Company has the rights to New Jersey.

SOL LESSER MAKES FIFTH TRIP FROM COAST

In the interest of the All Star Features, Inc., and the big possibilities for expansion which his eastern office has brought forth, Sol Lesser is making his fifth trip across the continent this year.

Stopping en route at his Denver and Chicago offices, he will transact the necessary business incumbent on his purchase of the Clara Kimball Young franchise for the coast, will confer with George K. Spoor, president of Essanay, regarding "The Little Girl Next Door," and then in Philadelphia in conjunction with Leon D. Netter, he will center his attention on the exploitation of "Purity."

In New York besides conferring with Walter W. Irwin, general manager of the Vitagraph — V-L-S-E, regarding "The Ne'er-Do-Well," which that company is marketing, it is rumored that Lesser has something big up his sleeve, the results of which will be made public as soon as matters crystallize.



Left: Mabel Trunnelle in "Heart of the Hills"; Right, Viola Dana in "The Cossack Whip"—Edison-K-E-S-E Features

Allen Sells "Yellow Menace" Rights to Merrill and Harwell

Buyers, Who Are Well Known in the East and the West, Get New York City and State Territory for Unity Serial

CHARLES W. ALLEN, president of the Unity Sales Corporation, closed a deal this week, whereby William L. Merrill and H. W. Harwell purchased the distributing rights of "The Yellow Menace" serial for the City and State of New York, as well as the franchise rights for various other features to be produced by Unity.

Both Mr. Merrill and Mr. Harwell are well known to the trade in this section, both having had wide experience as exchangemen. Mr. Merrill was formerly manager of the New York exchange of the Unicorn Film Service, where he developed an extensive acquaintance with the New York exhibitors. He also owned and operated for a long time the Independent Film Exchange of Minneapolis, and there is perhaps no exchange man in this section or in the West who is more widely known.

Mr. Harwell is also a former manager of the New York exchange of the Unicorn Film Service and is possessed of an enviable reputation in the exchange and exhibiting branches of the film business. He was formerly manager of the C. P. Walker Syndicate, the Western Canada Theatres Company, and has also represented the Mutual Film Company in Ontario, and subsequently was manager of the Universal office in Montreal.

The offices formerly occupied by the Unity Film Service in the Godfrey building, 729 Seventh avenue, have been taken over by Messrs Merrill and Harwell, and the exchange will be operated under the name of the Unity Film Service. Besides handling "The Yellow Menace" and other Unity features, the new exchange will handle any state rights films that give evidence of sufficient returns. These gentlemen are now in the market for any attractive offers on films that are for distribution through independent exchanges. Negotiations are already under way for the purchase of the New York rights on several feature productions, which are in the market now, and further announcements will be made within the next few days. Messrs Merrill and Harwell have already taken charge of the offices and are at home to their friends.



With the Workers at Universal City.—Top, Left to Right: One of the L-Ko Companies, Roberta Wilson, Wyndham Gittens and Staff of Film Editors. Bottom: Agnes Vernon and Her Mother, Scene from a Red Feather "The Isle of Life," Ex-Senator Stanton, Aviator Joe Boquel and Priscilla Dean

Looking Ahead With The Producers

Universal Program for the Week of November 13 Includes "Liberty" Serial, Episode No. 14

THE roster of Universal stars who appear on the Big U program in the week of November 13 includes such well-known names as J. Warren Kerrigan, Roberta Wilson, Eddie Lyons, Lee Moran, Neva Gerber, Charles Perley, Fritzi Brunette, Betty Schade, Lloyd Whitlock, Murdock MacQuarrie, Edyth Sterling, Harry Carey, Edith Johnston, Wallace Beery, Belle Bennet, William V. Mong, Gale Henry, William Franey, M. K. Wilson, Edith Roberts, Harry Carter, Lois Wilson, Lee Hill, Ben Wilson, Frances Nelson, Marie Walcamp, Jack Holt and Eddie Polo.

The feature of the week, of course, is "Liberty," the fourteenth two-reel episode of which "A Modern Joan of Arc" will be released with Marie Walcamp, Jack Holt and Eddie Polo in the cast. This most timely of Universal serials, dealing with events on the Mexican border, was written and produced by Jacques Jaccard.

Besides the principals it includes Neal Hart, Maud Emory, Bertram Grassby, G. Raymond Nye and L. M. Wells. The story of "Liberty," novelized by H. H. Van Loan, is running in the New York Evening Mail, San Francisco Chronicle, Boston Traveler, Salt Lake City Herald-Republican, Montreal Herald and in more than 300 large town newspapers throughout the country.

On November 13 Roberta Wilson will appear in "The Heritage of Hate," a five-reel Red Feather drama written by Walter Woods, scenarioized by E. J. Clawson, and produced by Burton George. William Quinn, Lillian Concord, Eileen Sedgwick, Alfred Wertz, Betty Schade, Paul Byron, and Betty Hart appear in support of Miss Wilson. On the same date Eddie Lyons, and Lee Moran co-star in "Knights of the Bath Tub," a one-reel Nestor comedy scenarioized by Charles J. Wilson from the story by Dorothy Barrett, and produced by L. W. Chaudet. Fred Gamble and Priscilla Dean appear in support of the Nestor stars.

November 14 is the release date of "Honor Thy Country," a Gold Seal three-reel patriotic drama, featuring Neva Gerber and Charles Perley. There will be no regular Victor release this week, although a Special Victor, "A Case of Beans," a comedy featuring Fritzi Brunette, will more than offset this omission.

The L-Ko two-reel comedy, "A Million Dollar Smash," will be released on November 15, together with No. 46 of the Universal Animated Weekly. There will be no Laemmle release on this date. Lucille Hutton plays the lead in the L-Ko. On this date J. Warren Kerrigan plays the lead in "The Torment," a Special Big U drama, with a good plot and unusual theme.

Murdock MacQuarrie and Edyth Sterling are featured on November 16 in "Life's Maelstrom," a Big U two-reel human interest drama written by Murdock MacQuarrie and produced by Jay Hunt. Bud Chase, Harry Ham, G. A. Williams, W. L. Rodgers and Mrs. Jay Hunt appear in support of the principals. On the same date Betty Schade and Lloyd Whitlock, co-star in "The Diamond Lure," a Rex drama written and produced by John McDermott. Rex Rosselli plays an important role in the production. The Powers split-reel release of this date consists of "Motor Mat and His Fliv," a comedy cartoon, and "Ceylon," another of the famous $250,000 Dr. Dorsey educationals.

On November 17 Harry Carey and Edith Johnston, co-star in "Guilty," a two-reel Imp slum drama scenarioized by William Parker from the story by Ben Cohn and produced by Henry McRae. E. N. Walleck, L. C. Shumway, Peggy Coudray, Lee Hill and Marc Fenton enact the other principal roles.

"Kewpie" Morgan appears in person on the same date in the Nestor comedy, "A Capable Lady Cook," written by Harry Wulze and produced by Wallace Beery, who takes a principal role with Belle Bennet. T. Moreno appears in support of the triumvirate of stars. There will be no Rex release on November 17; instead the Special Big U, "The Long Search," an Indian and Western drama, will be put on the program.

"The Son of a Rebel Chief," a two-reel Civil War drama written and produced by William V. Mong, will be released on November 18, under the Bison brand. Mr. Mong takes the principal part, supported by Nellie Allen, Marc Fenton and Harry Holden. On the same date Gale Henry and William Franey, co-star in "Their First Arrest," a Joker comedy produced by W. W. Beaudine from the story of Smythe Addison. Milburn Moranti, Charles Conklin and Lillian Peacock also appear in the picture. There will be no Laemmle release on this date.

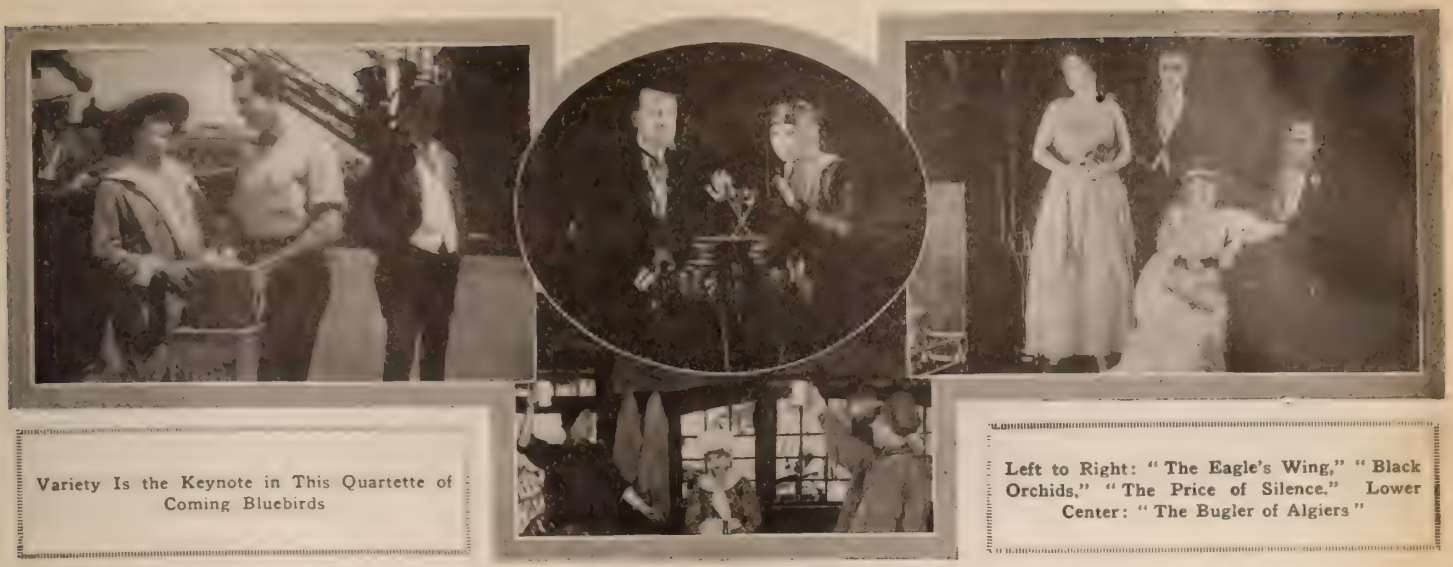
On Sunday, November 19, Millard K. Wilson and Edith Roberts, co-star, in "Lost in Babylon," a Rex drama written by Harvey Gates and produced by Mr. Wilson. Malcolm Blevine appear in support of the principals. On the same date Harry Carter, Lois Wilson and Lee Hill appear in the Victor comedy-drama, "Her Chance," which was written by Constance Crawley and Arthur Maude. Wilbur Higby, Velta White and Lillian Concord appear in support. "The Thread of Life," a Special Imp two-reel melodrama written by Joseph Gollomb and produced by Ben Wilson, also will be released on this date. Frances Nelson appears with Mr. Wilson. This feature contains a fire scene which should make it of great interest to exhibitors and fans alike.

THIRD INSTALLMENT OF ALASKA PICTURES IN PICTOGRAPHS

The third installment of the pictures secured by Dr. George Burbank Shattuck, Professor of Geology in Vassar College, which he secured during his Alaskan tour a few months ago, will appear in a forthcoming release of the Paramount Pictographs, the magazine-on-the-screen, showing some unique and interesting scenes along the principal waterways of Alaska, the Yukon and Tanana Rivers.



Maude George Poses for Sculptor Zeiter at Universal City



Variety Is the Keynote in This Quartette of Coming Bluebirds

Left to Right: "The Eagle's Wing," "Black Orchids," "The Price of Silence." Lower Center: "The Bugler of Algiers"

"VAMPIRE AMBROSE" IS A TRIANGLE-KEYSTONE

So compelling in effect are the eyes of "Vampire Ambrose" in the new Triangle-Keystone comedy of that name that ice melts beneath his gaze, leaves wither and die on the trees and maidens follow him about wherever he goes.

The leading role in "Vampire Ambrose" is played by Mack Swain and this comedy, directed by Fred Fishback, is one of the funniest in the Ambrose series.

Because of the mesmeric gleam of Ambrose's orbs, he succeeds in winning wives away from their husbands, sweethearts away from their betrothed, grandmothers away from grandfathers and mothers away from their children.

Ambrose romps out of one complication into another one, and is the hero of one big thrill after another.

"MISS GEORGE WASHINGTON," WITH MARGUERITE CLARK, NOT TO APPEAR IN FAMOUS PLAYERS SUBJECT UNTIL NOVEMBER 20

"MISS GEORGE WASHINGTON," the story of a girl who could not tell the truth, in which Marguerite Clark is to star, has been designated by the Famous Players Film Company for release on the Paramount Program, November 20th. Though originally intended for the program in the latter part of October, when work on the production was actually begun, it was found that several elaborate settings which had not been included in the schedule would be required and the picture was necessarily delayed.

This is the photoplay which marks the first appearance of Marguerite Clark since her renewal of contract with the Famous Players, in the face of repeated reports that she was to desert the screen and return to the stage.

The story itself deals with a young school girl who finds it easier to fib her way out of predicaments than to tell the truth and face the music. Of course the gift of lying becomes a habit and she is soon in such a plight that she prefers to tell a lie rather than to tell the truth. Her real troubles begin when she introduces two total strangers to her mother as husband and wife. It looks like an easy way out of a scrape when they are all surprised in a perfectly innocent prank and of course the girl does not dream that these two will ever meet again.

But they do meet—right in the girl's home, and the complications which follow are amazing in their swiftness and intensity. Matters reach a climax when "Miss George's" mother attempts to force a reconciliation between the young "husband and wife" in order that they may occupy the same spare room. Enter at about this time the real fiance of the "wife" who finds her in her "husband's" arms for the purposes of a mock reconciliation which is staged in the morning after the "happy couple" have succeeded in eluding each other for the night. It is said that Miss Clark does some of the cleverest work of her career in this swiftly moving farce and that she shows clearly the benefit of her long vacation this summer—the first which she had had since becoming a Famous Players star two years ago.

"THE EAGLE'S WING" IS "BLUEBIRD EXTRAORDINARY" FOR STATES RIGHT PLAN

"THE Eagle's Wing" will be a "Bluebird Extraordinary," released independent of the regular program, on the states right plan, by Bluebird Exchanges. Rufus Steele wrote the story and secured the authentic scenes, taken in munition plants, by aid and consent of the U. S. Government. A pictoral reflection of "Industrial Preparedness."



Gertrude Glover and Richard Travers in Essanay's "What I Said Goes"

"Black Orchids," directed by Rex Ingram, will have Cleo Madison as its featured player. To be released on the Bluebird program in December.

"The Price of Silence," presenting Dorothy Phillips in the leading role. To be a Bluebird program release in December.

"The Bugler of Algiers," in which Ella Hall returns to the Bluebird program Nov. 27, with Rupert Julian and Kingsley Benedict featured with her. Written by Robert H. Davis, editor of Munsey's Magazine, in collaboration with Perley Poore Sheehan, and published under the title of "We Are French."

"NANETTE OF THE WILDS" IS NEXT FAMOUS PLAYERS FILM WITH PAULINE FREDERICK

"Nanette of the Wilds" is announced as the next Famous Players release featuring Pauline Frederick to be released on the Paramount program, November 27. Willard Mack prepared the story for this picture and this popular dramatist and actor assumes the leading male role opposite Miss Frederick. The locale is the Canadian northwest and Director Joseph Kaufman and his entire company are now at work in the identical part of the continent in which the action transpires.

"Nanette of the Wilds" tells the story of the daughter of a leader of a band of smugglers who has been taught to entertain a fierce hatred for the members of the Northwest Mounted Police. Pierre, a notorious law-breaker, friend of Nanette's father, kills a member of the force and Nanette shields him. Then enters O'Brien, the cleverest member of the Northwest Mounted Police, who is put on the murder case. He traces Pierre to the door of Nanette's cabin. After this Nanette learns that the true reason for Pierre's crime was not heroic at all and gradually her heart softens towards the members of the force in general and O'Brien in particular.



A Sextette of Characteristic Scenes from the Mutual Star Production, "The Pearl of Paradise," Starring Margarita Fischer

General Film Program Offers Many Good Things for Week of November 13-18

IN the week of November 13-18, inclusive, "The Temptation of Adam," in three parts by Selig, will be ushered in on the General Film program. In this drama, Kathlyn Williams and Guy Oliver have the leading roles. "A Second Story Ringer," a Vitagraph comedy in one part will follow and then will come a reel of Selig-Tribune dealing with all the important news of the world. This will be followed by a Biograph one-part drama, "Near to Earth," featuring Lionel Barrymore.

A two-part Essanay drama, "Not in the News," presenting Marguerite Clayton and Sydney Ainsworth will be the first picture thrown on the screen, Tuesday, November 14. This will be followed by Kalem's one-reel comedy, "The New Salesman," featuring "Ham," "Bud," Ethel Teare and Henry Murdoch.

For the following day, an Essanay split reel of Canimated Nooz Pictorial and a scenic reel will be first shown. Harry Myers and Rosemary Theby will get the spot light in a Vim one-reel comedy "His Wedding Promise." "The Mystery of the Brass Bound Chest," the fifteenth episode of "The Girl from 'Frisco" will be screened then and in this Marin Sais and True Boardman have the titular roles. Biograph will close the day with a three-part drama "Lord Chumley," presenting Lillian Gish and Henry Walthall.

Selig-Tribune with all big events will usher in the program for Thursday, sharing honors with a Vim one-reel comedy, "Pipe Dreams," in which Kate Price and Babe Hardy provide the fun.

A Knickerbocker Star Feature, a drama in two parts, "The Target of Dreams," presenting Frank Mayo, will be the first picture seen Friday, November 17. Then will come Kalem's "Grant, Police Reporter" under the caption "The Rogue's Pawn" with George Larkin and Ollie Kirkby in the feature roles. "The Luck of Jane," a Vitagraph one-reel comedy will be next, followed by a Vim comedy of equal length, "Good and Proper" presenting "Pokes" and "Jabbs."

"His Moral Code," a three-part drama in which Lillian Drew and E. H. Calbert have the leads, will usher in the final day of the week. This will be followed by a Vitagraph three-part drama featuring Donald Hall in "The Man Who Went Sane." Then will be seen an episode of the "Hazards of Helen" series, with venturesome Helen Gibson in some daring feats. The week's program will close with a Selig one-part drama, "The Girl Detective," presenting Robyn Adair and Victoria Forde.

VIVIAN MARTIN BEGINS "THE WAX MODEL"

CLOSELY following the completion of Vivian Martin's forthcoming Pallas Pictures vehicle, "The Right Direction," which will be released on the Paramount Program in the near future, the popular star commenced activities on her newest production, "The Wax Model."

This story, by the well-known fictionist G. Very Tyler, created considerable attention in "The Smart Set" about a year ago and offers an admirable subject for Miss Martin in the characterization of petite Julie Davenant, the vivacious little daughter of a Parisian dancer. The character also provides the star with various opportunities to display her dramatic talent in several tense scenes which call for unusual emotional ability in contrast to the usual capricious nature of the flirtatious Julie. Fourteen gowns are being used by Miss Martin in this picture.

A feature of the new Martin photoplay is the unusual number of elaborate sets required by the story, the most pretentious of which is an immense view of the fashionable shop of the Frenchman Hermineux with its mirror-paneled walls, rich furnishings and large plate-glass showcases containing costly gowns. Another exceptional set representing a large drawing-room and conservatory, occupies the entire floor space of stage Number Two at the Pallas studios. Various artistic scenic and lighting effects are also being staged.

Thomas Holding, who recently became affiliated with the Pallas organization and has gained much prominence in the photoplay world under the Famous Players' banner, appears opposite Miss Martin in the role of Melville Ilchester, the handsome Englishman, who falls in love with Julie. Particular care has been evidenced in selecting each member of the cast, which includes Helen Jerome Eddy as Helen Ilchester, Pietro Buzzi as Hermineux, and Marion Sievers as Julie's mother. The production is being staged under the chief direction of E. Mason Hopper with James Van Trees in charge of the camera work.

"ENLIGHTEN THY DAUGHTER," FROM IVAN

Ivan Abramson, director-general of the Ivan Film Productions will shortly begin work on a new feature entitled "Enlighten Thy Daughter," which he promises will be a most extraordinary picture. The cast embraces such well-known players as Katherine Kaelred, Marie Shotwell, Zena Keefe, Louise Horner, Frank Sheridan, James Morrison and Arthur Donaldson.

The next year will see Mr. Abramson at work on a number of special features, while he will produce twelve six-reelers.



Cleo Ridgley and Wallace Reid in "The Yellow Pawn," Lasky-Paramount

DISCOVERY OF LAW OF GRAVITATION SHOWN IN PICTOGRAPHS

COMEDY and the clay modeler's art is combined in a plastique representation of Sir Isaac Newton's discovery of the law of gravitation, which will be shown in motion pictures in a forthcoming release of the Paramount Pictographs, the "magazine-on-the-screen." In this wonderful addition to scientific knowledge that an apple falls downward and not upward, was discovered by a most peculiar accident, in which Sir Isaac and his pet dog played the roles of the leading male characters.

Ashley Miller, a recent addition to the art department of the Paramount Pictographs, the magazine-on-the-screen, has supplied in this picture the exact details of how this was accomplished and which has never before been made public. It has always been supposed that the incident was one of great gravity, judging from the results that followed, but as a matter of fact it was a most frivolous affair, and the only occasion on which Sir Isaac was known to have lost his dignity.

McCLURE PLAYERS ANSWER CALL TO COLORS

When motion picture audiences go to see "Pride," the second of the McClure series, Seven Deadly Sins, in which Holbrook Blinn is to star, they will see Le Comte de Frais and La Baronne d'Arboz moving through the play with all of the dignity necessary to their noble roles, but the players who created these parts, Guido Colucci and his wife, Lena D'Avril, will be overseas, doing their bits for the Allies.

Mr. Colucci is an Italian reservist, who before his connection with McClure Pictures, appeared in Metro, World and Ivan Pictures. Recently he was featured by Edison in a five-reel feature, "The Tell-Tale Step." Just as he was completing his work in "Pride" he received word that his class had been called to the Italian colors, and he stepped out of his role of Count to serve as a common soldier in the ranks.

His wife, whose stage name is Lena D'Avril, played La Baronne d'Arboz in "Pride." She is a French girl, and was well-known in Paris as a dancer before coming to this country. When her husband marched away, the wife realized that a place near her husband in that shell-swept country was better than the fascinations of studio life in peaceful America, and so she went with him to become a Red Cross nurse.



Jeanne Eagles in Scenes from "The World and the Woman"—(Thanhouser-Pathe)

Mutual Weekly Sweeps Broadway with First Pictures of Submarine

THE Mutual Weekly was rewarded for having used a special train in rushing its editor to New London to get pictures of the Deutschland by having a clean sweep of Broadway with its film late the same afternoon. The whole episode illustrates the trouble taken by the Gaumont Company, manufacturer of the reel, to secure absolutely the latest news and put it on the screen at the earliest possible moment.

At 2 o'clock Wednesday morning Editor Pell Mitchell was awakened by a telephone call from one of his news sources. He had already visited New London to learn how to work in an emergency and also knew the times the regular trains departed. Remembering that the next train left at 4:41 and was so slow a local that it did not reach New London until the middle of the morning, Mr. Mitchell had no hesitation in ordering a special train from the New Haven railway. By the time he reached the Grand Central station with a cameraman an engine with a combination coach and baggage car was waiting for him.

Arriving in New London, the Mutual men went at once to a high building overlooking the Deutschland's berth and shot a number of feet from that point of vantage. Mr. Mitchell had previously picked out this spot as one from which he could get a picture without interference. The rest of the morning was spent in negotiating with the authorities for other pictures.

The return to New York was made on an express train arriving at 3:10 P. M. Mr. Mitchell had his own Scripps-Booth car waiting and made the run to the Gaumont Laboratories at Flushing through crowded traffic in less than 30 minutes. From the time he reached New York until the film was developed, titled and printed only one hour and thirty-five minutes elapsed. The film was hurried back to Broadway, and at half past five spectators in leading motion picture houses were viewing the celebrated German undersea boat which only that morning had reached New London. What they did not see was the bill for the cost. It figured out over $10 a foot.

VITAGRAPH RELEASES ON GENERAL FILM PROGRAM

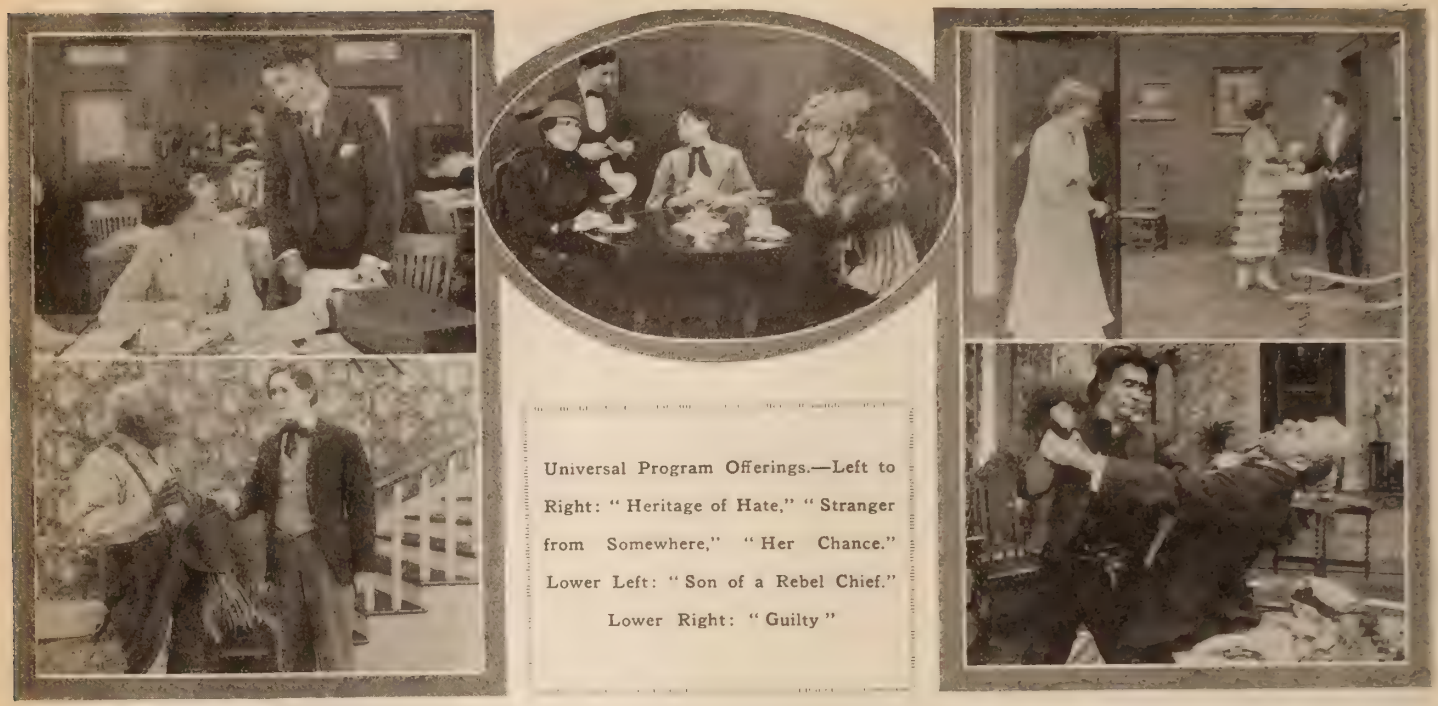
During the week of November 13, the Vitagraph Company offers two single-reel comedies and a three-part Broadway Star Feature on the General Film program.

On Monday, 13th, the release through the General Film exchanges is "A Second Story Ringer," a one-reel comedy. "The Luck of Jane" is listed for the 17th.

A Broadway Star Feature, "The Man Who Went Sane," featuring Donald Hall, is released on Saturday, the 18th. This three-reel production is an intense drama which was directed by Thomas R. Mills and tells a story of a man who finds his real self after a life which has promised good to none. Other releases are "The Fasters," one-reel comedy, November 20, featuring Mary Anderson, directed by William Wolbert, written by Paul West"; "Justice a la Carte," one-reel comedy, November 24, directed by John Robertson; "Taking the Honey Out of Honeymoon," one-reel comedy, November 27, directed by George Plympton, written by George Plympton and C. Graham Baker.



Scenes from "Ham and Bud," "Girl from Frisco" and "Hazards of Helen," Kalem's Three Popular Series



Universal Program Offerings.—Left to Right: "Heritage of Hate," "Stranger from Somewhere," "Her Chance." Lower Left: "Son of a Rebel Chief." Lower Right: "Guilty"

"The Garden of Allah" Is a Spectacle of Large Scenic Proportions and Will Be Completed by Selig Before First of Year

A CAST of star players headed by Helen Ware, thousands of supernumaries, several hundred Arabs, caravans of camels, and entire streets built of stone in exact imitation of desert towns of the Sahara are but items in the most massive motion picture spectacle the Selig Polyscope Company every made, namely "The Garden of Allah."

William N. Selig, who supervised all plans for the filming of Robert Hichen's novel has stated that "The Garden of Allah" is the very last word in motion picture production from his studios. His assertion is supported by Colin Campbell, the director, who has stated that "The Garden of Allah" is the most expensive and the most artistic production he ever directed. This must be going some when "The Spoilers," "The Ne'er-Do-Well," "The Crisis," "The Rosary" and other productions produced by Mr. Campbell are taken into consideration.

It is stated that there is not a scene and not a subtitle in the Selig production that is foreign to the book, "The Garden of Allah." From beginning to ending the wonderful atmosphere and plot of Robert Hichen's work is retained in every detail.

Helen Ware takes the role of Domini and Thomas Santschi enacts the part of Boris. They are ably supported by a cast of players which includes Al W. Filson and Eugenie Besserer as Lord and Lady Rens; Harry Lonsdale as Father Roubier; Cecil Holland as Hadj; James Bradbury as the Sand Diviner; Frank Clark as Father Beret; Will Machin as Captain de Trevignac; Little Billy Jacobs as the child, and many others.

There are many unusual lighting effects, many colorful scenes, and the photography is said to be clear-cut and beautiful. Among the more thrilling situations in the drama can be named the desert sandstorm; the charge of the Bedouins upon a defenseless caravan; the fight at night in The Street of the Dancers; the meeting between Boris and Captain De Trevignac, and the forecast of The Sand Diviner.

For the scene in "The Garden of Allah," exclusive permission was granted the Selig Company to film the gardens of the Santa Barbara Mission, which are startling in their beauty and grandeur.

The story of "The Garden of Allah," it will be recalled, is a particularly strong one. The novel is considered a classic and Mary Anderson scored a triumph in a stage version of the novel before the screen version was written by Gilson Willets for the Selig Company.



Scene from "The Devil's Double" (Ince-Triangle)

Domini Enfinden, when her mother eloped, and her father died cursing religion, went to Beni-Mora, an oasis near the African desert of Sahara in an endeavor to find peace—to forget her many sorrows. There the woman of thirty-two years, meets a stranger—a man of mystery. Their friendship finally ripens into love and they are married. Finally, Domini finds out who her husband really is. Then comes her sacrifice, a wonderful one, and the return of conscience to her husband.

Helen Ware is given every opportunity for strong emotional work, and she is ably supported by Mr. Santschi. Their love scenes together have been termed powerful in every respect.

"The Garden of Allah" will be released before the first of the year in ten reels. There will be a special musical score and elaborate exploitation.

TOM MIX PLANS DARING FEAT FOR "TWISTED TRAILS"

In "Twisted Trails" the three-reel Western drama in course of production, Tom Mix will attempt a feat that has never been performed and probably will not be duplicated, for not every actor thinks so lightly of his own safety as does Tom Mix.

Over a seventy-five foot chasm Mix has placed a fallen tree of ordinary size, and over this foothold he will ride a horse. One false step and it would be painful to contemplate the fate of both rider and horse.

GEORGE LE GUERE ELECTROCUTED—ALMOST

George Le Guere, playing the leading male role in the McClure series "Seven Deadly Sins," reaches the electric chair in the third number entitled "Greed." He gets in this precarious position through his constant endeavors to save the heroine, Eva Leslie (Shirley Mason) from trouble. The sinister character of the play which is portrayed by Nance O'Neill, manages to release him, in the nick of time of course.

"THE SUNBEAM," FEATURING MABEL TALIAFERRO, METRO RELEASE FOR NOVEMBER 27, ADAPTED FROM STORY BY SHANNON FIFE

The Metro play, "The Sunbeam," with Mabel Taliaferro as star, will be released November 27. Rolfe Photoplays, Inc., is the company producing this picture for the Metro program. Edwin Carewe directed "The Sunbeam." The photography was done by A. A. Cadwell.

"The Sunbeam" is Miss Taliaferro's first photoplay since her other feature, "The Dawn of Love." It is the joint product of Shannon Fife and June Mathis, who provided the artist with "God's Half Acre." Mr. Fife wrote the original story of "The Sunbeam" and Miss Mathis adapted it for the screen.

The part of Prué Mason, "the sunbeam," is taken by Miss Taliaferro. Prue lives with her old grandmother in a crowded tenement district. Working with her in a candy factory, and living with her and "Granny" is Danny O'Maddigan, a product of the reformatory.

Across the hall lives a young widow, Ellen Rutherford, with her little son, Bobby, who is the grandson of Stephen Rutherford, the rich candy manufacturer for whom Prue and Danny work. The old man had disinherited his son when he married beneath his station. At the risk of losing her position, Prue, "the sunbeam," determines to make Rutherford wake up to a sense of his responsibilties.

At first he refuses to listen to her, but fate aids Prue in her plans, and an automobile accident results in placing Bobby under his grandfather's roof. Prue's method of keeping him there, and of getting Rutherford's permission for his mother to join him, forms one of the prettiest episodes ever written for the screen.

Miss Taliaferro, as Prue, is supported by a distinguished cast including Gerald Griffin, the veteran "globe-trotting actor," who plays Rutherford; Raymond McKee, who plays Prue's youthful sweetheart; Gladys Alexandria, a recruit from the dramatic stage, formerly leading woman in "The Miracle Man," and Mrs. Breyer, who plays Granny. Underworld characters are played by Louis Wolheim, Eddie Reddway and Daniel Bertona.

SELIG CHANGES NAME OF NOVEMBER 6 RELEASE

"So Shall Ye Reap" is the name of a Selig production to be released Monday, November 6, in General Film Service. The name has been changed from "As Ye Sow." The production, "So Shall Ye Reap" is of unusual excellence, and according to advance reviews, one that will attract any motion picture audience.

PATHE NEWS SHOWS MEN'S FASHIONS

The Pathe News believes in being impartial and in consequence the men have their innings in No. 88. Latest styles in men's business and street clothing are shown in this number for the first time. Years ago the News started the fashions film but until now the subjects have always been taken from the feminine wardrobe.



House Peters and Myrtle Stedman, Morosco-Pallas Stars

Triangle November 26 Releases Include "The Devil's Double"

WILLIAM S. HART and Lillian Gish are the stars of the Triangle feature releases for the week of November 26th. Mr. Hart appears in a Kay-Bee production of original plot and primitive strength, entitled "The Devil's Double," written for him by J. G. Hawks. Enid Markey and Robert McKim are featured in his support. Miss Gish has a vehicle well suited to her personality in the Fine Arts production of the "The Children Pay," written by Frank E. Woods and directed by Lloyd Ingraham.

"The Devil's Double" is the story of the regeneration of "Bowie" Blake, ex-outlaw, faro-dealer and man-killer through the strange influences that bring him into contact with a beautiful and spiritual woman. Van Dyke Tarleton, a painter of genius, becomes broken in health through overwork upon his masterpiece, "Lucifer, Son of the Morning." His beautiful wife is his inspiration for all the high qualities in his work, but he is unable to find any model with a face wicked enough to pose for Lucifer.

He is ordered to the desert of Arizona by his physician, and in Tophet, one of the worst towns of the border, meets "Bowie" Blake, the bad man, who typifies for him the exact reproduction of Lucifer in the flesh. He tries to get Blake to pose for him, but is repulsed. He then urges his wife to win the gambler's consent, and after a dramatic meeting Blake agrees to pose to please the woman who has tamed his savage spirit by her gentle and idealistic nature.

In "The Children Pay" Lillian Gish takes the part of Millicent Ainsley, the eldest of two young girls whose lives are badly handicapped because of the neglect of their parents, whose selfish interests have culminated in a sensational divorce. The girls grow up under the guardianship of an old servant, but are looked upon with suspicion by the neighbors who spread cruel bits of gossip about them. A young lawyer named Craig, who comes to fill a temporary vacancy in the local school, takes an interest in the welfare of the girls, and when they are summoned to court to figure in the final settlement of their parents' divorce, Craig volunteers to represent them. Although the girls desire to live together and know that they will be extremely unhappy if forced to separate, the court is obliged to award one child to the mother and the other to the father. Conditions under the new arrangement soon prove intolerable, however, and the children run away together. They are brought to court again. As a way out of their dilemma, the judge suggests that if the older girl were married he could award her the custody of her sister. Craig, whose unselfish devotion has won Millicent's love, proposes and is accepted. Thus their troubles end.



Doris Kenyon and Milton Sills in International's "Ocean Waif"

MAX LINDER COMING HERE TO MAKE COMEDIES FOR ESSANAY

Max Linder, the comedian, is now on his way to America from Liverpool, England, to take up his work in Essanay pictures. Mr. Linder sailed Tuesday, October 31. On his arrival in New York, he will be met by George K. Spoor, president of Essanay and will then proceed to Chicago, where he will commence work on a new line of comedies.

Mr. Linder's work is probably better known on the continent than it is in the United States. For the French Pathe company he produced comedies for eleven years and most of these were handled by the Pathe Exchanges on this side of the water. His popularity abroad is shown by the fact that one company is now negotiating with Mr. Spoor for the release of all his film on the continent. A representative from China and Japan has bid for the pictures also.

Two years ago Mr. Linder quit the stage and studio and when the war broke out offered his entire personal fortune and services to the French government. He acted as a scout both in the automobile and aeroplane services, furnishing his own machines. While on an aeroplane expedition he was seriouly wounded and lay in a military hospital for several months.

It was in the hospital at Contrexville that President Spoor opened negotiations with Mr. Linder through H. A. Spoor, European representative of Essanay. Mr. Linder was loath to leave the services of the French army but finally decided to devote a large portion of his salary to the cause.

PREMIER FOR "CRISIS" IN NEW YORK IS NEAR

The Selig version of "The Crisis is shortly to have its New York premier. The sole right for the United States and Canada have been purchased by Sherman Elliott Company, Inc., of 220 West Forty-second street, New York City, who in turn are disposing of the various territories to state rights buyers.



Two Poses of Norma Talmadge (Selznick)

Four Single-Reels Regularly Every Week Is Gaumont Plan—The Program for Week of November 12

THE second week that Gaumont releases four single reels through Mutual opens with "Reel Life," No. 28, Sunday, November 12. The leading subjects for this issue include pictures of the routine life of our coast guards, as well as their activities when a storm has wrecked a vessel near the shore. A second section shows how the cost of living has advanced in recent years. The diagrams are based upon Government data.

The second single reel of the week brings to the screen the second number of the new release, "Tours Around the World," November 14. There are views of the Russian Arctic port of Archangel, during six months of the year the port of entry for Russian war munitions from the Western World. Next comes pictures of Amsterdam, and the third section shows Rouen, well behind the firing line in France. The fourth is distinctly scenic, showing the Gorges of the Vesubie River, a torrent in France's Maritime Alps.

The third release, November 15, shows Hot Springs, Ark., in the "See America First" series. The springs are on a United States Government reservation, insuring that the property is so well kept up that the pictures are of rare beauty. On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. It is called "Back to Youth," and depicts the humorous results that follow the taking of a bottle of "elixir of youth" by a decrepit old man.

The fourth Gaumont single reel is The Mutual Weekly.

CURRAN OF THANHOUSER AS AN AUSTRALIAN

Thomas A. Curran, the villain in "The World and the Woman," starring Jeanne Eagles, which will shortly be released by Thanhouser on the Pathe program, is an Australian. He came to San Francisco while yet young and there entered into stock and vaudeville, playing the cities on the Pacific Coast. At the expiration of these engagements he returned to his native land and toured the Antipodes in musical comedy.

In 1912 he returned to the United States and had prominent roles in the play, "Oh, Oh, Delphine" and "Excuse Me." His attention was then drawn to motion pictures and after several engagements with Metro, Universal and Famous Players he joined the Thanhouser forces. He has appeared in "Inspiration," "Silas Marner," "The Pillory," "A Modern Monte Cristo," and "The Vicar of Wakefield."



Cutouts from Selig's Big Spectacle, "The Garden of Allah," Which Stars Helen Ware and Thomas Santschi



Joan Sawyer, the Dancer, Makes Her Picture Debut as a William Fox Star





A Few Characteristic Scenes from "Love's Law," Released November 27

"Yellow Pawn" Is Vehicle for Cleo Ridgely and Reid—It Will Be Released on Paramount Program November 23

CLEO RIDGELY and Wallace Reid, who have won success in the Lasky production "The House of the Golden Windows," "The Selfish Woman," "The Love Mask" and "The Golden Chance," are to be co-starred on the Paramount Program in "The Yellow Pawn," which is scheduled for release on Nov. 23. It is seldom that two stars who appear jointly achieve such remarkable success as these two youthful players have won in the short time that they have been appearing together.

In "The Yellow Pawn" Mr. Reid plays the role of a young artist and Miss Ridgely is a girl who, though in love with the artist, marries a lawyer at the instance of her father, who represents himself as being penniless. Believing that Allan Perry, a prosperous district attorney, will be an ideal match for his daughter Kate, old Mr. Turner persuades the girl to marry him, despite the fact that she has lost her heart to James Weldon, a young artist whom she has met quite by accident.

Perry soon develops an insane jealousy of his wife, and she is wretched. Weldon becomes famous, and Perry takes her to the artist to have her portrait painted. Tom Weldon, an impecunious brother of the artist, discovers that Kate and James are old friends, and sells the information to Perry. Perry, however, fails to discover any irregularity in his wife's conduct.

Weldon's servant, Sen Yat, catches Tom in the act of robbing his master's desk, and stabs him in the struggle which follows. Circumstantial evidence points to the guilt of either Kate or her sister Marian, and Perry determines to employ a ruse in order to ascertain whether or not the artist is really in love with his wife. Sure in his own mind that such is the case, Perry is on the point of shooting Weldon from a gallery in which he is concealed, when he is stabbed by the faithful Oriental, who then declares that it was he who killed Tom.

All barriers now removed, Kate and Weldon are at last united. Among those in support of the stars are William Conklin, Tom Forman, Olive Golden, C. H. Geldert and George Webb.



Alma Hanlon (Triumph)

"THE CRISIS" OPENINGS TO BE SIMULTANEOUS

"The Crisis," William N. Selig's pretentious photoplay drama, the selling rights for the entire United States and Canada of which have been acquired by Sherman-Elliott, Inc., will be given simultaneous presentation in many of the important cities of the country according to plans which have just been perfected for the various premiers.

The Sherman-Elliott Company has arranged with territorial buyers for the simultaneous openings of the ten-reel feature in San Francisco, Los Angeles, Chicago, New Orleans, Memphis, St. Louis, and Jackson, Mississippi, as well as in the principal cities of the East, possibly including New York and Philadelphia and Boston on or about November 19-24. Each of these openings will be exploited "the Sherman way," exceptional facilities having been provided the exhibitor in the way of a most complete line of paper, photos, heralds, lobby displays, and other advertising matter with numerous selections to choose from.

In addition to these metropolitan or big town showing, a number of the state right buyers contemplate sending out road companies, a conservative estimate placing the number of "Crisis" prints actually in use by December 1 at fifty.

Warner Attractions has California and Arizona rights to "The Crisis."

ALICE BRADY'S CHRISTMAS PRESENT TO PUBLIC

Alice Brady in "A Woman Alone" will be a World Film Corporation, Christmas present to the public, having its release on December 25, which is Christmas Day this year, according to habit.

"MEASURE OF A MAN" IS A BLUEBIRD SET FOR NOVEMBER 27 RELEASE

"The Measure of a Man," will be released November 20 by Bluebird and "The Bugler of Algiers" is set for distribution November 27.

J. Warren Kerrigan and Louise Lovely will be co-stars in "The Measure of a Man," produced by Jack Conway among the redwood trees of California. Norman Duncan wrote the story and Maud Grange provided the scenario. In this feature Kerrigan has the best role he has ever appeared in, impersonating a "fighting parson" who converts a lumber camp to right living by exhorting them when they will listen and by chastising them when they will not heed.

Robert H. Davis, editor of Munsey's Magazine, collaborated with Perley Poore Sheehan in writing "We Are French" the story upon which "The Bugler of Algiers" is founded. Ella Hall returns to her Bluebird admirers in this feature after an absence of over three months. Rupert Julian directed the piece and will be Miss Hall's leading man, with Kingsley Benedict featured, Patriotism and loyalty is the inspiration of the characters in this feature, an incident in one of the episodes prompting the picture-title "The Bugler of Algiers."

On December 4 Hobart Henley and Gertrude Selby will lead a Bluebird company in the presentation of "The Sign of the Poppy" in which Mr. Henley plays a dual role. Cleo Madison will make another Bluebird appearance during December in "Black Orchids," a production written and directed by Rex Ingram with Wedgewood Nowell and Howard Crampton chief in her support. "The Price of Silence" will be another December Bluebird, introducing Dorothy Phillips in a story written by W. Carey Wonderly and directed by Joseph De Grasse.

UNICORN IN NEW HAVEN SHOWS "BILLY WEST SPECIALS"

During the past week, the New Haven, Conn., branch of the Unicorn Film Service Corporation, under the management of John Pavonne, gave a screening for the trade at the Comique theatre on Church Street, of the first of the "Billy West Specials."

The first, which is entitled "His Married Life," depicts the misfortunes of an unhappy Benedick whose better half is a woman of an unusually strong character.

Mr. Pavonne will give weekly trade showings of all the subjects released by the Unicorn Film Service Corporation, including, "When Hands are Idle," a sensational drama of contemporaneous society, featuring Barbara Castleton, the former star of Madame Sherry, and other stage successes.

STIRRING SCENE IN COMING WORLD PRODUCTION

Through the witchery of a beautiful girl who is mad, a coast beacon is neglected by its keeper and a ship goes ashore, forming one of the stirring episodes of "The Madness of Helen," a World-Brady picture play to be released November 20. Ethel Clayton and Carlyle Blackwell are the stars in this production.



Robert Walker and Lillian Hayward in Metro Pictures

"The Vampires," Episode One, "The Detective's Head," Will Reach the Screen on November 23

THE first episode of Gaumont's long heralded "The Vampires" will reach the screen through Mutual, November 23. This is called "The Detective's Head," and is a complete story in three reels. Were the story of the voyage of the film to America told in detail it would prove as entertaining as the most exciting chapter of this photoplay novel.

Being the story of the great French crime trust, the pictures were made in Paris and wherever throughout France the mysterious bandits had operated. The film was sent to America through the war zone, and narrowly escaped the celebrated U-53 which was in its path off Nantucket. However, every episode is safely in America now, and will be released weekly.

The first episode is called "The Detective's Head." A detective sent from Paris to St. Clement to investigate a crime supposed to be the work of the Vampires, mysteriously disappears. His headless body is found, and Philip Guard—the hero of the screen novel—undertakes to solve the puzzle of the missing head. He is a reporter for a prominent Parisian daily, and brings to his work a reportorial nose for news and youthful enthusiasm. The part is played by Edmond Mathe, one of the matinee idols of France.

Another important character destined to appear in the entire novel is Normandin, pires who joins Philip Guard, is attempting a member of the outer circle of the Vam- to bring them to justice. Through him a pleasing comedy element is introduced, something spectators are coming more and more to appreciate no matter how tense the drama.



Harry McCoy (Keystone) in for a Day's Good Reading

UNITY SALES CORPORATION WILL RELEASE NINTH EPISODE OF "THE YELLOW MENACE" AS "THE CRYSTAL GLOBE"

THE Unity Sales Corporation will release the ninth episode of "The Yellow Menace" Serial this week, under the title of "The Crystal Globe." A new turn in the thrilling events of this picture takes place in this episode, since the action revolves more around a battle of wits than actual hand to hand conflicts and their murderous results, which have characterized many of the earlier episodes.

The War Department is amazed to learn that Ali Singh has stolen a plan of our eastern coast defenses and the drawings of a new gun just invented are also missing. Manning and his secret service aids are urged by the government to use every means to recover the stolen property from Ali Singh and his band of daring assistants, but the government agents are subjected to terrible danger before they are able to accomplish any results. The papers are recovered and the action is revealed in a powerful scene which is enacted on the top of a high building.

In this episode also we see Ali Singh revealed in his role as master of mysticism, to which he resorts with telling force, Najla being his victim. Because of her anxiety for the safety of Manning and his associates, Ali Singh believes that by applying his knowledge of the mysterious power of mysticism he can force her to disclose the secret of Manning's new abode. The unlucky girl in terror is made to submit to Ali Singh's gruelling examination, and by compelling her to gaze in a crystal globe the secret hiding place of the government agents becomes known to Ali Singh.

The treatment of this subject is handled in a very novel manner in this episode, and its introduction is sure to appeal to moving picture devotees.



Maurice Costello and Ethel Grandin in Scenes from the Eleventh Episode of Consolidated's Series, "The Crimson Stain Mystery"

"Bobby Bumps at the Circus" Is a Paramount-Bray Cartoon Drawn by Earl Hurd, Released November 23

EARL HURD has added another extremely funny animated cartoon to his already long list of successes in this line in the Paramount-Bray cartoon, "Bobby Bumps at the Circus," which will be released by Paramount Pictures Corporation as one of "its little features" on November 23rd.

Bobby Bumps, while out on a stroll runs across the posters of Bailum and Barney's circus. As he is giving them the once-over, his little pup begins to scratch himself and Bobby also gets the habit. Then the pup inquires if it is a flea circus.

Bobby then asks the animal keeper if he may carry the water for the elephants. He carries about twenty buckets before his little pup finds out that the keeper has been switching elephants on him. Bobby empties the contents of the last two pails on the keeper then runs home and tries to separate his father from the price of two tickets to the circus.

His father tells him to run along and play as he cannot be bothered until he has finished balancing his books. The old man then goes out to light his pipe and Bobby and the pup balance the books and call pop in to take a look. Papa walks in to find Bobby and the pup juggling the books on their feet. They drop the books on the floor as pop almost has a stroke of apoplexy.

The old man then chases them to the circus tent and Bobby and the pup crawl through. As pop goes to crawl through the circus bouncer lets him have the horse-whip over his rear elevation. Bobby and the pup think the circus is tame so jump on one of the horses and show the crowd how acrobatics on horseback should be performed.

Bobby brings down the house and is invited to the manager's office, who wants him to accept a roll of bills, but just as he is about to take them his pop pokes his knob in the window and yanks him out. One of the bills is dropped to the floor and as Bobby's faithful pup is about to pick it up he has a few choice dog visions of devils and angels, but finally decides to pick it up for the sake of his young master.

Bobby is stretched over his father's knee, and as the old man is about to open the throttle the pup jumps up to the window sill and deposits the $500 bill to the old man, who forgets the spanking due his son as he lovingly caresses the banknote of his native land.

BLACKWELL ISLAND WORKSHOP DUPLICATED IN A FOX FILM

One of the novel sets erected in a William Fox studio duplicates the workshop for girls on Blackwell's Island. The scene is incorporated in Virginia Pearson's new screen drama which Kenean Buel is filming.

Leap from Balloon Is the Thrilling Episode in "The Awakening"

THE big thrill in the seventh episode of Pathe's serial, "The Shielding Shadow," produced by Astra, is the leap from a balloon into the sea. This episode is entitled "The Awakening," and is announced for release on November 12.

This is another big chapter with a runaway balloon set on fire in the clouds by a time-bomb. Leontine's escape in a parachute and Ravengar's descent hand-underhand down the anchor rope before making his dizzy drop into the sea, will keep audiences straight-backed and breathless to the last foot of the picture.

That interest-compelling character, One Lamp Louie, again becomes Sebastian's active tool. It is he who makes the attempt on Leontine's life. After her entrance in the balloon race, Ravengar, her mysterious protector, is imprisoned in the house of Bianca, queen of the underworld.

The race starts, and when the balloon carrying Leontine and the man who she thinks is her mechanician is high in the air, it catches fire. Leontine with the parachute lands in the water safely, and her companion does a sensational drop into the sea near her. She rescues him, and drags him to her floating parachute.

She then discovers that he wears a wig. When he is unconscious; she takes it off and recognizes her rescuer as her mysterious friend, Ravengar. How did he escape from his cellar prison?

Lester E. Matt, manager of the Strand Photoplay Company, of Flint, Mich., says: "I am sure this serial will down all records for this theatre."



Marguerite Clark Fibs Delightfully in "Miss George Washington," a Famous Players-Paramount

THE EASTERN STUDIOS

THIS is a true story. It is told in a letter from a settlement worker in a large Canadian city, that shows the ethical influence of motion pictures upon a young and impressionable mind.

In a Canadian city a Band of Hope meets every Monday in the poorer quarter of town. One day a pale-faced little boy placed a note shyly in the teacher's hand, asking that she pray for Earle Williams.

She agreed to add him to her prayers. The boy seemed very grateful and said that he had begun to be a better boy since trying to do the good things done by Mr. Williams. Among such things, he said, were helping an old lady across the street telling the truth, etc.

Interested in this trait in the child, the teacher secured him light work after school hours with a doctor friend of hers. Things went smoothly for a while. But one day the boy came to her in distress, saying he had run away from the doctor.

The reason for this was that the doctor, wishing to take a nap, had instructed the lad to tell people he was not in. This was too much for the little chap. To the teacher he sobbed that he could not tell lies—that Earle Williams could not tell lies, and that Earle Williams would never be able to think well of him if he did. However, the boy was induced to go back to the doctor and resume his duties, the doctor promising he would not expect him to do anything that his hero might not do.

That the child had been deeply affected by the good qualities he saw in his screen hero was more positively demonstrated a few days later. He came to the teacher in tears, and gave her a purse containing $450 in cash and valuable papers that he had found. He confessed that he had kept this for three days, tempted to retain it for his poverty-stricken father, mother and sister, but that his thoughts of Earle Williams had finally compelled him to resist.

The boy is now at a country home under medical attendance by the doctor. His young life is ebbing fast, for he has long been suffering from heart trouble and is tubercular. The letter was written to Mr. Williams because of a wish the boy has expressed several times. It is that after he dies a little present that he has laid aside may be sent Mr. Williams if he will accept it.

It is hardly necessary to say that Mr. Williams has written expressly for this little boy's eyes an earnest and comforting reply.

Oysters on the Half Shell

While filming some thrill scenes in "The Secret Kingdom," the Louis Joseph Vance serial, being produced by Vitagraph, Charles Richman, Arline Pretty, Dorothy Kelly, Wm. Dunn and De Jalma West, and a dozen others of the company felt the pangs of hunger.

Director Charles Brabin had the party of Vitagraphers out on the water at Huntington, L. I., on an oyster boat. They were working, under pressure, to complete the scenes they had undertaken. They were far from shore. Lunch time arrived. There was no lunch.

It is now time to pause amidst the dismay to explain that an oyster boat is equipped with a dredge forward. When not being employed for motion picture purposes, an oyster boat finds use for the dredge. Mr. Brabin whispered to the oysterman. "Sure," said the latter.

There was a rattling of ropes in blocks, the dredge dropped, and a haggard crowd with eyes on the water waited.

It is pleasant to relate that the oysterman had aboard a couple of dozen cartons of oyster crackers. They served elegantly to eat with five or six bushels of oysters brought up from the bottom of Long Island Sound. That's all, except that Charles Richman won the oyster opening contest.

In the forthcoming feature picture, "The Little Brown Sparrow," directed by Paul Scardon, three of Vitagraph's child actors do a daring stunt. At least the script called for a daring stunt, and the picture will show it being accomplished. But the best part of the thing is that the feat was done without the slightest inconvenience to them.

Earle Williams will start work this week in a Blue Ribbon Feature entitled "Arsen Lupin," an adaptation for the screen of the well known detective story. Contrary to a notice sent out last week, Marguerite Bertsch will not direct Mr. Williams in this production. To her has been assigned a new production with the dainty Anita Stewart in the title role. Paul Scardon will produce the picture and has already planned the details of sets, costumes and made other necessary arrangements.

Lillian Walker plays the title role in a new Vitagraph feature which is being directed by Wilfrid North. Jewell Hunt, who has won many friends with her characterizations in Vitagraph pictures, will be seen in this film with Miss Walker.

Anita Stewart has completed her last scenes in "The Girl Philippa" and will immediately start work in a new feature which is remarkably well adapted to her type. The story is that of a young girl and the dainty star is delighted with her role. Marguerite Bertsch will direct Miss Stewart in this picture.

John Robertson, who has been seen in a number of Vitagraph films, is now a full-fledged director. His first picture, now under way, has in its cast the popular English star, Peggy Hyland, Marc MacDermott and little Bobby Connelly.

The mystery of Pauline Frederick's frequent disappearance into the wilds of Mountain Lake, N. J., under the guise of a vacation has at last been explained. The Famous Players star was not vacationing after all, but was hunting locations! She had been given a copy of the script of her next picture, which is a story of the Canadian Northwest written by Willard Mack, and she had quietly proceeded to spend part of her leisure hours in seeking out suitable spots in which to stage the exterior parts of the picture. When Joseph Kaufman, who is in charge of the production, visited the locations under the guidance of Miss Frederick he declared that any time she tired of playing before the camera he would give her a position as his location scout.

No More for Owen Moore

Owen Moore stood waiting for a dinner scene in "Princess Zim Zim" in which he is being co-starred with Irene Fenwick by the Famous Players. Suddenly Del Henderson shouted for salad and the property man came forth bearing a huge bowl of lobster salad which he handed to the actor who was playing butler. It had just been sent over from the hotel across the street and looked irresistibly appetizing. "Confound it," groaned Moore, "and I just had two plates of ice cream for luncheon."

Louise Huff, having played an ultra-modern young lady in the Famous Players adaptation of Booth Tarkington's "Seventeen," is now going to play one of those delightfully quaint types to be found in the period concerning which the great Dickens wrote. This mere matter of shifting from one period of time to another over night is one of the easiest things which the motion picture star does, and Miss Huff, who has been a Quaker girl, a farmer's daughter, a waif rescued from the sea and other interesting types within the past year, has little difficulty in meeting the requirements of any director.

By a mere hair's breadth, a thrilling movie stunt by the players in Consolidated Film Corporation's serial, "The Crimson Stain Mystery," was prevented from becoming a tragedy the other day. It was the good right arm of Eugene Strong, the juvenile, that saved the day, and to that same right arm Eugene Strong and Ethel Grandin owe their lives.

Director T. Hayes Hunter and the company were taking the climax of the thirteenth episode of the serial. The scene was the Harlem River and a bridge spanning it. Ethel Grandin was kidnapped by the Crimson Stain gang and taken in a launch up the river to their hang-out. Eugene Strong gave pursuit and conceived the idea of lowering himself by a rope from the bridge to the river below. When the launch reached him he was to grasp Ethel Grandin in his arms and be hauled up by his friends on the bridge.

The stunt was done successfully. But just as Eugene Strong and Ethel Grandin

were about to be pulled over the railing of the bridge the rope broke and they dropped. With quick presence of mind, Mr. Strong threw out his right arm and grasped the first thing that came within reach—a support of the bridge.

Mabel Taliaferro, Metro star who now is at work in the Rolfe Studies under the direction of John H. Collins on a new production which deals with society blackmailers, has received letters from Redfern, Paquin and Callot asking her to pose for them in gowns designed for next season.

The letters state that many women noted for their beauty have been considered by the famous dressmakers, and that Miss Taliaferro has been chosen as one among thousands.

Kid Broad Gets Realistic

In the Metro-Quality studios the other day "Kid" Broad, former featherweight celebrity, was going through a boxing scene with Andy Thompson for the Metro serial, directed by W. Christy Cabanne, in which Francis X. Bushman and Beverly Bayne are the stars.

"You've got to get more action into this," said Cabanne. "Now, Andy, you taunt the Kid just like John L. Sullivan used to do. You swear at the Kid and keep slapping your thigh with one hand and yelling, 'Come on, you mucker. Come on, you coward. Come on and fight.'"

Andy did. He yelled as if he meant it, and he kept creeping up toward Broad, not observing a wicked gleam in the former fighter's eye.

"You're a mut," yelled Andy. "Why don't you fight? 'Featherweight' was a good name for you." Then——

Biff! Out shot the Kid's left and down toppled Andy. When he came back from "Dreamland" Broad was leaning over him, with tears in his eyes.

"Honest, I didn't mean it, Andy," he said. "You talked like the fight was on the square and I forgot where I was and my left ran away from me."

"No more of this 'realistic' stuff for me," said Andy, who refused to go on with the "Fight scene."

While Mme. Petrova was at work recently at the Popular Plays and Players studios, on a forthcoming Metro feature, as yet unnamed, she noticed at the entrance a gray haired woman. As no one paid attention to the stranger the star went to her and asked:

"Is there anything I can do for you?"

"I am looking for work," she replied.

Mme. Petrova called Director Burton L. King and said:

"Here is just the type for the aged prima donna in our next picture."

"Oh, I could play that," spoke up the old lady, "years ago, before either of you were born, I was prominent in light opera."

The old lady got the part. She was a famous contralto fifty years ago.

Every man has some specialty or other, but George Melville of the Metro forces has a specialty that will not cause jealousy among his friends. Mr. Melville, who is one of the ablest character actors in the film world, specializes in stage dying. No matter what sort of a picture he appears in he always "dies." The directors say that he "dies better than any actor they know."

Officials of the Rolfe studios are rejoicing in the discovery of the remarkable talents of Mary Taylor, a dainty blonde of great emotional power. Miss Taylor will be seen in "The End of the Tour," a Metro-Rolfe feature play of theatrical life on the "one-night-stands," in which Lionel Barrymore will be starred. She will have the opportunity to display several phases of emotion, since in the new production she takes the part of three different women in a barn-storming company playing "Camille."

One of the most amazing scenes ever depicted on the screen is contained in "The Jockey of Death," the first of the Adventure Series of the International, which will be released on November 15. So realistic is the scene that one of the participants, Mlle. Evelyn, broke her ankle, but gamely continued until the action was completed.

Admirers of Harry Fox, who plays the part of Jimmy Barton, the energetic and resourceful reporter in the International's photoplay series, "Beatrice Fairfax," have begun to wonder if there is anything thrilling, daring or heroic that Harry cannot do. They will find out in the thirteenth episode of "Beatrice Fairfax," "The Ringer," that there is a limit even to his chivalry.

Mrs. Vernon Castle, who is appearing in the International's new preparedness serial, "Patria," had a narrow escape from drowning last week in Lake Cayuga, at Ithaca.

Mrs. Castle, who is an expert swimmer and diver, was doing a water scene, which is a part of one of the episodes. Although the sun was shining brightly and the air was warm, the water of the lake was icy cold. Mrs. Castle did not realize this fact when she dove from the side of a steamship into the lake. The shock was so great that Mrs. Castle became unconscious and sank.

Milton Sills was on the deck of the ship full clothed. He jumped overboard, rescued her, and with the assistance of other members of the "Patria" company, hurried Mrs. Castle to her home. She suffered from the shock during the remainder of the day, but fortunately escaped any serious after effects.

Mary Charleson, who is playing in support of Henry B. Walthall in "The Truant Soul," his next feature, prides herself in being a capable cook and housekeeper. Miss Charleson lives with her mother a short distance from the Essanay studios in Chicago. She is enthusiastic over her part in this picture.

Bryant Washburn is now at work on a 3-reel production at the Essanay studios. Mr. Washburn has just completed two features, "The Prince of Graustark," taken from George Barr McCutcheon's famous sequel to "Graustark," is now about to be released with this popular star in the title role. Marguerite Clayton takes the feminine lead. Shortly after "The Prince of Graustark," "The Breaker" will be offered. This was taken from Arthur Stringer's story and Bryant Washburn and Nell Craig appear in the leading roles.

The life of a picture actress is by no means a bed of roses. For instance, Nell Craig had to earn part of her salary recently by pronouncing the words "triskardekaphopia" and "hyperpyrexia," while the camera clicked. It was in "The Breaker," five-act Essanay feature in which she plays with Bryant Washburn.

A few weeks ago while scenes were being filmed for "The Chaperon," the Ainsworth Essanay actor went hunting for partridges in the Green Bay territory. He was arrested for hunting without a license and fined, even though he did not get a bird. Now he is spending two weeks in North Dakota for ducks. He has just completed "Not in the News," a 2-act drama, and "The Chaperon," a 5-act feature, and will begin work in another feature on his return.

A thrilling fire scene, the burning of a sanitorium in the hills, forms one of the big moments in "The Truant Soul," Henry B. Walthall's next Essanay feature. Mr. Walthall, who played several scenes in the midst of the blaze, escaped with slight burns about the hands, while Mary Charleson, his leading woman, was compelled to become the target of a fire hose when her dress became ablaze. The scenes were taken at night, a building being constructed in a woods outside Chicago. City firemen were on the scene ready for action and found plenty of opportunities to help.



Alice Brady and Montagu Love in "Bought and Paid For" (World)

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Nov. 1.

WITHIN the next week the work of completing the Keystone studio will be taken up when contractors begin the construction of a new administration building. Plans now prepared provide that this shall be fireproof steel and concrete structure of three stories, at the cost of approximately $100,000.

The new building is to be erected at the southwest corner of the present plant and will be built over and around the structure which houses the offices at present. In this manner the improvements will in no way affect the continuation of work in every department.

In the past year buildings for all other departments at the studio have been built, and with the completion of the administration building, which will require approximately four months, the comedy factory will have ideal buildings throughout. The factory's enclosed stages and other buildings necessary will all be of fireproof structure.

Mack Sennett has found need of additional executives and has added John L. Waldron to the Keystone staff. Mr. Waldron was for many years connected with the management of production for the Biograph Company, and he arrived in Los Angeles Friday to take up the position of personal representative of Mr. Sennett, who was for some time affiliated with the Biograph organization.

Kerr Is Made Studio Manager

Harry L. Kerr, who for almost two years has served as assistant business manager to George W. Stout at the Keystone, has been appointed studio manager for the Mabel Normand Feature Film Company, and this week took up his new duties. Kerr first came to the Keystone organization to serve as auditor, but after thoroughly systematizing the business department, he continued as assistant to Mr. Stout. It was due to Mr. Kerr's exceptional work at the Keystone that he was appointed business manager by Mack Sennett for the Mable Normand plant.

Polly Moran, Keystone comedienne, is in a Los Angeles hospital suffering with a broken arm, her right side badly wrenched and the ligaments of her ankle badly injured, as the result of a fall from a horse while working before the camera in Griffith Park. The injuries will cause some delay in the completion of the Keystone comedy being made by Mack Sennett and featuring Mack Swain.

Business Manager George Stout of the Sennett-Keystone studios has spent a greater part of the past week in the vicinity of Bakersfield selecting locations for a production soon to be made.

Billy Norris, star of the "World of Pleasure" Company, now playing in Los Angeles, was entertained royally by his former legitimate stage acquaintances at the Keystone one day this week. Fred Mace and Charles Murray took the guest in charge and showed him the mysteries of the "bruise" factory.

Big Set at Keystone

A quarter section of the mammoth Keystone open air stage is occupied by a mammoth set built for the first Roscoe Arbuckle comedy to be made since the heavyweight comedian returned to the coast. The set is a marvel for detail and contains a bakeshop, kitchen, retail salesroom and a luncheonette and soda fountain of a delicatessen. There are tubs and tubs of dough, piles of sacks filled with flour, hundreds of pies, cakes, cookies and luscious French pastry, all in place waiting the call of action. Arbuckle will play the part of the cook, Al. St. John and Alice Lake taking the other principal parts. In the direction Arbuckle will be assisted by Ferris Hartman.

Beachwood Park, natural amphitheatre, which served as settings for the spectacular presentation of "Julius Caesar," with an all-star cast of stage celebrities from the film colony, has been leased by the Mabel Normand Company, and there a western mining town setting has been erected. The buildings for this number about thirty and consists of all kinds from the small shack of the miner to the hotel, general stores, saloon-gambling resort-dance hall. Practically all of the buildings are now completed and filming of the scenes here will be commenced shortly by Director Dick Jones.

It was demonstrated last week that the management of the Famous Players-Lasky Hollywood studio plans to smash all records in the reconstruction of this producing plant. On Saturday a plot of ground was used until late in the afternoon for an exterior set which was "struck" that night. In the morning a staff of carpenters began work on a new open air stage, and twelve hours later had completed one 75 x 250 feet. In that short time foundations were laid, diffusing up-rights and supports were placed that the stage could be used the first thing the following morning. The work had been well planned, the men served with luncheon on the grounds in shifts of fifty, and it is said not a minute's time was lost. Contract has been made for the erection of the new administration building and work on this is to be commenced shortly.

New Lasky Writers

The Lasky scenario department is to be augmented by the addition of two more writers, Cathrine Carr, who has been affiliated with several well-known companies, and Charles Main, perhaps best known for his short stories, are expected shortly in Hollywood. This will increase the staff of writers to seven, including Harvey Thew, who is serving as editor, and Jeanie McPherson, who devotes all her time to the preparation of stories for Director-General Cecil B. deMille. The other writers are George Proctor, Thomas J. Geraghty, Charles Sarver and Burt Jenkins.

The Morosco feature play being produced by William D. Taylor, with House Peters and Myrtle Stedman as co-stars, has been titled "The Happiness of Three Women." Peters appears as a bachelor and former sweetheart of Miss Stedman, whose husband, taken by L. W. Steers, is of a decidedly jealous nature. A series of incidents happen which bring the bachelor and the wife together in compromising situation, which create jealousy and make it impossible for the bachelor to prevent his friend from being railroaded to prison for the crime of another. The other women roles referred to in the title are being played by Lucile Ward and Daisy Robinson. The supporting cast includes William Hutchason and Milton Brown.

Beban Back on Coast

George Beban has returned to the coast to take part in Morosco-Pallas Paramount subjects, and the filming of the first will be begun in a few days. This has the temprary title-role of "Mother Mine," and Donald Crisp, who produced "Ramona" and "The Eyes of the World" for the Clune Company, will be in charge of the direction.

E. Mason Hopper is now working with the scenario department in the preparation of the working script for the next Vivian Martin Paramount subject which will be titled "The Spirit of Romance." Filming of this will be started within the next week.

At the Morosco-Pallas studio it is announced that the next vehicle starring Kathlyn Williams will be "The Woman with the For-Get-Me-Nots." Work on this production will not be started for several weeks.

With practically every department at Universal City thoroughly systematized and materially bettered with respect to efficiency, attention is being turned to the scenario department, where under the supervision of Eugene B. Lewis, manager of production, and his assistant, William Gibson, new plans are being introduced that will greatly aid the writers in preparing future productions. Besides personally editing the scripts for all the larger films, Mr. Lewis has in the past week written four stories, two of two reels and two of one reel each.

Another means of adding efficiency has been devised by General Manager H. O.

Davis, and is being put into operation immediately. This provides for the finishing of the floor of all stages at U City with a waterproof material after they have been smoothed down to resemble ballroom floors. Each stage will be laid out in sections, and each section will have a different floor design. In this way it will be possible to erect a set on any design desired and do away with the constant refinishing of the floor to suit the set. It is estimated this will save the company approximately twenty-five thousand dollars annually.

Beveridge Expected at "U" City

Albert J. Beveridge, former senator from Indiana, is to come to California and spend a month at U City as soon as the election is over, according to statement made by the well-known Hoosier following a visit at U City this week. Former Senator Beveridge stated his day at the film capital was the most interesting that he had spent since he left the battlefields of Europe.

Henry McRae has been placed in charge of directing the remaining episodes of the international boundary serial "Liberty." This change was made on account of the illness of Jacques Jaccard.

Director George Cochrance has in production at Universal City a two-reel drama entitled "The Edge of Things." A chorus girl returning home after a season on the road finds her younger sister has been wronged by an unscrupulous employer. To gain revenge she makes the acquaintance of the man's son, wins his affections from the girl he is engaged to marry, and then informs his father and fiancee that he is paying attention to another woman. When they arrive at the girl's apartment the father is made to decide whether he will marry the sister he wronged or the girl marry his son. The father marries the sister. Roberta Wilson is the sister, Molly Malone the son's sweetheart, Jack Nellson the son, Cleo Madison the chorus girl and Daniel Leighton the father.

"Blood Money" is the title of the two-reel western drama being filmed at U City under the direction of F. A. Kelsey. A man accused of a bold robbery enters a saloon and holds up the sheriff and other occupants and escapes. Injured by a fall from his horse he drags himself to a camp where the husband takes him prisoner and compels his wife to go for the sheriff. The husband gets the reward, and while he and the sheriff are intoxicated the wife releases the prisoner, who is innocent of the charge against him. The sheriff and husband are killed in a fight, and later the wife is given a home with the man she liberated. Harry Carey and Louise Lovely are the featured players.

Douglas Gerrard is busy with the filming of "The Organ Grinder," a two-reel drama with Italian atmosphere. An organ grinder comes to America in search of his wife who had eloped with a musician, and to gain revenge for the death of their child. After a long search he finds and kills her. The youth, who was infatuated with the woman, returns to his sweetheart, and the story ends with the organ grinder playing his favorite melody in the garden after the lovers are reunited. Besides directing, Gerrard is playing the leading role. Maude George plays the part of the wife, Ruth Clifford the sweetheart and Albert McQuarrie the lover.

"Her Redeeming Ordeal" is a two-reel drama being filmed by U Director John McDermott. It is the story of a wife, who thinking she is neglected, becomes infatuated with a man about town, who proves to be the leader of a gang of crooks. They plan to elope, and on leaving the hotel are arrested. In a fight the woman makes her escape and is later recognized in her home by the detective. Believing she has learned a lesson the man keeps his silence. Malcolm Blevins, L. S. Shumway, Agnes Vernon are the principals of the cast.

"Pirates of Phantom Bend"

Fred Church is playing the featured part in a two-reel melodrama, "Pirates of Phantom Bend," which holds the attention of Director Henry McRae this week. The scenario is by William Parker and gives Church the role of an author in search of a quiet spot that he may continue with his work. He is held up, and in following the clue to discover the highwayman he comes upon kidnappers who are holding a wealthy mine owner and his daughter from Mexico for ransom. He finds ways of liberating the two, and by the aid of officers captures the bandits. In the end the author finds sufficient material for a new romance with himself as one of the central figures. Supporting Church are L. M. Wells, E. N. Wallock and Edith Johnson.

A one-reel Universal melodrama is being filmed by Donald Macdonald and is known as "His Precious Jewel." It pertains to the theft of jewels by man and wife, and the imprisonment of a ward who threatens to betray their acts to her sweetheart, the owner of the jewels. The girl escapes, tells her sweetheart of the theft, the couple are wed, and then the girl's guardians are notified that the stolen jewels are paste. Edith Roberts and Lee Hill play the principal parts.

Director Lynn Reynolds has written the one-reel story, "Mother," which is being produced by Ruth Ann Baldwin. It is of the type of stories Reynolds has been writing and producing in five reels, and portrays the mother love of a woman whose children have gone to their own homes, and fail in their busy days to set aside her birthday to attend a dinner at "home." They meet, and each learns that the other had expected one to be there, and finding that both are absent, they plan a surprise and take the places of their photographs at mother's table. Mary Talbut takes the part of Mother.

"The Messenger of Peace" is the title of a one-reel character sketch featuring Allen Holubar, who is directing the production. It is the tale of a girl who weds against the wishes of her father, and in later years when left alone by an absconding husband, she returns to her father's home, and her child so wins the heart of the cruel parent that he finally decides to welcome the two when the child will not stay unless its mother remains. Jack Mulhall plays the juvenile lead, Ruth Corbin is the child and Agnes Vernon the old man's daughter.

"Voice on the Wire"

The third episode of "The Voice on the Wire" series gives Ben Wilson, taking the role of Montague Shirley, the criminologist, additional mysteries to solve. The criminologist aids a friend in the recovery of an automobile, and while driving it to her apartment, a bomb placed under it explodes. While explaining the cause of the disturbance to the police, he learns that his friend is in grave danger of being killed by a mysterious disembodied hand. Several hours later while at a seance he finds a hand to resemble the mysterious one. Still later in the day he learns that his friend is contemplating a yachting party, and after a running fight along the river he makes it possible for the friend to safely start on his journey. (Aside from that he has a quiet day.)



Louise Glaum, Triangle-Kay-Bee Star, in a Forthcoming Release



Glimpses from "Bungling Bill's Bow Wow," a Vogue Burlesque. Center: Bill and the Bow Wow

A new plan for a wife to secure payment ordered by the court is exposed in the two-reel comedy, "Easy Alimony," written and being filmed by Captain Leslie Peacocke at U City. To tip off this new plan would be telling secrets that would tip the hand of this comedy producer. There are three principal characters in the comedy.

Upon the completion of "Easy Alimony," this organization will make the one-reel subject, "The Wonderful Tooth," being a comedy concerning the misfortunes that befell a theatrical troupe and their decidedly new methods of raising money to reach the next town. The star's diamond set tooth is the inspiration for the idea, and a poor broker is the victim.

"His Night Out"

"His Night Out" is a two-reel comedy featuring the DeHavens. It is the story of a lad who forgets promises, and suddenly finds himself engaged to three. The first requires no money, the second a goodly sum, and the third even more. He decides to forget the maid who does not demand that he have coin of the realm, and wins the amount necessary at gambling. It is then he meets the third, and goes back to win an additional amount, but fisherman's luck falls to his lot, and while the three girls are waiting at the churches he slips back to the first one, after making excuses to the others that he is penniless. The scenario is by C. J. Wilson, Jr.

Eddie Lyons and Lee Moran are playing the featured part in a thanksgiving Nestor comedy, titled "The White Turkey," which was written by Bess Meredyth, and is being produced by Louis Chaudet. The fun the city boys have in capturing the turkey in order to win the hand of a fair one offers numerous comedy situations decidedly appropriate for these popular players.

W. W. Beaudine, director of Joker Comedies, is directing one written by Carl Coolidge, late addition of the Universal scenario staff, titled "Two Doors and a Nut." Scenes are laid in an apartment house where wife, pajama clad, is locked in the hall by the door slamming. Rushing into another apartment she discovers it to be the home of a sculptor and attempts to pose as one of the models until the sculptor leaves. The artist tells of his experience to the husband, not knowing he was speaking of the man's wife. The husband finds the story true, plans murder by so placing a gun that it will fire upon the first who opens the sculptor's door. A dog prevents a crime. The usual Joker cast appears.

Changes in Yorke Norroy Series

Joseph DeGrasse will within the next few days complete the filming of "The Piper's Price," with Dorothy Phillips and Lon Chaney as principals, and will next take up the making of "The Wrong Side of Paradise." Both of these subjects consist of five reels, and are from adaptations prepared by Ida May Park.

Lynn Reynolds and company of U players, including Myrtle Gonzalez and George Hernandez, are now at the Grand Canyon of the Colorado taking exteriors for "The Man with the Peanut Soul."

Herbert Rawlinson, who has been absent from the U studio because of injuries sustained in a fight scene more than ten weeks ago, is now able to resume duties, and has been cast to play a featured part in "The Scarlet Crystal," being produced by Director Charles Swickard.

An early Kay-Bee Triangle production will be "A Gamble in Souls," in which Dorothy Dalton appears in a featured part of a barbary coast girl who cannot learn to understand a minister's meanings until they are brought together on a desert island. The early part of the story takes place in San Francisco where the girl was seen at a dance hall, and first meets the evangelist. From here they are transplanted to a Pacific Ocean island where they come to understand and eventually love one another. The play is spoken of as extraordinary in point of plot and staging, the latter being completed under the direction of Walter Edwards. Wm. Desmond takes the role of the evangelist, Charles K. French a theatrical manager, and P. D. Tabler takes the character part. This is one of the most costly five-reel productions made at the Ince studios. In addition to there being many elaborate sets, weather conditions on California coast islands made necessary a delay of three weeks in filming exteriors.



Vivian Martin (Morosco)

Director Reginald Barker and thirty Ince studio players are spending a week at Pine Crest taking exterior scenes for a detective drama written by C. Gardiner Sullivan. Wm. Desmond is the star of this production, and Margaret Thompson plays the leading feminine role.

After Correct Detail

In order to secure correct detail for an operation, Director Charles Miller sent a requisition for a physician or two to aid him in supervising the scene for the first Thomas H. Ince subject presenting Enid Bennett as star. Miss Bennett takes the role of a blind girl who recovers sight by an operation. The supporting players of this Ince subject are Jack Gilbert, Charles K. French, and others, including Alfred Vosburg, who was this week engaged by Mr. Ince to appear in support of Miss Bennett. Vosburg was formerly with the NYMP organization, and has since played for other coast companies, his most recent engagement being at the American.

Walter Edwards this week made a five hundred mile trip to El Centro, California, accompanied by a corps of players and technical men to secure one scene for production completed several weeks ago. The scene in question required a view of cotton fields, and the long trip illustrates the expense sometimes necessary to secure an atmospheric scene.



Mary Pickford in Humorous and Dramatic Scenes from "Less Than the Dust," Her Initial Offering Through Artcraft

Pearl White to Star in Latest Pathe Serial

Universal Popularity of This Young Star Shown in Selection of the Title "Pearl of the Army"

ASK any motion picture fan to name one Pathe player only and nine hundred and ninety-nine times out of a thousand the answer will be quick and direct "Pearl White." More than any other player is the little star identified with Pathe productions. Not only does she lead in length of service but she has starred in Pathe's greatest successes—"The Perils of Pauline," "The Exploits of Elaine" and the other "Elaine" serials and "The Iron Claw." In France she is reported to be the idol of the French soldiers, who, while on furlough, throng the theatres where "Les Mysteres de New York" (The Exploits of Elaine) is playing. In Porto Rico she crowds the theatres. In Bombay she figures frequently in the newspapers. From Scotland comes a letter from a newspaper editor asking for the story of her life, and he runs it on the front page of his paper. Similar instances of her popularity could be quoted *ad infinitum*. And now Pathe announces that Miss White is to star in a new serial, the most elaborate yet, "Pearl of the Army." The choice of the title shows a recognition of the great drawing power of the star.

Miss White has been with Pathe for over four years. Prior to her getting into pictures she was, though very young, leading woman of a stock company playing road engagements. The hard work so told on her that her voice gave signs of leaving her, and her physicians ordered a rest. Miss White could not be inactive, however, and believing that the silent drama with its work of an entirely different nature would be equivalent to a vacation, she applied for a position in the Pathe studios in Jersey City. The casting director liked her looks and employed her. That was the beginning of fame and fortune for Pearl White.

When the "Perils of Pauline" was first considered the question as to who was best fitted to be the star received the most serious consideration. Much money was to be spent in production and advertising, and the venture was a new one for Pathe, leading into uncharted waters. It was essential that the girl chosen be not only of exceptionally good appearance and undoubted talent, but also nervy enough to take the most dangerous chances. That the choice of Pearl White was a most fortunate one no one will deny. "The Perils of Pauline" made film history. It was followed by the even greater successes, the three "Elaine" serials, and most recently by "The Iron Claw," which to use a colloquialism, has been a "clean-up." That Miss White has been a most potent factor in the success of all of these serials is stating it very modestly.

Her career has been so interesting that it is hard to compress her biography into the limits of a single paragraph. She was born in Missouri, and got her start in things theatrical by playing "Little Eva" in "Uncle Tom's Cabin" that great nursery of histrionic talent. After many years experience with road companies she obtained an engagement with a circus, where she remained for several years. She then went back to road shows again and played with some of the best (and worst) companies in the business. How she got her start in pictures has already been described.

With her as the star "Pearl of the Army" should be an even greater success than those other Pathe serials with which she has been identified. And besides, Louis J. Gasnier, president of the Astra, which is producing the new serial was director on "The Perils of Pauline," and Edward Jose, her director, was also her director in "The Iron Claw."

Costello and "Crimson Stain" Continue to Make Hit

CHARACTERIZED by his old time vim, dash and fire, Maurice Costello, star in Consolidated Film Corporation's masterful superserial, has made the biggest hit of his film career.

When Mr. Costello returned to the screen world last summer after an absence of several months, there were some who declared that his popularity had suffered by his absence, and that he would not be the same drawing card again. When the announcement was made that Mr. Costello was returning to the screen, he was deluged with letters and telegrams of congratulations from countless fans all over the world.

The first screen star to be so designated Maurice Costello is still one of filmdom's most popular actors. For seven years he was with Vitagraph. There is no doubt but what the success enjoyed by Consolidated Film Corporation with its first production "The Crimson Stain Mystery," is due in a great measure to Mr. Costello, for from the moment it was announced that Mr. Costello was to star in "The Crimson Stain Mystery," contracts began to pour into the main offices of Consolidated at 1482 Broadway, New York, even before exhibitors had seen a screening of the first episode.

Mr. Costello's role in "The Crimson Stain Mystery," that of Harold Stanley, a young newspaper owner, who has dedicated his entire efforts to the apprehension of the mysterious Crimson Stain gang who are perpetrating atrocities unhindered, in the great city, is precisely the sort of role which has made Mr. Costello the popular screen idol of countless millions.

NATHAN HIRSH HANDLING "CIVILIZATION" FOR NEW YORK AND WESTCHESTER

Nathan Hirsh, head of the Pioneer Feature Film Corporation of 130 West 46th street, suddenly shot into the limelight by acquiring the rights to "Civilization" in Greater New York and Westchester. When the deal was consummated, Al. H. Woods, who controls the picture for the State of New York turned over to Mr. Hirsh $24,000 worth of bookings in the City. The demand for "Civilization" bookings in Greater New York, has probably never been equaled in the history of motion picture marketing.

There were many bidders for the City rights, but Mr. Hirsh's bid was accepted because of his shrewdness and business ability supplemented by spot cash.

Nathan Hirsh has had very considerable and successful experience in booking features, and his energy and close attention to details find scope in putting out "Civilization" amongst New York exhibitors. These latter have shown a wonderful keenness to book the picture, which thanks to the foresight and judgment of Mr. Hirsh has been exceedingly popular this election time, and moreover as the European war shows no signs of stopping, is bound to continue its popularity unabated for an indefinite period. The Civilization Feature Corporation is the name of the new concern handling "Civilization," and Mr. Hirsh is its president and general manager.

"PATRIA" COMPANY LEAVES FOR LOS ANGELES

Mrs. Vernon Castle and forty other members of the company producing "Patria" the preparedness serial of the International will leave next week for Los Angeles, where a number of the scenes will be taken. The party will go by special train, and will make the trip to the coast without any but the necessary stops.

Louis Joseph Vance, the playwright and author, who wrote "Patria" left Saturday for Los Angeles. He will select the locations and personally superintend the taking of the pictures.

Many of the scenes in the later episodes of "Patria" are laid on the Pacific Coast and in Mexico. They depict the efforts of Japanese and Mexicans to secure control of American munitions plants and defenses. It is for these pictures that the trip to the Pacific Coast is being made. Several side trips into Mexico will be made to secure the proper settings there.

In "Patria" some of the scenes were taken at Newport, others along the Massachusetts coast; some at sea, off Sandy Hook, still others were posed in Buffalo, while many are laid in Washington Square and Fifth avenue, New York. These scenes all occur in the earlier episodes. They have been practically completed, and will be ready to be shown to the public when the first episode is released on December 4. Then will follow the later episodes with the Western and Mexican scenes.



Flashes from Vitagraph Drama and Comedy—"The Man Who Won't Save" and "The Luck of Jane"

Harper Brothers Help Exhibitors with "Seventeen"

Influential Publishing House Co-operates with Famous Players Company in Stimulating Public Interest in Screen Version of the Tarkington Novel

AFTER a special exhibition of the Famous Players adaptation of Booth Tarkington's celebrated novel, "Seventeen," which was given for special representatives of Harper and Brothers, the publishers of the popular book, the publishing house voluntarily wrote the producers the following enthusiastic endorsement of the photoplay:

"It is gratifying to see Willie and Lola and Jane and May Parcher step out of the pages of Booth Tarkington's book and bring with them to the screen so much of the charm they had in the novel. Jack Pickford, we think, will be particularly popular as William Sylvanus Baxter, and Louise Huff shows very successfully the tantalizing sentiment of the baby-talk girl. Where you were able to get such a dog for the negro we don't know, but he certainly is fine. Your whole picture, indeed, shows to a remarkable degree the youth and summertime humor of Mr. Tarkington's story."



H. A. Sherman, of Sherman-Elliott, Inc.

The admiration of the publishers for the adaptation does not rest here, but takes the much more active form of a plan for the joint exploitation of the book and photoplay by the agents of the publishers and the exhibitors, respectively.

When the Famous Players obtained the rights to adapt Tarkington's story it was suggested that the co-operation of the Harper dealers be enlisted in the exploitation of the book simultaneously with the appearance of the picture in the various theatres throughout the country. Quick to see the advantages of such an arrangement, and spurred on by the merit of the production, the publishers have proceeded to circularize their various representatives. The advantage of this dealer co-operation to the local exhibitor can readily be seen, as the linking of his publicity activities with those of the Harper dealer will inevitably result in more than doubling the net result obtained. Especially is this true in view of the fact that the appeal of the book store is sure to reach a great many persons who are not regular motion picture patrons, but who will be interested in seeing this popular novel as it is transmitted to the screen.

The Paramount Pictures Corporation, in circularizing exchanges on the subject of co-operating with the book stores, not only advocates joint advertising campaigns in the local newspapers, but also suggests that the exhibitors be advised to secure extra posters for the purpose of supplying the local stores with them. These are to be used in working out window displays in the book stores. In return for this valuable assistance from the store, it is suggested that the exhibitor run a slide on his screen mentioning the name of the bookseller who is handling the novel.

In this way mutual benefit is derived by the theatres and the store at a minimum expense. There is no limit to the possibilities offered by this joint exploitation, according to the amount of time and energy which the theatre manager and the bookseller are willing to put into it. The opportunity is a rare one for the exhibitor, as he has the backing of an influential publisher in the boosting of his show.

DAVIS REPORTS GOOD BUSINESS FOR UNICORN

Manager H. M. Davis, of the New York branch of the Unicorn, announces that the volume of business in the New York territory during the past week exceeds by twelve and one-half per cent, the returns rolled up by this branch since the inception of the Unicorn service.

S. M. Moscow, manager of the Boston branch, reports that throughout New England conditions have been unusually good—a fact which Mr. Moscow attributes to the prosperous conditions in the manufacturing sections of this sector of the country.

Edward McKim, who is directing the "Billy West" series of comedies, which will consist of twelve features of two reels each, has just completed the latest of these productions which bears the title, "The Star Boarder." It details the adventures of the agile Billy when he becomes a "paying guest" at a fashionable refectory.

Another important feature to be released by the Unicorn shortly is "When Hands Are Idle," starring Barbara Castleton. The picture portrays the great social danger surrounding childless women who have plenty of money and are surrounded by every luxury, and who still find time hanging heavy on their hands.

SUNBEAM FEATURE STARRING TY COBB COMING SOON

Work is progressing rapidly on the feature being made by the Sunbeam Motion Picture Corporation by Director George Ridgwell starring the famous baseball player Ty Cobb. This will be a six-reel picture entitled "Somewhere in Georgia," and was written especially for the star player by Grantland Rice, the well-known sporting writer. Director



Ty Cobb in "Somewhere in Georgia"

Ridgwell has expressed unusual satisfaction over the work of Cobb so far. As for Ty himself, it is thought that he probably will go on with picture work after the completion of "Somewhere in Georgia," that is when he is not otherwise occupied playing baseball.

GEORGE ORTH RETURNS TO NEW YORK

George Orth, director of comedies, who completed several one and two-reel subjects for the Atlas Film Company of Detroit, has returned to New York and is considering several offers.



Left to Right: Lewis J. Selznick, Herbert Brenon and Carl Laemmle, Lessees of the Broadway Theatre, New York

Selznick, Laemmle and Brenon Take Over Theatre

Acquire Broadway for Long Term for Exclusive Showing of Their Features—"War Brides," Starring Nazimova, First Attraction—Premiere to Be Held November 12

Lewis J. Selznick, Carl Laemmle, and Herbert Brenon, motion picture producers and heads of three film organizations, have, in association with each other, taken over the Broadway theatre at Broadway and Forty-first street, and will make it a house of "runs" for their screen productions.

The first film drama to open at the Broadway under its new control will be Herbert Brenon's multi-reel presentation of Nazimova in "War Brides" by Marion Craig Wentworth. This is the first production made by Mr. Brenon since he finished "A Daughter of the Gods" for William Fox and formed his own film corporation. This is also Nazimova's first screen appearance.

Following the run of "War Brides," Mr. Laemmle will present the Universal Film Corporation's "Twenty Thousand Leagues Under the Sea," after which Lewis J. Selznick will present Clara Kimball Young in a multi-reel picturization of "The Foolish Virgin" by Thomas Dixon, author of "The Birth of a Nation."

Herbert Brenon, the producer of "War Brides," has achieved a brilliant success in his direction of Nazimova. It might be added that his best producing capacities have been revealed in the making of this work. An immense amount of money has been spent on "War Brides," but even that is secondary to Mr. Brenon's handling of Nazimova.

"War Brides," as Herbert Brenon has produced it, is the most compelling argument for woman suffrage ever presented on stage or screen. It is likewise a splendid pictorial argument for peace. Mr. Brenon has carefully avoided making a battle picture. "War Brides" on the screen expands into a gigantic social panorama taking in all of the large and small elements of human life without the actual grewsomeness of screen battle.

Beginning Saturday night, November 11, the Broadway will be re-decorated and beautified in appearance. New stage settings will be installed, handsome new fittings put in place. The orchestra will be enlarged and the house staff of ushers given a new and distinctive dress. The opening performance of "War Brides" will be held on Sunday evening, November 12.

William J. Hanley Goes to Spain, France and England

He Will Stop at Barcelona and Madrid to Dispose of "Civilization" Rights in Spain and Portugal—A Private Showing of the Picture Will Be Given to Royalty

WILLIAM J. HANLEY, well known in the theatrical and motion picture business of Europe and America for the past twenty years, sailed for Spain on the S. S. Monte Video, November 6th, as a special representative of Thos. H. Ince's "Civilization." Mr. Hanley will stop at Barcelona and Madrid for the purpose of disposing of the rights to "Civilization" in Spain and Portugal.

From Madrid Mr. Hanley will go direct to Paris where he will arrange a special showing for the many Paris buyers who have flooded the New York office with inquiries for the rights to France. Then he will go to London and meet J. Parker Read, Jr., General Manager of the Harper Film Corporation, who will make a flying trip to London to negotiate the British rights.

Mr. Read is proud of having secured Mr. Hanley for this important mission to Europe and states that his reason for selecting him was his unimpeachable record and splendid reputation for integrity and sound business judgment. This will make Mr. Hanley's ninth trip to Europe. He is a fluent linguist and speaks Spanish, French and German like a native. This accomplishment equips him particularly well for the important duties he is undertaking for the Thos. H. Ince interests.

Mr. Hanley is to give a private exhibition of "Civilization" for the Infanta Isabella, at her palace in Madrid.

ABSENCE OF KERRIGAN AFFECTS PRODUCTION OF "U" PICTURE

J. Warren Kerrigan, whose contract with Universal expired on the twenty-fifth of October, has failed to report at Universal City since that date and as a consequence work has been halted on the production of "The Mysterious Mrs. Musselwhite," being directed by Lois Weber. Unless the actor returns to his position, a serious loss will be caused Universal, as all the scenes in which he appeared will have to be remade. Harrison Ford, late of Lasky, has been selected to take Kerrigan's place.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Unjust Censorship Conditions in Kansas Arouse Ire of Exchangemen

C. S. EDWARDS, manager of the Pathe Exchange at Kansas City, reports that his billing business for the past week was the largest since the opening of the exchange. "The Shielding Shadow" is booking better than ever, and it was necessary to make a new print to take care of the demand. Howard Jameyson, assistant manager of the Pathe exchange, is making a tour of the territory in Oklahoma, and is turning in good reports.

Charles Whitney, a new road man for Fox at Kansas City, recently returned from his first trip through Arkansas and Oklahoma. Mr. Watcher, manager of the company, says that he has done good work in the territory and has proved his ability to handle the position.

Mr. Morgan, manager of the Unicorn Film Sales Corporation branch at Kansas City, reports that he will demonstrate his new releases in the old Grand Opera House at Seventh and Grand, which is now used as a moving picture house by Elliot More.

P. H. Goldstone, manager of the new Federal Film Company, which has just opened in Kansas City, in the Boley Building, has just returned from a business trip to Omaha, Nebraska.

G. H. Bowles, who has charge of the publicity and advertising of the Kansas City branch of the Universal Film and Supply Company, reports that the sales service department has been getting good results, and in connection with this department, Mr. Bowles reports that he has instituted a fifteen inch multigraph sheet, which will be sent to the exhibitor with every two-reel feature, with five-reel Red Feather productions, and with serials. This sheet will contain a good newspaper story, a model advertisement, and other suggestions regarding programs and plans to interest the public. This sheet is part of an advertising campaign to boost the Universal pictures.

F. L. Kiltz, manager of the Kansas City branch of the Mutual Film Company is now back on the job after several days of illness. Mr. Kiltz says that Kansas censorship is tightening, and it is becoming harder every day to get his productions past the censorship board.

Even productions which formerly were passed, now have scarcely a chance. Formerly any play with a redeeming feature in it, or with a good closing scene, was allowed to pass, but now censorship is applied to every act in the picture, and it is almost impossible to get anything passed at all. A production of the Mutual Film Company, "Purity," was recently rejected, but will be made over again, and another attempt will be made to get it past the Kansas censorship board.

Other exchanges in Kansas City are feeling the results of the tightening in the Kansas territory also. Mr. Robertson, manager of the World Film Company branch at Kansas City, reports that he has also been having trouble getting his pictures past the Kansas board. One of the recent rejected ones being "The Revolt."

Mr. Robertson is of the opinion that exhibitors in Kansas, who are already beginning to clamor for more pictures with "meat" in them, will not submit to such strong censorship much longer. Every film company in Kansas City has come out opposed to such uselessly strict censorship.

OREGON TOWN WANTS TO IMITATE BIG PLACE WITH CENSOR MEDDLERS

By a provision of a new city ordinance the city of Corvallis, Ore., now censors all moving pictures and a board of censorship has been appointed consisted of the following: W. F. Caskins, Mrs. S. L. Henderson, Mrs. E. W. S. Pratt, Mrs. R. H. Huston and Rev. C. L. Cleves. The board received and favorably passed the "Little Girl Next Door."

OHIO CENSORS PEEL THEIR EYES FOR ALLEGED VIOLATIONS

Renewed vigilance, on the part of the Ohio State censors in enforcing their dictates, is seen in instructions to Cleveland officers to report all instances where exhibitors fail to use the regulation length of censorship leaders on film. Every downtown Cleveland exhibitor has had a caller in this connection, and the campaign will doubtless be carried to the suburbs without delay.

By Concerted Effort Texas Exhibitors Elect Judge Favorable to Motion Picture and Sunday Exhibitions

IN the defeat of Judge R. M. Harper and the election of Judge W. M. Morrow for the judgeship of the Court of Criminal Appeals, the motion picture interests in Texas at last realize their power in politics.

Judge Harper rendered a decision some time ago, concurred in by Judge A. M. Pendergast, that not only the manager, but every employee of a picture house, was liable to prosecution for working in an "open" theatre on Sunday. The decision came about in a case of a Fort Worth exhibitor, under the old antiquated Sunday law, which makes it an illegal act to open a place of amusement where admission is charged, sell ice cream and other cold drinks, groceries, and a long list of other things.

In Dallas some time ago, some cases were tried under this act, resulting in acquittal for the exhibitors—and prompt dropping of other cases by the county attorney. The same thing occurred in Houston, and some other towns. In Fort Worth and Waco, the ministers have been exceedingly busy and a constant agitation is stirred up about Sunday picture shows, resulting in a number of cases being on the docket continually.

In a talk before the Texas Amusement Managers' Association meeting in Dallas recently, J. S. Phillips of Fort Worth, spoke at length of the now known power of the motion picture in a political way and predicted that in future all candidates would give some thought to the motion picture man.

Slides advocating the candidacy of Judge Morrow were used in probably two hundred picture houses in Texas—and the result is that Judge Morrow defeated his opponent by over 35,000 votes.

In his talk, Mr. Phillips said "We certainly helped elect Judge Morrow, yet he is not 'lined up' with us as his enemies have said—he is an honest, thinking man; and we expect from him only justice and that brand of equality to our trade that is meted out to others regarding Sunday opening."

QUEBEC THEATRES TO HAVE SUNDAY SHOWINGS

Authentic report has it that theatres in Quebec Province will remain open on Sunday, if the action of the Casino theatre, Sherbrooke is unquestioned. Mr. Grequire, manager of this house, states that he has had his lawyer go fully into the question, but there is nothing in the laws of the Province to prevent them from opening on Sunday.

Montreal shows at present remain open seven days in the week, therefore it seems very likely that theatres in the Province will follow suit.

PARAMOUNT ADDS GRACE WYNDEN-VAIL TO ATLANTA, GEORGIA, PUBLICITY DEPARTMENT

Grace Wynden-Vail was recently added to the publicity department of the Southern Paramount Pictures Company, Atlanta, Georgia, distributors of Paramount Pictures in that section. She is one of the best known publicity women in the United States, having been born in Madison, Wisconsin, and educated in the public schools in that city, and later, in the State University of Wisconsin.

Her newspaper work started during her school life, when she contributed dramatic criticisms and feature stories to the Wisconsin State Journal and later, to the Chicago Tribune. Following a romantic runaway marriage to Edwin Vail, a popular stock leading man and director, Mrs. Vail took up publicity work.

Combining stage work with the publicity end of the profession, Mrs. Vail spent her first year on the stage as a member of a "Romeo and Juliet" company. Seasons in stock, a season with "Modern Eve," and a successful jaunt into vaudeville, doing a single singing and piano act, brings Mrs. Vail to her association with Norman Hackett, as press woman in Atlanta and Nashville. This was followed by a year as Publicity Manager of the Crescent Amusement Company's theatres through Tennessee. Since then, Mrs. Vail has contributed to magazines particularly under the name of "Sally Ann," and has written a few scenarios.

ADVENTURE SERIES, FIVE REELS IN LENGTH, BY INTERNATIONAL

The International plans to release in the near future a series of adventure pictures five or six reels in length. They will be released on the fifteenth of each month. The first picture of the new series will be called "The Jockey of Death," and is scheduled for release November 15. It is a story of the circus in which thrills are said to follow each other in rapid succession.

Robert Thorne has illegally seized a large estate. Fifteen years later he is visited by Henry Claremont, the nephew of the man he poisoned and the cousin of the little countess, whom Thorne had hired a gypsy to abduct. Thorne plots to have Henry killed by falling over a cliff, but the latter recovers from his injuries and learning the true circumstances resolves to find the Countess Elda.

Knowing that she must be with some circus, he creates a daring act called "The Jockey of Death," and luckily gets an engagement in the same circus in which Elda is a high wire performer. He meets her and the two conspire together as to the means of effecting her escape. At the end of her act she climbs a rope to the roof of the circus building where Henry meets her. During the flight which follows they perform many daring feats including a dive from a high railroad bridge, crawl onto a barge over the propeller, scale the trusses of another bridge, and reach a thrilling climax by riding a bicycle on a wire across a wide river. They finally escape and informing the authorities of the identity of the real plotters, take possession of their ancestral estate.

Eight New Divisions Forming in National Association

Producers' Section Increased by Addition of Following Companies: Keystone, Gaumont, Thanhouser, Arrow, Erbograph, Crystal, Wharton, Kalem, McClure, Evans and Others

THE week just passed has been one of great activity for the National Association. Eight new divisions are in the process of formation and there was an appreciable increase among the producing companies. The producers have been augmented by the following concerns: Keystone, Gaumont, Thanhouser, Arrow, Erbograph, Crystal, Niagara, Wharton, Kalem, McClure, Evans, United States Motion picture Corporation, the Desert Film Company and Frank Powell Productions.

The following groups have organized and applied for charters: The Slide manufacturers of Greater New York and Kansas City, the machine manufacturers, the electric light and equipment dealers, the lithographers, the screen manufacturers, and the carbon manufacturers.

The suggestions incorporated in the organization of the slide manufacturers for a method of procedure and the objects to be obtained are as follows: Standardization of the industry, a mutual working agreement and co-operative arrangement, an interchange of data regarding credits, employees and raw material houses, standardization of prices with a fixed minimum, the elimination of free samples and free original designs, the elimination of free slides, the elimination of useless and wasteful advertising, no intereference with competitor's employees, the elimination of knocking and illegitimate competitive methods, duplicating and imitating another's design to be strictly prohibited, legitimate methods only to be employed in securing business, all special discounts to be discontinued, total elimination of graft in any manner, presents and other contributions to the man who gives out the business, establishment of a general buying committee with consequent saving to all members, general advertising campaign boosting "Made in New York," lantern slides, all disputes or grievances to be properly presented before entire branch to be settled by a majority vote, and a strict observance of all the rules and regulations of this branch as well as the by-laws and constitution of the National Association.

The organization of the actors' division has been set in motion, and when its executive committee is named it will appear as the announcement of an all star cast.



Max Linder (Essanay)

FAMOUS PLAYERS STILL BUYING SCRIPTS

In accordance with the recent announcement that the termination of the Famous Players Film Company $100,000 scenario offer does not mean the cessation of the purchasing activities of the various producers on the Paramount Program, there comes the news of the purchase of several scripts from well known authors by the Famous Players-Lasky Corporation. Among these is "As Men Love," which was bought from Lois Zellner. The work of Miss Zellner is already well known to the motion picture public, as she is the author of "The Innocent Lie" which was produced by the Famous Players some time ago.

Two photoplays have been purchased from Paul West, well known magazine writer, playwright and scenarioist. They are "The Deliverance" and "Each To His Kind." From Charles Tenney Jackson there was purchased "Golden Fetters," and "Making a Name" has been bought from Shirley Burns. Roswell Dague has sold "The Turning Point" to Famous Players-Lasky, making six scripts purchased by the producers since the termination of the Famous Players' record-breaking offer.

AL GREEN, SEASONED IN EXPERIENCE UNDER CAMPBELL, IS MADE DIRECTOR BY SELIG

Al Green, said to be the youngest of motion picture directors, has been summoned from the Selig studios at Los Angeles to Chicago by William N. Selig. For years, Green was assistant director to Colin Campbell. Later Mr. Green was promoted by Mr. Selig to a fullfledged directorship.

He has been with the Selig Company for over five years and accompanied "The Ne'er-do-Well" players to the Panama Canal zone, where scenes for that production were filmed. Mr. Green also plays a part in "The Crisis," and was assistant to Mr. Campbell when "The Crisis" was produced.

JUST TO MAKE TALK

By LONGACRE

WE learn from our Boston correspondent that Manager Sories of the Park theatre has a new assistant in the person of one John Hickey and also that John is new to the picture business. The item goes on to say that he is a college man and athletic swimmer and that he once held the lightweight boxing title in South America. Not that we doubt John's ability to fill the position of assistant manager in the least, but we are burning to know what else he can do.

Poor Olga Olonova, who vamps in "The Crimson Stain Mystery," is mourning the loss of a complete selection of zoological celebrities owing to the carelessness of Chip, a nasty canine who knocked over the glass cage containing them. And now everyone is looking for the Whistling Woophenhah, the Garrulous Grehinehi, the Crying Candle Stick and the Laughing Lavuhuiaha, for Olga has offered a reward for the return of the little alliteratives. The reward is a kiss, perhaps its to be given á la vampire. Well, Olga, the Garrulous Grehinehi, is secreted in the corner of our desk blotter. Mr. Sladdin will inform you that we sit in the northeast corner of the editorial department, that we have blonde hair and shave in the morning. Ten o'clock would be about the right time.

The recent earthquake in southern California didn't hurt the Keystone plant at all, but Frank Hayes slipped into a crack in the floor and was lost for three hours. Well, what became of Slim Somerville or hasn't he shown up since?

A motion picture producer is angling for the services of Fay Bainter, the star in the current Broadway attraction, "Arms and the Girl." William Harris, Jr., who holds an eight-year contract with Miss Bainter, has been offered $100,000 in cash to assign his contract with the actress. Refused at first the company came back with a larger offer. Miss Bainter is an excellent actress and we hope she gets a chance at the picture soon.

Rodney Richmond, publicity director of the Sanger Picture Plays Corporation, takes the trouble to send in a story written on the style of the K. C. B. stuff in Mr. Hearst's papers. It makes good reading R. R. but really

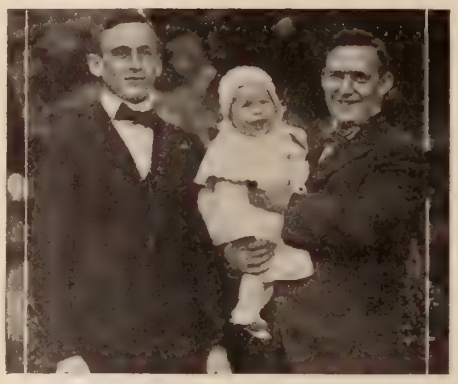
WHITE paper
IS RATHER
EXPENSIVE SO please
EXCUSE US.

As someone truthfully remarked there are a number of good laughs in the motion picture business, but they only arrive once every so often. During the last week quite a few people have handed us enough of them to last for a full year.

THE THREE VITAGRAPH GEORGES

Papa, baby and grandpa. The new Assistant Manager of the New York Vitagraph V-L-S-E Exchange on the left, Branch Manager Balsdon at the right and in the center, God bless him, the general manager, the "big works," of the entire Balsdon ranch over in Brooklyn.

When George I. showed this picture to Walter H. Irwin he said, "Mr. Irwin, here



George II, George III, George I

is a future branch manager," again showing that salesmen are born, as well as made, to which Mr. Irwin replied smilingly, "Well, you know this is a permanent organization. If he's as good a worker as his grandfather, he'll get there all right."

Note the proud demeanor of papa. Gandpa is laughing at one of those English jokes, to which baby gurgles his approval.

WHAT ABOUT THAT SENSE OF HUMOR?

The following lines on Francis X. Bushman appeared in a British trade journal:

"Descended from?"
"The Bushmen."
"Favorite country?"
"France is."
"You use your second name?"
"As an Xtra."
"You are popular?"
"My rise was Metro-otic."

If we survive we'll print another one of these next week and more after that.

Russell Bassett of Famous Players went to register for the coming election.

"Name?" queried the clerk, and on being told he remembered from last year that Mr. Bassett was an actor. And then he came to the "business address" column. "No business" called the clerk as he passed that by.

"Hold on," said Mr. Bassett, "I have a place of business," and he gave the clerk the address.

"Oh!" replied the clerk, "moving picture business. That's different."

Whereat, according to Mr. Bassett, the whole room laughed. But cheer up Mr. Bassett, they laugh at us too, when we tell them about our job.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., November 4, 1916

EDITORIAL

The gentle art of subtitle writing seems to have few able sponsors. We would like to know just why it is that the wording of these all-important portions of the motion picture is with very few exceptions so grossly neglected. Producers go to the trouble of fixing their subtitles up with all sorts of decorations that are more or less artistic, but they are inclined to neglect the real reason for a subtitle—that is to explain in good English.

We suppose the ideal motion picture will some day arrive minus all subtitles whatsoever and then there'll be nothing to worry about on this score. But just now pictures seem to be depending a good bit on the printed inserts to put certain points across, so it might be a good idea if they were given a little more attention.

LOCAL NEWS

—H. Thew, T. Geraghty and Geo. Proctor, all formerly of here broke into photo-print in the mirror recently.

—Geo. Shorey has returned here after a brief trip south to resume his job of moving desks from one place to another.

—Leon Barry was seen at a late hour in Bustanoby's 1 Sat. of recent date. Leon was with 3 others.

—B. Fineman has let the hair come out on his chin, and believes he can break into print because of it as Walt K. Hill did. But we won't mention him.

—M. Pickford's new film was shown last wk.

—Pat Sullivan has a fine new cartoon film.

—Geo. Terwilliger is on the job directing for Geo. Wiley. Geo. answered the ad. of Miss M. Milne, sister of the w. k. reviewer and cast her for a part in his picture, which is a very good thing for Geo.

—Sal Smith showed up 1 day last wk. and acted very untactful.

—Geo. Cohan, a well-to-do theatrical man, has entered the picture bus. It is rumored Geo. will employ the U. S. oriflame to good effect.

—E. S. Staunton allowed ye ed. to see "Arms and the Girl" 1 night last wk. It is a fine show say we. Ye ed. met there Mrs. & Al Levino and had a nice chat, Al telling a good story which was lost, or it would have appeared here.

—Chas. Christie, bro. of the w. k. Al, is around here at this writing, as predicted exclusively that he would be in this paper 2 wks. ago.

—Bob Warwick has changed jobs.

—Jack O'Brien has a new job with Ed. Thanhouser.

—Reg. Warde has his own office in the Godfrey Bldg. these days and reports that 1 out of every 10 elevators stop at the 4th. (Fourth) floor on the way down when signaled.

—Ye ed. had H. Reichenbach on the 'phone 1 day last wk. H. Reichenbach is saving that stunt up to pull sometime soon and so get his name in the paper.

—Considerable changes were in order last wk.

FAMOUS PLAYERS-LASKY-MOROSCO-PALLAS PHOTOPLAYS ARE DONATED TO 69TH REGIMENT BAZAAR

A complete program of motion pictures has been donated to the current charity bazaar at the 69th Regiment Armory in New York by the Famous Players-Lasky-Morosco-Pallas company, through the courtesy of the William L. Sherry Feature Film Company. A daily change of program including a feature, Paramount Pictographs, Burton Holmes' Travel Pictures, Black Diamond Comedies, and Bray Cartoons, is being offered at the Famous Players-Lasky Theatre at the armory, where large attendances give evidence of the popularity of Paramount Pictures.

The bazaar will run until May 15th and many social and military celebrities have already enjoyed the photoplay feature of the affair. The screen program for the first week included such Famous Players, Lasky, Morosco and Pallas attractions as Fannie Ward in "The Gutter Magdalene," Marguerite Clark in "Molly Make Believe," George Beban in "Pasquale," Pauline Frederick in "The Spider," Blanche Sweet in "Ragamuffin," Dustin Farnum in "David Garrick," Gladys Hanson in "The Straight Road," and Lenore Ulrich in "The Heart of Paula." Autographed photographs of the stars, novelties and lithographs have also been donated by the Paramount producers and Sherry and an elaborate program is being prepared for the second week of the bazaar.

BAREN IS IN CHARGE OF IVAN PUBLICITY

L. Lawrence Baren, formerly publicity manager for "To-Day," which had quite a run at the 48th Street theatre, New York, about two years ago, and who has since been connected with film companies in New York and Chicago, has become director of the publicity department for the Ivan Film Productions, Inc.

Mr. Baren has been connected with theatricals for the past twenty years, and has directed the fortunes of such stars as Blanche Walsh, Bertha Kalich, Jacob P. Adler and David Kessler.

For the past year Mr. Baren has had an independent exchange in Boston, Mass., handling independent films.

He has started a vigorous publicity campaign in the interests of Ivan productions.

UNCLE SAM BOOKS PARAMOUNT SUBJECTS FOR EXHIBITION IN BARRACKS

At the request of the commanding officers of Governor's Island, New York, Paramount Pictures will be shown at certain intervals throughout the winter at the U. S. Disciplinary Barracks. The first picture shown was on Sunday, October 15th, the subject being, "The Daughter of MacGregor." Paramount Pictures have been arranged for every other Sunday, beginning November 3rd. Paramount Pictures have been shown at government posts before. The William L. Sherrill Feature Film Company regularly furnishes service to several army posts in New York State. The showing of the pictures is made a big event at the Barracks on Governor's Island.

"Give Them What They Don't Expect"—Feuillade

A Succession of Quick Surprises Is the Methods Employed by Director of the "Vampire" Series, Issued by Gaumont—First Episode Illustrates His Point

THE baseball slugger's homely explanation to "hit 'em where they ain't" is somewhat of a paraphrase of Louis Feuillade's method of writing and directing a French detective photoplay. "Give them what they don't expect" is his recipe. That it is a successful one is readily understood from the popularity of his Gaumont productions, notably "The Vampires." Mr. Feuillade is the rare combination of photoplaywright and director with ideas.

"No matter how good the director, he cannot make a good picture out of a poor story," said Mr. Feuillade in discussing the photoplays soon to be released as a Mutual series. "Hence, the working out of suitable plots is the first requirement. In a detective photoplay there can be no methodical advance, because then the spectators would anticipate the climax, and the steps that lead up to it. In writing 'The Vampires' I crowded it with unexpected incidents and unusual twists of plot. It is the continuous element of surprise that keeps the spectator keyed to the intense pitch of interest that a detective photoplay demands.

"It is the natural bent of the spectator to sag back into a state of passive acceptance of what is transpiring upon the screen. The only way to prevent this is to shock him. By shocking him I mean to give him an unexpected turn in the story which stimulates his mind. A detective story lends itself best to this method of keeping interest at fever heat, since it is a comflict of wits and sometimes of strength between two sharply differentiated forces.

"I believe that the director who writes his own stories has an immense advantage over the one who must take a manuscript originated and prepared by some one else. He gets better what in English you might call the 'feel' of the story. He knows his possibilities as well as his limitations, and writes accordingly.

"In a detective photoplay the possibilities are limited only by what the spectator can be made to accept as plausible. If you study the matter carefully you will find that much more can be 'put over,' if I may be pardoned some forceful American slang, in a detective photoplay than in any other branch of the silent drama.

"The first episode in 'The Vampires' will illustrate the point I am making. I open it with the theft of the papers revealing some secrets of The Vampires. Spectators now have some idea of the gang, and that the reporter is trailing them. Then I have the papers found on Normandin, the office messenger, showing that The Vampires have a spy in the newspaper office. Before interest can lag, I send the reporter to fathom the mystery of the disappearance of Detective Durtal.

"He chances upon Dr. Nox, finds the empty hiding place behind the picture, receives the mysterious note, finds Mrs. Simpson robbed, and discovers her jeweled cigarette case in his pocket in such rapid succession that the spectator is hurried along breathlessly. It is this continuous, unexpected activity that makes the successful detective photodrama."

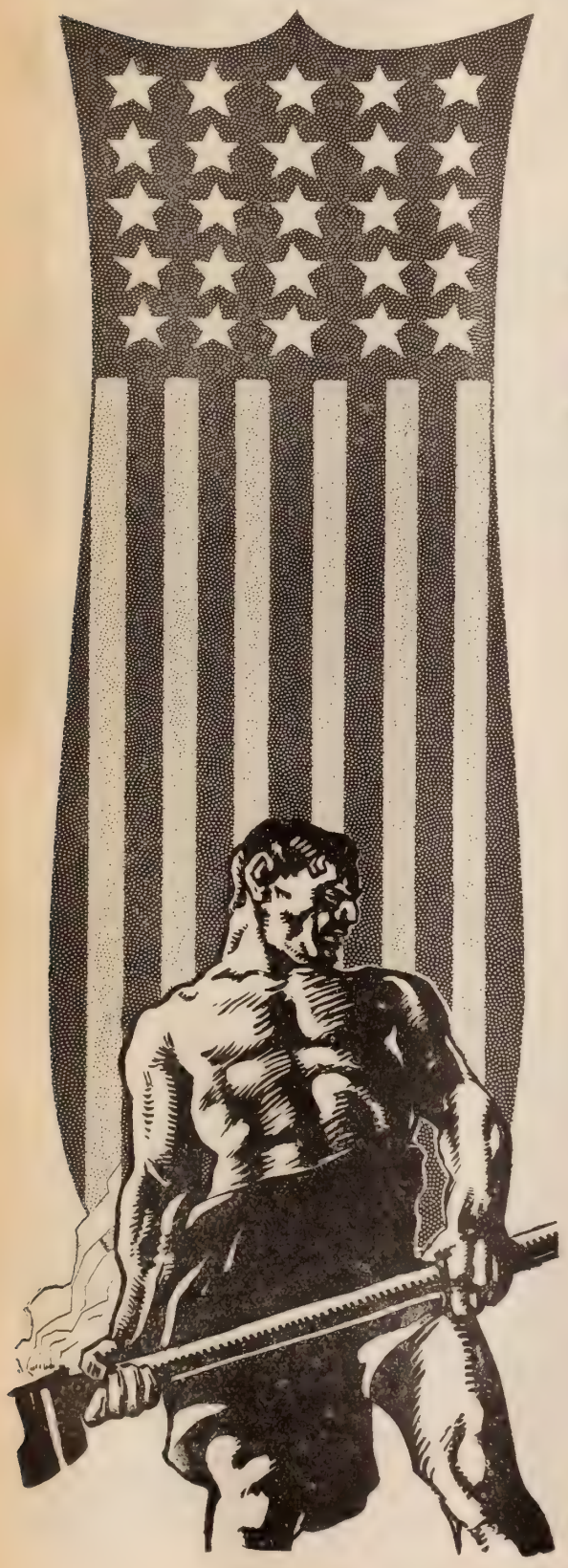
"ALL MAN" IS STORY OF A WASTER

The young hero of "All Man," an approaching World Film picture, is a New York waster whose exasperated father "fires" him out West and tells him not to come back until he has made good. Exciting things begin to happen until father calls him home and is proud of him. Robert Warwick is the young hero and Mollie King the sweetheart he plucks from the flood.



Sales Force in Front of the Boston World Exchange

"THE EAGLE'S



A Thundering Drama with

From the Viril

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EXTRAO

THE world's greatest theme, staged in the hugest manner. Spectacles outdone by realistic scenes of the most thrilling and timely interest. A lavish and stupendous production with a brilliant cast of BLUEBIRD players.

A magnificent and tremendous presentation of an absorbing story of National Defense.

Beyond description because without precedent. A box-office attraction unparalleled because it has the universal appeal; the grip direct that clutches at the heart of every American man, woman and child. What other producers have attempted—only to stop at silly mimic warfare, paper castles and ingenious brain-storms.

"EAGLE'S WINGS" is a dignified yet fascinating drama that will hold your audiences spellbound, and send them from your theatre to tell their friends it is the greatest world-drama ever told in pictures. Take no chances. BOOK NOW.

BLUEBIRD Pho

1600 BROADWA

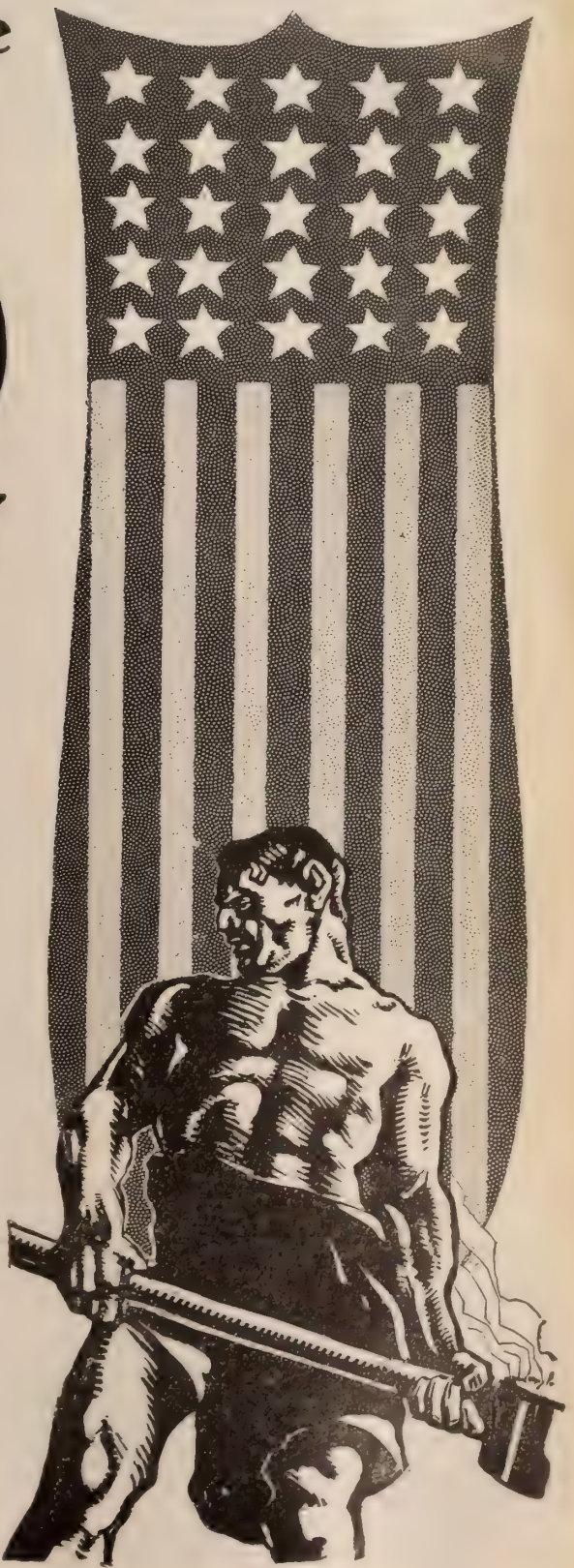
WINGS"

Thundering Message

en of Rufus Steele

BIRD

RDINARY



SPECIAL Notice to All BLUEBIRD Exhibitors: The BLUEBIRD Exchanges have paid an enormous sum for the State Rights to this exceptional picture. It is called "A BLUEBIRD Extraordinary," not merely to advertise it, but to give you due notice that it is a Special Release.

You must expect to pay a good price for it because it is so unusual that but for the action of the BLUEBIRD Exchanges it would have been State Righted. Then you would have paid as much or more—and without the prestige of the BLUEBIRD name.

We suggest that you wire for a booking reservation now. Remember, it is not on the BLUEBIRD Program. Make your reservation now.

Special posters have been prepared. Unique and distinctive paper, worthy of this great picture. There is an extra special 24-sheet, a 6-sheet, two 3-sheets and two 1-sheets. Also a magnificent window card. BOOK NOW.

o Plays (Inc.)

NEW YORK

Our advertisers tell us when we give YOU the best magazine.

"BOUGHT AND PAID FOR" GETS PREMIER IN PRISON

The first audience to witness Alice Brady in "Bought and Paid For" was composed of the inmates of Great Meadow Prison at Comstock, N. Y., on Election Day. It was given in response to a letter from the librarian at Great Meadow to William A. Brady, from which the following is an extract:

"For months we have had an insistent demand from the men for pictures with Alice Brady in them and we write you to ask you if you would kindly furnish us film on a few Tuesdays during November and December and January and if on some occasion you would let us have a picture with Miss Alice Brady in it."

To this Mr. Brady immediately replied by wire that he would not alone give the Great Meadow men an Alice Brady picture, but would make the occasion a regular "first performance on any stage" by presenting "Bought and Paid For" before them in advance of its showing anywhere else.

LAEMMLE DENIES MERGER WITH SELZNICK

The announcement that Carl Laemmle, president of Universal, and Lewis J. Selznick have jointly engaged the Broadway theatre, New York, for the exhibition of their features has given rise to numerous rumors that the entire interests of the two film men will in future be merged. Mr. Laemmle denies these reports emphatically.

It is reported that Mr. Laemmle is the promoter of a plan to establish a chain of picture theatres, cigar and drug stores throughout the United States. "The fact that the Universal and the Selznick interests have leased the Broadway theatre," stated Mr. Laemmle, "for the showing of 'Twenty Thousand Leagues Under the Sea' means just that and nothing more.

"For several years past I have contemplated engaging a Broadway theatre continuously for the exhibition of Universal productions. I made a special effort this year, but owing to the great demand for theatres by successful legitimate attractions found it impossible to do so except at a large financial loss which would have resulted during the intervals when the theatre would have been "dark" pending the preparation for exhibition of successive Universal productions. By combining with the Selznick enterprises, however, the photoplays of both concerns can be shown alternately without any wait between.

"Jimmie Dale" Series from Monmouth Starts November 27

E. K. Lincoln, Edna Hunter, Paul Panzer, Doris Mitchell Starred in Robin Hood Melodrama Under Webster's Direction

ANNOUNCEMENT comes from the Monmouth Film Corporation that the first episode of the "Jimmie Dale Alias The Grey Seal" series will be released Nov. 27, the succeeding episodes to appear at intervals of one week thereafter. E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell take the leading roles in this series of pictures which are produced under the direction of Henry Mc Rae Webster.

"Jimmie Dale Alias the Grey Seal" is a story of New York's underworld and high society. It is a series of melodramatic episodes, each one complete in itself, yet each one continuing on a certain main theme. Jimmie Dale is a society man who champions the cause of the poor and needy. He is a combination of Robin Hood, Sherlock Holmes and Arsene Lupin, who robs from the rich that the poor may profit and who sponsors the cause of the oppressed when Justice seems in the wrong.

His various "crimes" committed in the cause of the right are done by a character the police know as the Grey Seal, hence the title. Of course the fearless hero lays himself open to innumerable dangers and there is romance and mystery besides. In short "Jimmie Dale Alias The Grey Seal" has all the essentials necessary to make a successful series and the producers have every confidence that it will meet with the approval of the trade.

George M. Cohan Is Latest Star to Enter Pictures

Well-Known Actor Will Not Only Be Featured in Vehicles Brought Out by Artcraft, But Will Write Scenarios, Besides Appearing in His Stage Successes

GEORGE M. COHAN has decided to enter the motion picture field. The announcement is made by Artcraft Pictures Corporation on the eve of its first release, Mary Pickford in "Less Than the Dust." For several weeks Walter E. Greene, president of Artcraft, has been promising that Mary Pickford would soon have a famous companion in the Artcraft circle, which he describes as the foundation of a system "to handle the headliners in motion pictures." Certainly George M. Cohan is a headliner in any branch of the amusement field.

Besides the preliminary announcement of the formation of the George M. Cohan Film Corporation is the statement that in addition to his services as producer and player Mr. Cohan is to devote much of his time to writing for the screen.

Work on the first production of the George M. Cohan Film Corporation will begin at once. Mr. Cohan will, of course, appear as the star and the vehicle will be one of his most successful plays. The selection will be made from the group which includes "Little Johnny Jones," "45 Minutes from Broadway," "The Governor's Son," "The Miracle Man," "The Yankee Prince," "George Washington, Jr.," "The Talk of New York," "Seven Keys to Baldpate," "Hit the Trail Holliday," "The Man Who Owns Broadway," "The Little Millionaire" and others.

As a writer of popular musical comedies and in more recent years of serious plays Mr. Cohan has achieved a position as a writer for the stage which is fully as lofty as the niche he made for himself as an actor and producer.

Walter E. Greene, speaking of the arrangements for the George M. Cohan productions, said:

"Every one within the motion picture industry has a definite conception of the great potency of Mr. Cohan as a popular idol. Every motion picture exhibitor throughout the United States is asked more frequently why he does not show motion pictures either written by Mr. Cohan or in which he appears than any other of the hundreds of questions which the picture fans delight in asking. The reply that he has always refused to act has never been entirely satisfactory to them.

GAIL KANE A PERSECUTED HEROINE

A mock marriage after which the groom seeks to blackmail his wealthy victim forms the groundwork of "The Man She Married," in which the World Film Corporation will soon present one of its star casts, with Gail Kane, Arthur Ashley, Montagu Love and Muriel Ostriche. Miss Kane will not be a villain in this screen drama, but a persecuted heroine.



This Is Not a Picture of a Traction Strike—Just How the Keystone Folk Come and Go





Reproductions of One- and Three-Sheets for "The Yellow Menace." Issued by Unity



WELL-KNOWN ACTRESS IN METRO PRODUCTION

Prominent in the support of Julius Steger in "The Stolen Triumph," a five-act Metro-Rolfe feature now being produced under the direction of David Thompson is Marie Reichardt, one of the best known character women of the legitimate stage.

Miss Reichardt began her stage career in Europe as a child, and came to this country from Germany twenty-five years ago to play ingenue roles at the Irving Place theatre. She remained with the stock company there for eighteen years, playing every sort of role from maids to grande dames and from girls to old women.

Her debut on the English speaking stage was with David Warfield, in "The Return of Peter Grimm," in which she had an important character role. She remained in the support of Mr. Warfield for four seasons, and last year was with Elsie Ferguson in "Margaret Schiller."

In "The Stolen Triumph," Miss Reichardt has a role which brings into play all her talents for natural character portrayal.

WORDS FROM EXHIBITORS FOR MUTUAL WEEKLY PLEASE GAUMONT

The success of a film company's output can be gauged by what exhibitors report. The Gaumont Company is particularly interested in its four single-reel releases and has been watching the mail for unsolicited expressions of opinion.

Among recent comments are these about the Mutual Weekly: "Pleasing to my patrons," Marvin Wise, Odeon Theatre, Birmingham, Ala.; "Has all the weeklies beat," W. D. Scoville, Idle Hour Theatre, Kansas City, Mo.; "Essential to my program, wouldn't be without it," E. C. Helman, Victoria Theatre, Springfield, Ohio.

Robert Warwick Acquired by Selznick Pictures

Former World Film Star to Head His Own Company Under the Direction of Ralph W. Ince—Radical Change to Be Made in Type of Pictures in Which He Will Appear

THE name of Robert Warwick was added to the roster of Selznick Pictures stars this week through the transaction between Lewis J. Selznick and Harry Rapf, president of the Robert Warwick Film Corporation. Rumors that Mr. Warwick intended to leave the World Film Corporation to produce pictures at the head of his own company have been circulated for several weeks, but no definite announcement has been made till now.

Mr. Warwick is the first male star to be acquired by Mr. Selznick for his new enterprises. He will be presented along lines identical to those in operation for the Clara Kimball Young, Herbert Brenon, and Norma Talmadge productions, appearing in about eight big features a year, each of which will be made from stories by authors whose names in themselves constitute box office attractions. Two noted novels are under consideration for Mr. Warwick's first offering but the titles cannot be announced until it is definitely decided which will be used first.



Wayne Avey (Thanhouser)

Mr. Warwick will be presented in plays of an entirely different character from those in which he has been appearing under his old management. Both the star and his new directors feel that his talents have not been used to the best advantage heretofore and that the selection of scenarios has been unfortunate. The new Warwick productions, therefore, will be planned on a different and far more lavish scale than any in which he has been seen on the screen.

Mr. Ralph Ince, who recently left the Vitagraph Company to produce pictures at the head of his own corporation, has made special arrangements with Mr. Selznick and Mr. Rapf to direct the first of the new Warwick features. The selection of the story will be made within a few days and work will begin immediately at the Biograph Studio, which has been taken over by the Selznick enterprises.

Warwick's most noted film plays were "The Face in the Moonlight," "Alias Jimmy Valentine," "The Man of the Hour," "The Dollar Mark," "Friday the Thirteenth," "The Heart of a Hero," and about fifteen others. There are still four completed Warwick pictures to be released by the World Film.

KLEVER PICTURES OBTAINS VICTOR MOORE

Arrangements have been entered into between Victor Moore and Klever Pictures, Inc., whereby Mr. Moore will be starred for a term of years in one-reel comedies to be known under the brand name of "Klever Komedies." The program release will be announced later.



Four of Mack Sennett's Prime Laugh-Makers.—Left: Cecile Arnold and Fred Mace; Right: Eddie Sutherland and Claire Anderson

"Masque of Life" Plays Capacity at the Park

Foreign Film Handled by Signet Is Pretentious Combination of Spectacular and Sensational —National Advertising Campaign Handled by Hesser

"THE Masque of Life," the sensational foreign picture being distributed by the Signet Film Corporation, has proved itself a great box-office success during its run at the Park theatre, New York City. It has many points in its favor as a special attraction for advance prices. It combines the spectacular and the sensational in a manner which has pleased the crowds from the start. There are big pageants and gorgeous ballet scenes in addition to the thrilling feats performed by the leading actress and Pete the chimpanzee.

The stealing of the baby by the chimpanzee, who pursued by a crowd of people runs with his prize up a 360-foot chimney, is the biggest thriller in the release. Evelyn, the heroine of the story, follows the monkey up the guide line and there does battle with the crazed chimpanzee for possession of the baby. In the latter part of the release there is a series of spectacular fire scenes inside the circus building. The burning of the lion cage is one of the big moments.

Though it must be admitted that many of the scenes go beyond the point of pleasurable excitement and become absolutely harrowng in their intensity, there seems to be no doubt that the people who have witnessed the film like such things when they are well done as in "The Masque of Life." The national advertising campaign is being handled by Edwin B. Hesser, who is known for his work in publicizing Metro pictures in Canada.

"INTOLERANCE" DOES BIG BUSINESS ON COAST

Advices from San Francisco and Los Angeles convey the interesting information that D. W. Griffith's new spectacle "Intolerance" is standing them up in these cities. Last week's receipts at the Columbia theatre, in the Golden Gate City, showed an increase over the best week "The Birth of a Nation" had at this house, of $3,000. Last Saturday's matinee at Clune's Auditorium, Los Angeles, broke the former record attendance of the house by $200. The night's receipts topped by $150 the best gross ever earned at this theatre by a motion picture. Los Angeles has been the home of some remarkable successes, "Peg o' My Heart" among them, but from present indications, "Intolerance" is going to outdistance them all. The papers of both cities have given pages of praise to the play; the Los Angeles Bulletin of October 19 being moved to discuss the work in a page editorial.

"YEARS OF THE LOCUST" WILL SHOW FANNIE WARD IN AMAZING NUMBER OF GOWNS

When "Years of the Locust," a Lasky-Paramount picture now in the course of production, is released, Fannie Ward, its star, will be seen in an astounding collection of gowns—worn one at a time, however. The story for this picture was written by Albert Payson Terhune. Mr. Terhune was not aware that Miss Ward was to be the star when he evolved the plot and wrote into the script the series of gowns to be worn by the lead, but as it happens the popular Lasky star did not have to purchase any addition to her wardrobe.

Mentioned in the scenario are morning negligees, four street costumes, afternoon gowns, tea gowns, ball gowns, opera cloaks, furs for driving and motoring, girlish frocks, riding habits and all the hats, parasols and shoes to accompany them.

CHARLES RAY SEEN IN NEW ROLE

"The Honorable Algy," the latest release from the studios of Thomas H. Ince, at Culver City, shows Charles Ray for the first time in a light comedy since he came under the Ince banner. Ray's chief fame was won in juvenile and weakling parts, and this new role will give the young man a chance to demonstrate his talents along other lines. Ray is supported by the following cast: Margaret Thompson, Marjorie Wilson, Howard Hickman, Charlie French and Thomas Guise.

THEATRE BOX NAMED FOR ALICE BRADY

As the result of a voting contest carried on among the movie fan patrons of Harry Davis' Grand Opera House, Pittsburgh, one of the lower proscenium boxes has been named in honor of Alice Brady. The voting continued for a week at polling places provided in the lobby exactly like those made use of in political elections, and was open to participation by all patrons, men, women and children. Miss Brady's name will be blazoned upon the box door as large as life.

BRADY BUYS FIVE-REEL FEATURE

William Seiter, manager of the picture department of Roehm and Richards Company, Inc., has just sold a five-reel feature to William A. Brady entitled "Her Higher Destiny," written by Helen Beare. It will be remembered that Roehm and Richards are affiliated with Willis and Inglis on the coast.



Harry Dunkinson and Florence Oberle in "Easy Ed" (Essanay)



Some of the Interest-holding Situations from Bluebird Production: Left to Right, Agnes Vernon, Franklyn Twinuns and Arthur Hoyt in "A Stranger from Somewhere;" J. Warren Kerrigan and Louise Lovely in "The Measure of a Man" and Zoe Ray in "Little Miss Charity"

DISTINGUISHED GATHERING WITNESSES SHOWING OF TRIANGLE STAR FILM

On October 24 a notable gathering of international celebrities visited the Triangle projection room to witness a showing of "Our American Boys in the European War," the film of the American Ambulance Field Service.

Among those present M. Lausanne, editor of the Matin, and Madame Lausanne, Mrs. William K. Vanderbilt, Miss Anne Morgan, Mrs. Seth Barton French, Miss Elizabeth Marbury, Miss Elizabeth Jordan, editor of Harper's, arquis de Polignac, M. Marcel Knecht, Lieutenant Z. Pechkoff, of the Franco-American Flying Corps, who had an opportunity to see himself on the screen; Captain A. Piatt Andrew, Inspector General of the American Ambulance Field Service; Mr. Henry D. Sleeper of Boston, Mr. and Mrs. Henry Irving Dodge, Mr. and Mrs. Frederick Irving Anderson, and a number of special writers and well known editors.

Mrs. Vanderbilt, who was to have addressed the audience, found that she was restrained from telling of the splendid work of the ambulance, by having sold her story to a magazine, for a large sum which she turned over to the Field Service.

HALLOWE'EN PARTY GIVEN TO LASKY FORCES BY MARIE DORO

A Hallowe'en party was given by Marie Doro at her home at Rock Cranny Ranch to which all the members of the Lasky studio forces were invited. The invitation specified that each guest was to come in some sort of costume and when they arrived, Miss Doro proceeded to take pictures of them with her own motion picture camera.

SIMPSON JOINS SOUTHERN PARAMOUNT

John R. Simpson, Jr., formerly connected with the Central Bank and Trust Company of Atlanta, Ga., has joined the Southern Paramount Pictures Company, and will act in the capacity of manager in the Strand Film Company, who handle the special features booked in that vicinity.

A New "Stingaree" Series Is Kalem Plan

Wright Induces Hornung, Famous English Author, to Write More Stories with the Australian Bandit as the Chief Character—True Boardman Will Appear in His Old Role—Second Edition to Be Released in Fifteen Episodes of Two Reels Each

CABLE negotiations between New York and London extending over a period of three months were brought to a successful conclusion early last week when E. W. Hornung, creator of "Stingaree" and "Raffles," cabled his consent to write a new series of "Stingaree" stories for the Kalem Company.

True Boardman, who gained popularity in the title role of Kalem's original "Stingaree" series will again be seen in the same role.

Ever since the completion of the original "Stingaree" series of twelve two-act episodes, Kalem officials have been striving to put through plans for another series.

The difficulty confronting Kalem in inducing the celebrated English literary light to write a new series of "Stingaree" stories may well be imagined. Mr. Hornung's plans for the coming year had all been laid out and allowed no opportunity to take the pen in hand again to weave new adventures of the picturesque Australian bandit. In fact, the first cabled inquiries to Kalem's English representative, made at the conclusion of the releases in this country, brought a reply that made the project seem hopeless.

Hornung Finally Agrees

But, spurred on by the continued urging of exhibitors, Kalem kept doggedly at the task. Then, a month ago, the following letter was received from the English representative: "'Stingaree' is now ready for release in this country and we have just completed the advance showing of the picture to buyers. We have also held a special series of exhibitions for Mr. Hornung and a number of his prominent literary friends.

"I now think we have a ray of hope in seeking to have Mr. Hornung write new stories. His enthusiasm over the picturization of his stories and especially the faithful portrayal of 'Stingaree' given by True Boardman is unbounded. I have promised another showing for him next week of several of the episodes. If any one thing prevails on him to give us more stories of 'Stingaree' it will be the pictures themselves. I can't describe his praise and enthusiasm to you."

In his final moment it was the screen productions that caused Mr. Hornung to lay aside his important plans to take up the further career of "Stingaree." The original stories were published in short story and book form by Scribner's, but by the payment of a staggering price Kalem has induced Mr. Hornung to write original screen plots for the new adventures.

"So far as I know," declared Mr. Wright, of the Kalem Company, "this is the first time on record that an international literary worker of the prominence of Mr. Hornung, has undertaken to write original stories for a motion picture series. I feel that the facts speak for themselves and it is not necessary for us to indulge in highly colored adjectives to impress the importance of our achievement on picture people. To exhibitors we know that it will be sufficient to say that they will get another 'Stingaree'—that is the answer to their hundreds of letters. But we feel that they will also appreciate the tremendous efforts which we had to put forth to induce so prominent a writer to take one of his most famous characters and write a new series of his adventures originally for motion pictures.

"'Stingaree' is probably the first motion picture series ever planned, the success of which was guaranteed from the start. Why, we have only to secure the first-run bookings promised by those exhibitors who have been urging us to produce more 'Stingaree' adventures to have an assured success."

The new "Stingaree" will be in fifteen episodes, and as with the original series, each two-reel release will tell an absolutely complete story. The "second edition" will also be produced at Kalem's California studios.

SCREEN EXAMINATIONS

"Less Than the Dust" Is a Typical Pickford Picture

ARTCRAFT'S initial offering had its premiere Thursday morning at the Broadway theatre, when a representative audience gathered to welcome the first production with this popular star. The real test was to be whether such lavish staging would detract from the simple charm which has always been this star's particular asset. And the verdict was unanimous that little Mary registered equally well, whether as a ragged American girl, a poor Italian waif, a pathetic daughter of the Sun, or a Hindoo worshipper of heathen gods.

It was Mary Pickford, in a role of genuine pathos that transcended race, color, or casts, which was viewed in "Less Than Dust." We know Little Mary's ability to register intimate personal contact with every member of an audience, from the moment she appears on the screen. And "Less Than Dust" is no exception to this rule. We have learned to love her little tricks of intimacy, and I believe to resent equally some obvious imitations from other stars. And every time we see her in a new role we are surprised at ourselves for the enjoyment we take in her repetition of the same pleasing heart catches for which we willingly pay an extra price at the box-office.

We even laughed at her discovery of the spring seats in the chairs in the big English manor, as if we have never seen this one-time favorite "business" a dozen times previously. We chuckled and smiled at the mixing of the shoes of the natives outside the temple, the suggestion that the English bath was a "sacred pool," and her mistakes of etiquette which included eating her dinner from her lap and removing her waist following the example of a male passenger on the ship during the shuffleboard game, with a dozen other charactistic touches which give her a clutch on our sympathies.

Good comedy is evidenced in the scene with Little Mary in the bath tub.

As it is to be assumed the audience drawn to this picture will come first and last to see Miss Pickford, it is well that the story opens with Rahda in her simple native dress as a little castaway, an orphan adopted by the swordmaker, Ramlan. We find her surrounded with the native low-caste Hindus of whom we get an intimate and rather pleasing view in their home life and customs. The sacred cow, and the custom of removing shoes upon entering the temple are cleverly woven into the plot with an abundance of comedy and pathos, until we are thoroughly acquainted with the erratic and troublesome disposition of the little girl who is to be the center of the story.

The real plot begins with the posting of a notice by the British authorities, requiring all the natives to be vaccinated, which causes an uprising in which little Rahda takes the active part of the one to give the alarm by ringing a great bell. During this mutiny the Captain, who has befriended her from the beginning, is wounded and would have been killed but for her quick wit. She turns away from his murderous intent a native who is about to finish the Captain.

The mutiny results in the imprisonment of the swormaker, Ramlan, and Rahda then sets out to rescue him. At this stage Ramlan tells her the secret of her birth, that she is English and not of his people, and she goes to her faithful Babu, who has taught her the English tongue, and is assisted to return to her English relatives and claim her inheritance. This results in the discovery that her Captain is a nephew of her grandfather, who has disinherited her father, known as "The Derelict," and a love plot is then introduced for a final climax in which she marries her Captain.

"Less Than the Dust" has several moments of interest, but without Mary Pickford we can say positively we could not endorse the play as a "super" production. We do say that as a vehicle for Miss Pickford, audiences everywhere will say it is as pleasing a Pickford production as has ever been shown. The Pickford "touch" appears and reappears with a regularity that keeps the audience in a most sympathetic humor, and every bit of interest created by the star herself, in Rahda as the main character of the story, is genuine and well sustained. It is Mary Pickford that will make "Less Than the Dust" live up to the extensive advertising and exaggerated claims which we know will be made for this production from Maine to California.

All in all there will be no disappointment in "Less Than the Dust" from any angle except the point of view that the producers have not done the impossible. They have not found any wonderful vehicle that carries any more charm than Pickford can always be depended on to have in any good Pickford play. They have spent liberally, but have not exceeded the greatest of Pickford's previous successes. We say this with all respect to the aim of these producers to give us the best possible from this artist.

Competent support is given Miss Pickford by David Powell, Frank Losee, Marie Alden, Mario Majeroni, Francis Joyner, Russell Bassett, and other well known picture players. But there is only one real role in this production—it is Rahda, played by Mary Pickford. And the play, as giving Miss Pickford every opportunity to display every imaginable emotion from smile to tears, is adequate and satisfactory. It will be a sure box-office winner, and it will send patrons away happy, but we would not advise an overadvertising of the grandness of the production beyond the truthful representation that it is Mary Pickford at her best, and in a play that is magnificently and lavishly produced with a character role that gives Little Mary a full chance to twitch the heart strings of any audience. Rahda is a character of wonderful sympathy, which holds well through seven reels. But the plot of the play itself is disconnected and we doubt if the average audience will find a deep interest in a single character or event portrayed beyond the personal charm of the star role. Which goes to show how much Mary Pickford is endeared to us all.

"THE PRICE OF FAME"

(Vitagraph—Five Reels)

REVIEWED BY OSCAR COOPER

ALTHOUGH the construction of this picture is artificial—it is hinged on the device of double exposure—it offers opportunity for some brilliant work by Marc MacDermott and a supporting cast of uniform excellence. Mr. MacDermott has given no finer example of his command of expression, and his ability to hold the spectator. We cannot imagine any audience which will fail to be interested in the performance he gives.

Naomi Childers, in the feminine lead, and L. Rogers Lytton, as the heavy, contribute vastly to the effect which the picture exercises. Others are Mary Maurice, Logan Paul and Mr. Quinn.

From a story by Franklin B. Coates, Director Charles J. Brabin constructed an acceptable technical vehicle for his players. The story could not possibly stand by itself; it is made reasonably convincing by the characterization, which is sharp and well-defined. A less skillful actor than Mr. MacDermott would have failed to draw, as he does, a sharp distinction between the two brothers whom he portrays. That is the peculiar excellence of his work here.

The story tells how John Thatcher, a failure and a drunkard, but a man of fine spirit, throws his talents into the balance in aid of his brother William, who is rich, powerful, but a man of small ability.

"THE PRINCE OF GRAUSTARK"

(Kleine-Edison-Selig-Essanay—Five Reels)

REVIEWED BY OSCAR COOPER

EXHIBITORS whose patrons like a swift moving drama laid mostly in a mythical George Barr McCutcheon kingdom will do well to consider "The Prince of Graustark." The picture has been very capably directed by Fred E. Wright, who also made the adaptation.

Bryant Washburn appears as the romantic Prince Robin, giving a finished and pleasing performance. Marguerite Clayton is a satisfactory heroine, while Sidney Ainsworth draws a real character sketch of the phlegmatic Count Quinnox, Ernest Maupain, Florence Oberle and John Cossar are the other principals.

Of course, the events depicted in "The Prince of Graustark" could never happen in real life, but once the spectator gets the angle of romance, he is not worried about the reality or the unreality of the story itself. Humor, a deal of suspense, and plenty of action characterize this picture. In addition, the settings and details of production have been carefully attended to.



Blithers Loses the Battle

In view of the widespread popularity of the McCutcheon novels —a fact which can again be used to good advantage by the exhibitor in advertising "The Prince of Graustark"—the barest sketch of the plot will suffice. Prince Robin is doomed to marry the Princess of Dawsbergen, but he insists upon making his own choice. Going to America to negotiate a loan for his kingdom, he meets Millionaire Blithers, and the girl. He thinks the latter is Blither's daughter, but a neatly contrived chain of circumstances finally disclose her true identity. She is none other than the Princess.

"THE DEVIL'S DOUBLE"

(Triangle-Ince—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM S. HART has a strong hold on the public and for legitimate reasons too. He can make the time-honored bad man a convincing figure. His many characterizations of such personalities lay stress on that. He is distinguished; perhaps that sums up his success. But to our mind the members of the Ince scenario staff treat Mr. Hart's popularity lightly. It is a thing that can be spoiled for all the good work done by the actor. It's been a long, long time since we have seen him in a picture that doesn't close with the player the center of a terriffic struggle between the good and bad. So when "The Devil's Double" was shown we felt practically certain at the beginning of the first reel that in the last he would be beset with an encounter of conflicting emotions. And regretably our expectations were not disappointed. If they had been "The Devil's Double" might have called forth superlatives. As it is though it is very much like Mr. Hart's previous pictures, it has no originality in its construction. It would certainly be a fine picture if it were Mr. Hart's first but it isn't and Mr. Hart is popular. Give him something a little different the next time.

When one turns to other angles of "The Devil's Double," one finds that they also are like those of the former pictures. But with these cases there are no strings attached to their meritoriousness. The photography, the locations and the several scenes of the lawless western town are as good as could be desired.

J. G. Hawks prepared the scenario and his plot deals with the bad westerner, a half sane artist and his wife. On a trip through the west the artist sees "Bowie" and using his wife as a go-between secures him for his model of Lucifer. He soon sees that "Bowie" loves his wife and to bring the devilish look into the model's eyes he takes to insulting her. "Bowie" stands it for a while and then has to quit. Later he returns to their cabin to find the artist murdered and two bandits fighting for the woman. He proceeds to do away with both of them in a fierce encounter, but from this shock the woman emerges with a beclouded brain. "Bowie" cares for her until she regains her health and then sends her back to the east with a promise that he will come after her some day.

In support of Mr. Hart appear Enid Markey as the woman and Robert McKim as the artist.

"PEARL OF PARADISE"

(Mutual-Pollard—Six Reels)

REVIEWED BY GEORGE N. SHOREY

DISPLAY of feminine charm, unadorned and again adorned, with an adaptation of the familiar back-to-nature story, and a liberal use of the privilege of having the character "dream" that would otherwise be improbable, makes an interesting and exciting tale with Harry Pollard and Margarita Fischer as the principals, Joseph Harris as the father, Gomez, and Beatrice Van as the other girl. J. Gordon Russell as the piratical Capt. Van Dekken deserves special mention for the well staged fight scenes in which he and Dellow (Harry Pollard) divide honors.

A fanciful story is based on the early disappointment in love, of Gomez, who murders the dissipated husband of the mother of Yulita, whom he has brought up in perfect ignorance of conventions. Yulita wants to adopt John as a companion in a manner innocently embarrassing, and there the real story begins. Life on this desert isle is punctuated with the arrival of Captain Van Dekken, who seeks to force his attentions on Yulita, with the opportune punishment of Van Dekken by John, and the burning of the house and leaving of the Captain, later, to his fate.

The story is one of romance and adventure, fairly well tied together, introducing in the first reel the tragedy of Gomez' early life, his employment as a toreador with a few scenes of a bull fight, and the struggle in the tower. Yulita displays her well known personal charms, of grace and figure, to considerable advantage, in various dances, and some very passionate love-making is registered in the scenes where she would persuade John to give up his intention of returning to New York. An effective and unusual ending is Yulita's good-bye which John does not know is a real farewell for all time, as she sinks beneath the waves, rather than endure the life which the return to the island would mean for her.

"WITHOUT A SOUL," FROM WORLD, A REISSUE OF "LOLA"

WORLD FILM CORPORATION is shortly to reissue another Clara Kimball Young release entitled "Without a Soul." This was produced about a year ago by James Young from Owen Davis' play "Lola," and was put out under that name. The picture has been re-edited and re-titled and on the whole makes a most satisfactory five-reeler. The subtitles are decorated with art work, apropos of the printed lines.

The plot hinges on Lola, the daughter of a doctor who has perfected an invention that will restore life to a dead body, providing it is brought into use soon enough. Lola is killed in an automobile accident, but it brought back to life by use of the instrument. She does not, however, retain her soul which was loving and kind before. She becomes a harsh, mercenary woman of the world and leaves her father to enter on a life of excesses. She returns when she learns that she has not much longer to live to demand her father to restore her life again after she dies. But he, seeing that his invention provides only physical animation in a dormant body, destroys it.

Miss Young is given a role of wide range in "Without a Soul" and she handles it carefully, keeping well in character. Her support consists of James Young, Alec Francis, Edward M. Kimball and others.

"THE WORLD AND THE WOMAN"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

FOR "The World and the Woman," Philip Lonergan brought into play a theme which under ordinary circumstances would be unsuccessful in convincing many people. His story is based on the healing of the sick and crippled by the treatment of Faith. The viewpoint of the Faith healer is upheld and expounded. It is not unlikely that because of its theme the picture will be of great interest to those of this belief. To other sects and to those who go to the theatre without any thought of religion but to be purely entertained, "The World and the Woman" should score effectively. For despite the natural limitations of the theme, Mr. Lonergan has written a scenario of good dramatic flavor, sustaining of itself and while the basic principles of the picture may not convince all, the story will certainly entertain.

Incidentally "The World and the Woman" marks the first appearance of Jeanne Eagels on the screen. As the woman who pulls herself up from the streets until she gains an exalted position in a small town community through the practice of her healing, Miss Eagels registers every point of her character with a skill and charm that will win her many admirers. She is a real actress and at the same time a real beauty. One's attention is about equally divided between her talent and her attractiveness.

The story has a good many startling surprises, strong climaxes and unexpected happenings. A clubman, at a loss for a maid to send to his mountain lodge, at the suggestion of his companions takes a woman of the streets and gives her the position. She reaches the mountains, makes friends with the natives, regains her health, and then her master comes up. He is attracted by her beauty and makes advances. She leaves him for the friendship of one of the mountain homes. Then by an accident discovers that she has the power of healing.

After having effected several cures a certain woman comes who has been crippled by an automobile belonging to one of the city man's companions. The woman starts to give her new patient treatment, but in the midst of it, the city man enters and denounces her. Her ability to heal is gone. The crippled woman's husband denounces her as a fraud. The climax is reached when the husband discovering the identity of the man who drove the car that crippled his wife attacks him. But while they fight the woman's healing power has returned and she cures the wife. The husband discovers this in the midst of the fight and lets his victim go. This man, the one who first set the woman on the downward path at last asks her to marry him and she accepts.

As produced by Eugene Moore, "The World and the Woman" is given a setting of great realism. The cabaret scenes that open the picture are handled elegantly. The various vaudeville numbers are shown and they are interesting to look at. The mountain scenes are well done. There are crowds here too, and wherever Mr. Moore has handled them, he has done so most efficiently.

The supporting cast which is uniformly good is comprised of Boyd Marshall, Thomas A. Curran, Wayne Arey, Grace de Carlton, Carey Hastings and little Ethelmary Oakland.

"EAST IS EAST"

(Mutual-Turner—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE is a production with Florence Turner in a role closely allied to a Bowery tough. Can you imagine it? As a character play the types apparently ring true, they are doubtless real to London "East." And this product of London "East" cannot adjust herself to a residence in London "West," where refinement and social conditions so entirely different prevail.

The heart interest centers on the two main characters, the girl and the boy brought up in the environment of the "East," who find themselves separated by the hand of fate, which places the girl in the social environment of the "West." She yearns for the good old days, and her former "pal." And he meanwhile, on money furnished by her, becomes very successful "in trade," and then repudiating "trade" goes to great sacrifice to raise himself to her new station in life. Then the awakening comes. She is wooed for her money. He reads of her engagement to the scion of aristocracy, and retires discouraged to his old haunts. She learns of the insincerity of her suitor, and repudiates everything, including the fortune to be hers if she would become "refined." In his sincere love she finds final happiness and contentment.

It is hard to imagine Florence Turner in a character role of this sort, and it may be hard for some audiences to understand the English sentiment of this play, but it can be stated that the work of all the company rings true and barring the continental plot, we have fine action and a well sustained interest. Opinions will differ as to whether this is better than an average production.

The wonderful English garden spots add materially to the matchless photographic composition of the many out-door scenes.

"A RESTLESS NIGHT"

(Mutt and Jeff—Split Reel)

REVIEWED BY PETER MILNE

THIS comic cartoon shows Mutt's efforts to get rid of Jeff, who persists on snoring throughout the night. He locks him in the wash tub, hangs him out the window and fastens him to a clothesline but he still hears the snore. Finally a cat, angry at the noise, loosens the pin that holds him and he plunges downward, falling into a water barrel. But even there Jeff persists on sleeping and likewise snoring.

Although this release doesn't contain the usual humorous plot of the other Mutt and Jeff pictures, it manages to get many laughs due to its one humorous situation and the many forms in which it is presented. The animation is inclined to be a little bit jerky in some of the scenes, although never is it continuous enough to be annoying to any great extent.

"A STRANGER FROM SOMEWHERE"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

GIVE a fellow who is madly in love with a sweet young thing a double and he and the double are both going to get in a wild lot of mixups that can not help but be funny. This is the situation in "A Stranger from Somewhere." It has a lot of comedy in it and a fair amount of suspense, a sufficient amount to get the five reels over without a drag, which is doing a great lot in this day of inadequate stories. The comedy in the picture is all of the genuine sort. At some of it you are supposed to laugh. At some of it we think the producers meant you to thrill, but you laugh anyway and whole heartedly, too, so what's the difference.

The scenario was prepared by Willis Woods, that scenario writing combination which once worked as two—F. McGrew Willis and Walter Woods. A westerner in an eastern city is introduced. Crooks think he is an easy mark but they never once get the upper hand. A member of their band is the exact double of the Westerner and so they rig him up and send him to pay court to the stranger's best beloved. From there on it is one case of mistaken identity after another until at last the crooks are vanquished and the stranger and the girl are united.



Looking for Courage to Propose

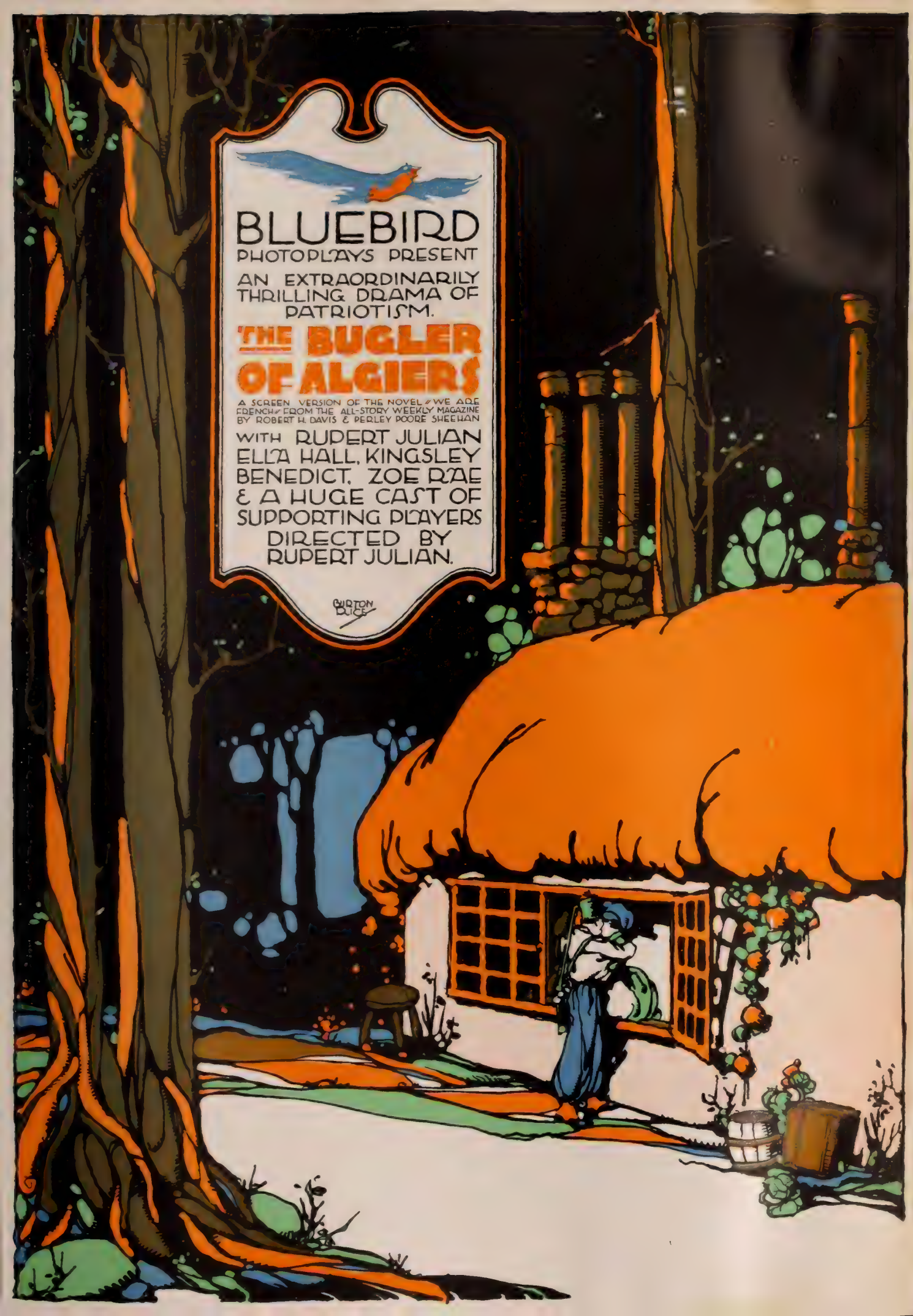
The direction was in charge of William Worthington who had as his principals Agnes Vernon and Franklyn Farnum. Miss Vernon is quite genuine in her role, while Mr. Farnum has two on his hands, and does both of them nicely, drawing a distinct dividing line between the two. The scenario was arranged so as to put to rout all thought of possible confusion regarding the stranger and the crook. And there is no double exposure either which is a good thing. Claire McDowell, Helen Wright, Arthur Hoyt, and Barney Furey have the other principal roles and do well.

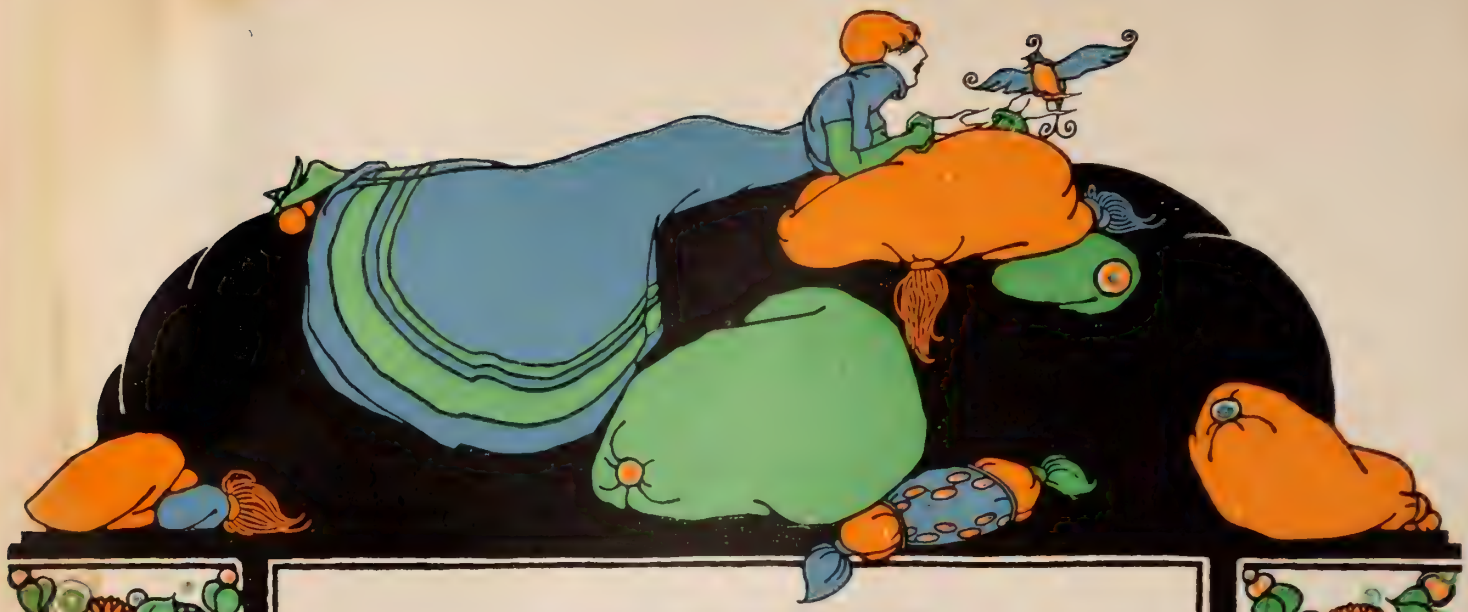
ANNOUNCEMENT EXTRAORDINARY



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BLUEBIRD
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THE MEASURE OF A MAN
A STRONG SCREEN DRAMATIZATION OF THE FAMOUS NOVEL OF THE SAME NAME BY NORMAN DUNCAN
DIRECTED BY JACK CONWAY.


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AN EXTRAORDINARILY THRILLING DRAMA OF PATRIOTISM.
THE BUGLER OF ALGIERS
A SCREEN VERSION OF THE NOVEL "WE ARE FRENCH" FROM THE ALL-STORY WEEKLY MAGAZINE BY ROBERT H. DAVIS & PERLEY POORE SHEEHAN
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"The Bugler of Algiers" is a beautiful exposition of patriotism, friendship and true love. It is one of the most significant pictures ever presented. Its appeal is world wide. In sets, atmosphere, direction, photography; in that quality of charm which causes an audience to lose itself in the fascination of the play, "The Bugler of Algiers" is supreme.

"The Bugler of Algiers" was originally intended for a State Rights proposition. It made so strong an appeal to the BLUEBIRD executives that an enormous sum was paid for the privilege of releasing it under the BLUEBIRD brand. Remarkable as is its cast, including as it does four full-fledged stars, "The Bugler of Algiers" is a notable example of what can be accomplished under the BLUEBIRD policy of giving first importance to the PLAY.

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THE CITY HALL THEATRE

A MOTION picture theatre in the financial district of New York sounds strange to some of us, nevertheless, at 31 to 33 Park Row, there is a modern house which rivals the Strand in program. On this site in 1798 the first theatre in New York was built. J. J. Holland was the manager of this quaint old theatre.

Coming out of the past to the present we will go into detail of the City Hall, or the downtown miniature Strand. This theatre opened its doors to the public on September 30, 1916. Louis Sheinhart of 194 Bowery, New York, designed the building and M. Shapero and Sons built the place. The house is absolutely fireproof, constructed of brick, terra cotta and steel. The outside measurements are forty-eight by one hundred.

A large cast iron marquis puts the desired effect to the entrance. David Weinstock, who has had wide experience in the motion picture line, is managing director of the City Hall. This theatre contains a spacious lobby well decorated. A wainscoting of marble about three feet high is seen on the lobby walls. Paneled mirrors are above this wainscoting and are four feet in width. Now for something new in decorations, above these mirrored walls there are hand painted subjects of a historical nature. The figures are striking.

Entering the theatre itself through metal doors the decorations demand attention. Harmonizing with the lobby there are large paintings on the walls bordered in gold frames, recalling historical events of old New York. The lighting fixtures are the best and most artistic to be found anywhere. Many drop lamps hang from the plaster ceiling giving the interior a rich atmosphere. The general interior illumination is of an amber color, which seems to be very popular in the better class of theatres. The office and propection booth is reached through a door to the right upon entering.

The capacity of this theatre is 530. The seats contained are of genuine oak, leather upholstered, spring cushioned and equipped with a self raising decive found to be very efficient. These seats were manufactured by The A. H. Andrews Company. Ample exits assure absolute safety. The projection booth is asbestos and well equipped. The two Powers machines (6-B) contained explains the unusual clearness of the pictures.

The length of the throw from this booth is about seventy feet. The music is furnished by the Kimball Orchestral Organ costing eight thousand dollars. A typhoon ventilating system has been installed.

Heat is maintained in the winter by a system put in by the Ideal Heating Company. The indirect lighting system is used in this house. Mr. Weinstock personally selects all the features shown at this theatre. Among the features used are V-L-S-E, Kleine, Pathe, Mutual and others. The prince of admission at all times is fifteen cents. The manager always thought that the people of downtown New York wanted a motion picture theatre á la Strand, and judging from results he had the right idea. His business acumen in this particular is constantly verified.

MEYERS DEDICATES MARCH TO PARAMOUNT THEATRE OWNER

HARRY W. MEYERS, a well known musician and composer, conductor of the Stanley symphony orchestra, has written a clever march, called "The Stanley March," which he has dedicated to Stanley V. Mastbaum, owner of the Stanley and other Paramount theatres in Philadelphia and that vicinity.

The evening that the march was rendered for the first time in the Stanley theatre there were rounds of thunderous applause, and so popular has the march become that it is being played in practically every Paramount theatre in Eastern Pennsylvania this week. The weekly house organ of Paramount's Philadelphia exchange reproduced the entire march and circularized it among the exhibitors. Many theatre managers have had their orchestras render the march with success.

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Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"The Heart of Virginia Keep." (Essanay. Three reels. Sat., Nov. 11.)—Reviewed at length elsewhere in this issue.

"Not in the News." (Essanay. Two reels. Tues., Nov. 14.)—Now shown for review; the story follows: Elliott Dexter and his brother are released from prison. The former resolves to lead a decent life; the latter determines to be a criminal. Years later Elliott has become a bank president and the husband of a fine woman who knows his past. Elliott's brother, unknown to him, blackmails his wife. One night the brother comes to Elliott's house to get money. In the darkness Elliott, thinking him a burglar, shoots and kills him. He is exonerated and the reporters never learn the real story. Marguerite Clayton and Sydney Ainsworth are the principals.

"Canimated Nooz Pictorial, No. 19." (Essanay. Split reel. Wed., Nov. 15.)—Supplementing Wallace Carlson's burlesque news weekly, are 500 feet of scenic taken at Lake Tahoe, California.

"His Moral Code." (Essanay. Three reels. Sat., Nov. 18.)—Not shown for review; the story follows: Estelle Bland, a nurse, engaged to Dr. Armstrong, an interne. Ewing, a wealthy idler, is injured and comes under Estelle's care. He falls in love with her, and pictures to Armstrong what he can do for the girl, compared to the struggle she must experience as a young physician's wife. The doctor loves her so much that he gives her up and leaves for the West. Thinking Armstrong has deserted her, the girl marries Ewing. In the years that follow Ewing proves himself unworthy, and Estelle divorces him, returning to her old position at the hospital. Armstrong has established himself as a physician in the West. On a visit he finds his former sweetheart and takes her with him on his return.

Appearing in the cast are Lillian Drew, E. H. Calvert and Edward Arnold.

"The Temptation of Adam." (Selig. Three reels. Mon., Nov. 13.)—Reviewed at length elsewhere in this issue.

"The Girl Detective." (Selig. Sat., Nov. 18.)—This release was made some time ago, and has many defects not found in more modern productions. The story, acting and technical details are elementary, consequently the film will get by only with very indulgent audiences. The cast is composed of Robyn Adair, Leo D. Maloney, E. J. Brady, Eugenie Forde and Virginia Kirtley.

To buy his girl a ring, Taylor steals some money from a mining company. Knowing that the theft is detected, he makes it appear that Kirkland, the paymaster, was the thief. A girl detective is called in and by finding a very obvious clew, proves Taylor's guilt. Taylor tries to escape on a hand car, but after an unexciting chase in an automobile, Kirkland and the girl detective overtake him.

"The Lone Point Mystery." (Kalem—Hazards of Helen—Sat., Nov. 11.)—This reel contains more than the usual quota of thrills, and they are real ones. We have ceased to worry about Helen. We know she has a charmed life, else she would once too often take her chance with death. When she runs in front of a fast-moving freight and is actually dragged before our eyes under the trucks which take an annual toll from experienced train hands, we have a right to shudder. When she leaps from the cowcatcher of the engine direct into the flying auto, it is so quick we cannot even see it, but we are assured this is the real thing and no trick (don't forget this in your advertising). This story shows how Helen trails a man who tries to beat an insurance company by a fake suicide. But Helen is "on the job," and he is handed over to justice.

"Witch of the Dark House." (Kalem—Girl from Frisco Series—Two Reels, Wed., Nov. 8.)—Marin Sais and the Kalem players have produced here another of their Western features, for this story abounds in thrills of the sort that appeal to general audiences. A band of counterfeiters is discovered in a wonderful dark house, where an old witch keeps watch and guards their secret. Trapdoors, secret alarm signals and numerous other stunts which must have kept some one awake perfecting the scenario, add to the interest. Splendid riding and gun-play, mingled with some exciting chases, furnish plenty of interest of a melodramatic character.

UNIVERSAL PROGRAM

"Knights of the Bath Tub." (Nestor. Mon., Nov. 13.)—An excellent comedy number written by Dorothy Barrett and produced with the popular Nestor trio, Eddie Lyons, Lee Moran and Priscilla Dean in the principal parts. The story tells of the rich man's son who goes to work learning the business from the bottom up—this time the bottom is the plumbing profession and the hero has a hard time of it, particularly when his eccentric boss lords it over him. Moran in this role cuts a most humorous figure.

"A Million Dollar Smash." (L-Ko. Two reels. Wed., Nov. 15.)—This is a fairly diverting burlesque on the railroad melodrama that moves a little slowly until its big stunt is pulled. This is the blowing of a safe through the side of a railroad station into a passing freight car, and is done excellently and will be sure to get a laugh. There is little other trick work, and its absence is inclined to make the two reels rather slow.

"The Diamond Lure." (Rex. Thurs., Nov. 16.)—A drama written and produced by Jack McDermott that, though a little vague in some of its phases, shows enough originality to put it succesfully across. It tells the manner in which a girl prevented her sweetheart from learning that her father was seized with a temporary fit of kleptomania. The suspense is high throughout this. Betty Schade, Lloyd T. Whitlock and Rex de Roselli are the leads.

"Life's Maelstrom." (Big U. Two reels. Thurs., Nov. 16.)—This is melodrama of the crudest posible sort, in which coincidence is stretched until it is broken and seems ridiculous. It is humorous but not intentionally so. Murdock MacQuarrie, Edythe Sterling, Harry Hamm and Colin Chase are the leads. Jay Hunt has made a weak job of the directing.

"Guilty." (Imp. Two reels. Fri., Nov. 17.)—Here the story of the greedy capitalist and his oppressed tenants is presented with a parallel of a socialistic writer and his romance with a social worker among the poor. There is considerable coincidence, shooting, intrigue and heroic deeds committed upon the observer during the two reels, which, to tell the truth, are quite overcrowded. The two threads of plot are rather remote from one another and the picture hardly has enough central action to retain undivided interest. Harry Carey, Edith Johnson, Mark Fenton, Hector Sarno and others appeared in a story by Cohn and Parker.

"A Capable Lady Cook." (Nestor. Fri., Nov. 17.)—Rather a mediocre comedy in which Wallace Beery masquerades as a cook. Beery gets considerable humor into his own characterization, but the whole doesn't hang together with a degree of unity sufficient to amuse over all its length. Harry Wulze wrote the scenario and others in the cast are Bell Bennett and Kewpie Morgan.

"The Son of a Rebel Chief." (Bison. Two reels. Sat., Nov. 18.)—This dramatic number is laid in Civil War times and tells of the separation of father and son—the former stays with the South, the latter fights for the North. There is a lot of small fighting depicted which is hardly convincing. In the end the son kills his father as a spy and is at last pardoned by his sweetheart, who realizes the young man was in the right. William V. Mong prepared the scenario for this and he also plays the role of the son, rather poorly we should say. Others are Harry Holden, Mark Fenton and Nellie Allen.

"Lost in Babylon." (Rex. Sun., Nov. 19.)—This is a comedy and defies the old order in that a country girl comes to the city and makes her way without getting into an awful lot of trouble. It makes a pleasing release, although there is little suspense about it. Edith Roberts, M. K. Wilson and Malcolm Blevins appear in the principal roles. The story is by Harvey Gates.

"Her Chance." (Victor. Sun., Nov. 19.)—The snobbish American family and the poor relation—the English nobleman who has changed places with his valet. These are two good stories that combined make a still better one. "Her Chance" is a comedy-drama of the highest type despite its obvious conventionality. Arthur Maude and Constance Crawley did the story, while in the cast appear Lois Wilson, Lee Hill, Harry Carter and Wilbur Higby.

"Liberty." (Special. Two reels. Eleventh episode. Week of Oct. 23.)—This episode of the up-to-the-minute serial entitled "A Daughter of Mars," introduces the realistic wreck of an aeroplane and the usual amount of incidental thrills. Aircraft guns and other military scenes are very well done, and the interest carries through the two reels without a break, ending with the sudden and unexpected seizing of the Mexican sentry by Eddie Polo, who reaches out through the tent and has him choked to insensibility before anyone realizes and without a sound. Liberty escapes from the burning building, to be picked up with her faithful servant by an aeroplane scout, but the enemy soon shatters this hope and we see the plane dip, do a corkscrew fall, and crash a broken mass over a highty precipice. Liberty appeals to the Mexican commandante to be taken to headquarters, where she overhears the countersign and discovers her faithful servant in the next tent. He bides his time, seizes the sentry, and then——

PATHE EXCHANGE, INC.

"Luke, Patient Provider." (Rolin.)—In this Lonesome Luke undertakes to furnish a hospital with patients, and goes about it by running wild in his flivver. The picture winds up with a wild sort of chase which is fairly diverting, although not as funny as other of Luke's mixups. The business in the main part of the reel is well up to standard.

"Here and There in Spain." (Split reel.)—This half reel shows various points of interest in the cities of Madrid and Seville. The pictures are in color and make a nice showing. On the same reel with "A City's Milk Supply."

"A City's Milk Supply." (Split reel.)—An interesting educational dividing the reel with "Here and There in Spain," that follows a city's milk supply from cow to consumer.

"The Warning." (Wharton. Three reels.)—Creighton Hale as the good-for-nothing son of a minister is the star of this release, which makes its bid for entertainment by way of a dream visited on the youth, which ultimately results in his reform. It is a luridly done story slightly drawn out, in which the sub-titles are supplied by quotations from the Bible. Its production hardly ranks with the short picture of the present day.

"The Shielding Shadow." (Astra. Eighth episode. Two reels.)—There is an assortment of good thrills in this episode of the serial entitled "The Haunting Hand." An electric storm which demolishes a lighthouse is handled to good effect, while a fight between One Lamp Louie and Sebastian which takes place on an iron beam high in the air and which results in the former's death supplies moments of tense suspense. The story moves with its usual rapidity and is most entertaining of itself.

MUTUAL PROGRAM

Mutual Weekly, No. 97. (Gaumont.)—Series of scenes showing Allied forces in the Orient; Mrs. Belva Lockwood, only woman ever nominated for U. S. presidency, celebrates eighty-sixth birthday, Washington, D. C.; the German merchant submarine "Deutschland" reaches New London, Conn., on second trip; Aitkin wins Sheepshead Bay speedway trophy, N. Y.; Hall of Records wrecked, San Francisco, Cal.; fashion show for charity at the Ritz, New York City; new headpiece for U. S. soldiers, Washington, D. C.; smart set holds fete for charity, Oakland, Cal.; handcuff king frees self in midair, New York City; keel is laid for U. S. S. "California," Mare Island, Cal.; President Wilson winds up campaign, New York City; Carlstrom completes Chicago-New York fight with U. S. mail.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES FOR CURRENT WEEK

Monday, November 13, 1916.

BIOGRAPH—Near to Earth, D., 1000 (Lionel Barrymore), (Re-issue) 21403
SELIG—The Temptation of Adam, D., 3000..... 21398
SELIG—Selig-Tribune, No. 91, News, 1000..... 21402
VITAGRAPH—A Second-Story Ringer, C., 1000..... 21401

Tuesday, November 14, 1916.

ESSANAY—Not In the News, D., 2000 (Marguerite Clay and Sydney Ainsworth)..... 21404
KALEM—The New Salesman, C., 1000 (Ham and Bud, Ethel Teare and Henry Murdoch)..... 21406

Wednesday, November 15, 1916.

BIOGRAPH—**Loro** Chumley, D., 3000 (Lillian Gish and Henry Walthall), (Re-issue)..... 21411
ESSANAY—Canimated Nooz, Pictorial, No. 19, and Scenic, Split reel 21407
KALEM—The Mystery of the Brass Bound Chest (15th of the "Girl from 'Frisco" Series), D., 2000 (Marin Sais and True Boardman)..... 21409
VIM—His Wedding Promise, C., 1000 (Myers and Rosemary Theby) 21408

Thursday, November 16, 1916.

SELIG—Selig-Tribune, No. 92, News, 1000..... 21414
VIM—Pipe Dreams, C., 1000 (Kate Price and Babe Hardy) 21415

Friday, November 17, 1916.

KALEM—The Rogue's Pawn (5th of "Grant, Police Reporter" Series), D., 1000 (George Larkin and Ollie Kirkby) 21418
KNICKERBOCKER STAR FEATURE—The Target of Dreams, D., 2000 (Frank Mayo)..... 21416
VIM—Good and Proper, C., 1000 (Pokes and Jabs).... 21420
VITAGRAPH—The Luck of Jane, C., 1000..... 21419

Saturday, November 18, 1916.

ESSANAY—His Moral Code, D., 3000 (Lillian Drew and E. H. Calvert)..... 21421
KALEM—The Runaway Sleeper, D., 1000 (Hazard of Helen Series), (Helen Gibson)..... 21427
SELIG—The Girl Detective, D., 1000 (Robyn Adair, Eugenie Forde and others)..... 21428
VITAGRAPH—The Man Who Went Sane, D., 3000 (Donald Hall), Broadway Star Feature..... 21424

RELEASES FOR COMING WEEK

Tuesday, November 21, 1916.

ESSANAY—Unto the Least of These, D., 2000 (Mary V. McAlister, Frankie Raymond and John Cossar) .....
KALEM—Royal Fakers, C., 1000 (Ham, Bud, Ethel Teare and Henry Murdoch) .....

Wednesday, November 22, 1916.

ESSANAY—Some Bravery, C., 1000 (Ben Turpin)....
KALEM—The Fight for Paradise Valley (16th of "Girl from 'Frisco" Series), D., 2000.....

Friday, November 24, 1916.

KALEM—The House of Three Deuces (6th of "Grant, Police Reporter" Series), D., 1000.....
ESSANAY—The Border Line, D., 3000 (Nell Craig and Edward Arnold) .....

Saturday, November 25, 1916.

KALEM—The Forgotten Train Order (Hazard of Helen Series), 1000 .....

MUTUAL FILM

Monday, November 13, 1916.

MUTUAL—His Guardian Angel, D., 2000..... 05164

Tuesday, November 14, 1916.

GAUMONT—Mutual Tours of the World, Sc., 1000.... 05166

Wednesday, November 15, 1916.

MUTUAL—Mutual Weekly No. 98, Topical, 1000..... 05167
GAUMONT—See America First, Sc., and Kartoon Komics, Cart.-C., Split reel..... 05168

Thursday, November 16, 1916.

FILM D'ART—Title not reported, D., 4000..... 05169

Friday, November 17, 1916.

CUB—Her Sun Kissed Hero, C., 1000..... 05173

Saturday, November 18, 1916.

ECLAIR—The Bad Samaritan, D., 2000..... 05174

Sunday, November 19, 1916.

VOGUE—Lost, Strayed or Stolen, C., 2000..... 05176
GAUMONT—Reel Life, Magazine reel, 1000..... 05177

Monday, November 20, 1916.

MUTUAL—The False Clew, 2000..... 05179

Tuesday, November 21, 1916.

MUTUAL—Mutual Tours Around the World, 1000.... 05181

Wednesday, November 22, 1916.

MUTUAL—Mutual Weekly, No. 99, Topical, 1000.... 05182
GAUMONT—See America First and Kartoon Komics, Sc.-Cart., 1000 05183

Thursday, November 23, 1916.

GAUMONT—The Detective's Head, Vampire, No. 1, 3000 05184

Friday, November 24, 1916.

CUB—Jerry's Double Header, C., 1000..... 05187

Saturday, November 25, 1916.

MUTUAL—Drama, 1000 05188
NOVELTY—An Artful Dodge, C., 1000..... 05189

Sunday, November 26, 1916.

VOGUE—Up the Flue, C., 1000..... 05190
GAUMONT—Reel Life, Magazine Reel, 1000..... 05192

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

SPECIALS.

UNIVERSAL SPECIAL—A Modern Joan of Arc (No. 14 of "Liberty"), D., 2000 01933
SPECIAL VICTOR—A Case of Beans, C., 1000 01918
SPECIAL BIG U—The Torment, D., 1000 01921
SPECIAL BIG U—The Long Search, D., 1000 01927
SPECIAL IMP—The Thread of Life, D., 2000 01932

Monday, November 13, 1916.

RED FEATHER—See Feature Releases (Page 3188). 01915
NESTOR—Knights of the Bath Tub, C., 1000 01916

Tuesday, November 14, 1916.

GOLD SEAL—Honor Thy Country (Neva Gerter and Charles Perley), D., 3000 01917
VICTOR—01918 ..... See Specials

Wednesday, November 15, 1916.

L-KO—A Million Dollar Smash, C., 1000 01919
ANIMATED WEEKLY—Weekly No. 46, News, 1000.. 01920
BIG U—01921 ..... See Specials

Thursday, November 16, 1916.

REX—The Diamond Lure, D., 1000 01922
BIG U—Life's Maelstrom, D., 2000 01923
POWERS—Motor Mat and His Fliv, Cart.-C., and Modernizing Ceylon as seen by Dr. Dorsey, Sc., Split reel 01924

Friday, November 17, 1916.

IMP—Guilty, D., 2000 01925
NESTOR—A Capable Lady Cook, C., 1000 01926
BIG U—01927 ..... See Specials

Saturday, November 18, 1916.

BISON—The Son of a Rebel Chief, D., 2000 01928
JOKER—Their First Arrest. C., 1000 01929

Sunday, November 19, 1916.

REX—Lost in Babylon, D., 1000 01930
VICTOR—Her Chance, Com.-D., 1000 01931
IMP—01932 ..... See Specials

RELEASES FOR COMING WEEK

SPECIALS.

UNIVERSAL SPECIAL—The Flag of Truce (No. 15 of Liberty), D., 2000 01952

Monday, November 20, 1916.

RED FEATHER—See Feature Releases (Page 3188). 01934
NESTOR—How Do You Feel? C. (Eddie Lyons and Lee Moran), 1000 01935

Tuesday, November 21, 1916.

GOLD SEAL—The Woman He Feared, D. (Viola Smith), 3000 01936
VICTOR—Felix Gets in Wrong, C. (Edith Roberts), 1000 01937

Wednesday, November 22, 1916.

IMP—When He Came Back, D. (Bettie Schade and Charles Cummings), 1000 01938
L-KO—Where Is My Wife, C. (Billie Ritchie), 2000.... 01939
ANIMATED WEEKLY—Weekly No. 47, 1000 01940

Thursday, November 23, 1916.

LAEMMLE—The Emerald Pin, D. (Roberta Wilson and Charles Perley), 2000 01941
POWERS—Irma in Wonderland, D., 1000 01942
BIG U—Accusing Evidence, D. (Lon Chaney, Pauline Bush and M. MacQuarrie), 1000 01943

Friday, November 24, 1916.

IMP—Circumstantial Evidence, D. (Jack Nelson and Burton Law), 2000 01944
UNIVERSAL SCREEN MAGAZINE—Issue No. 1, 1000 01945
NESTOR—Married a Year, C. (Ed. Sedgwick), 1000... 01946

Saturday, November 25, 1916.

BISON—The Lost Lode, D. (Edith Johnston and Ed Hearn), 2000 01947
JOKER—A Janitor's Vendetta, C. (Gale Henry and William Franey), 1000 01948

UNICORN PROGRAM*

Monday, October 16, 1916.

BUFFALO—The Slumbering Memory, D., 2000 925
JUDY—The Lost Ring, C., and U. S. Fighting Craft, Ed., Split reel 926

Tuesday, October 17, 1916.

JOCKEY—The Foolish Romance, C., 2000 ..... 926A
GAYETY—Wife's Frame-up, C., 1000 ..... 926B

Wednesday, October 18, 1916.

HIAWATHA—Fear, D., 3000 927

Thursday, October 19, 1916.

PURITAN—The Honor of the Gardells, D., 2000 ..... 927A
JUDY—Over the Hills, C., 1000 ..... 927B

Friday, October 20, 1916.

SPECIAL—The Path of Darkness, D., 3000 928

Saturday, October 21, 1916.

SPECIAL—When Hands Are Idle, D., 1000 929
UTAH—The Vengeance of Dan McGrew, D., 1000.... 930

Sunday, October 22, 1916.

BUFFALO—The Honor of the Tribe, D., 2000 931
JUDY—Disposing of a Lover, C., 1000 932

Releases issued every two weeks.

Monday, October 30, 1916.

BUFFALO—The Rose of the Prairie, W., 1000 ..... 933A
PURITAN—Heart of the Flame, D., 1000 ..... 933B
HIPPO—Dan Daly's Nightmare, C., 1000 ..... 933C

Tuesday, October 31, 1916.

RANCHO—The Echo of Fate, W., 1000 ..... 934A
JOCKEY—Love and Kerosene, C., 1000 ..... 934B

Wednesday, November 1, 1916.

UTAH—'Neath Texan Skies, W., 1000 ..... 935A
PURITAN—Naked Souls, D., 1000 ..... 935B
JUDY—Married Misery, C., 1000 ..... 935C

Thursday, November 2, 1916.

RANCHO—The Trail of the Rattlesnake, W., 2000.... 936A
HIPPO—Billy Forgot, C., 1000 ..... 936B

Friday, November 3, 1916.

——— Mayor's Wife, D., 2000 ..... 937A
GAYETY—Father Was Right, C., 1000 ..... 937B

Saturday, November 4, 1916.

BUFFALO—The Brand of the Sagebrush, W., 1000.... 938A
SUNSET—The Strength of the Conscience, D., 1000.... 938B
JUDY—His Disjointed Honeymoon, C., 1000 ..... 938C

Sunday, November 5, 1916.

SUPREME—Life's Stepping Stones, D., 3000 ..... 939A

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

10—2. An Indian's Loyalty, D. (Re-Issue)..1000
10—4. Under the Gaslight, D. (Re-Issue)...3000
10—9. A Tale of the Wilderness, R. (Re-Issue) 1000
10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000
10—23. Friends (Re-Issue), D.....1000
10—24. The Battle at Elderbush Gulch, (Re-Issue), D 2000
10—30. The Goddess of Sagebrush Gulch, Re-issue, D.....1000
11— 1. The Power of the Press, D.....3000
11— 6. The New York Hat, Re-Issue, D...1000
11— 7. The Science of Crime, D.....2000

ESSANAY

10—3. An Old-Fashioned Girl, D.....2000
10—7. His Little Wife, D.....3000
10—10. Money to Burn, Com., D.....2000
10—11. Canimated Nooz Pictorial, No. 17 Cart., and 500 ft., Sc.....Split Reel
10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy)..... 2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000
10—24. Borrowed Sunshine, D.....2000
10—25. The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks Who Were Prominent 2000
10—28. It Never Could Happen, Com., D..3000
10—31. The Beach Comber, C.....2000
11— 1. Canimated Nooz Pictorial, No. 17 Cart. and Crater Lake, Ore., Sc. Split Reel
11— 4. The Heart of Virginia Keep, D.....3000
11— 7. Easy Ed., C.....2000
11— 8. A Safe Proposition, C.....1000
11—11. What I Said, Goes, D.....1000

KALEM

10—6. Stolen Plumage, C.....1000
10—10. The Love Magnet (Ham and Budd and Ethel Teare), C.....1000
10—11. The Reformation of "Dog Hole" (10th of the Girl from 'Frisco Series), D 2000
10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000
10—24. The Bogus Booking Agent, C.....1000
10—25. The Harvest of Gold (12th of the "Girl from 'Frisco" Series), D..2000
10—27. The Missing Heiress (2nd of Grant, Police Reporter), D.....1000
10—28. The Lost Messenger, D.....1000
10—31. The Merry Motor Menders, C.....1000
11— 1. The Son of Cain (13th of the "Girl from 'Frisco" Series), D.....2000
11— 3. The Pencil Clue (3rd of the Grant, Police Reporter Series), D.....1000
11— 4. The Gate of Death (H. of H. Series), D. 1000
11— 7. A Desperate Duel, C.....1000
11— 8. The Witch of the Dark House, D...2000
11—10. The Man from Yukon, D.....1000
11—11. The Lone Point Mystery, D.....1000

KNICKERBOCKER

10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000
10—27. The Chorus Girl and the Kid, D....3000
11— 3. Jess of the Hill Country, D.....2000
11—10. The Question Mark, D.....3000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

9—23. A Corner in Water (Tom Minx)....1000
9—25. Power of the Cross, D.....3000
9—28. Selig Tribune, No. 78 News.....1000
9—30. The Raiders, W. D. (Tom Mix) ....
10—2. In the House of the Chief, D.....3000
10—7. The Canbyhill Outlaws, D.....1000
10— 9. Converging Paths, D.....3000
10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000
10—23. Out of the Shadows, D.....3000
10—28. A Close Call, D.....1000
10—30. Small Town Stuff, C.....3000
11— 4. Tom's Sacrifice (Tom Mix) D.....1000
11— 6. So Shall Ye Reap, D.....3000
11—11. When Cupid Slipped, C.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

10—6. Strictly Business, C.....1000
10—11. Their Installment Furniture, C....1000
10—12. The Candy Trail (Plump and Runt), C 1000
10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000
10—25. Green Eyes, C.....1000
10—26. A Maid to Order.....1000
10—27. The Frame Up, C.....1000
11— 1. Gertie's Garters, C.....1000
11— 2. Twin Flats, C.....1000
11— 3. In the Ranks, C.....1000
11— 8. Marked, "No Funds," C.....1000
11— 9. A Warm Reception, C.....1000
11—10. Gay Deceivers, C.....1000

VITAGRAPH

9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000
10—21. Strong Evidence, C.....1000
10—21. The Harbor of Happiness, D.....3000
10—23. Trouble for Four, C.....1000
10—27. Betty's Affair, C.....1000
10—28. No Broadway Star Feature this Week
10—30. The New Porter, C.....1000
11— 3. The Game that Failed, C 1000
11— 4. The Heart of a Fool, D.....3000
11— 6. The New York Rapid Transit, Ed..1000
11—10. Weary Willie's Birthday, C.....1000

MUTUAL PICTURES

AMERICAN

8—17. The Holly House, D.....3000
8—21. Enchantment, D. 2000
8—28. The Key, D.....2000
9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000
10—23. Professor Jeremy's Experiment, D.2000
11— 9. The Fight on the Dam, D.....1000

BEAUTY

8—13. Too Bad Eddie, C. 1000
8—16. Perkins Mystic Manor, C. 1000
8—23. In a Prohibition Town, C. 1000
8—30. Two of a Kind, C.....1000
9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10— 9. That Sharp Note, C.....1000
10—31. The Last Thrust, C.....1000
10—31. The Spartan Spleen, C.....1000

CENTAUR

8—19. Destiny's Boomerang, C. 1000
8—26. The Spite Husband, D.....2000
9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000
10—27. Lovers and Lunatics, C.....1000
10—28. Dad's Masterpiece, C.....1000
10—28. When Clubs Were Trumps, C.....1000
11— 3 Nearly a Hero, C.....1000
11—10. His Blushing Bride, C.....1000

GAUMONT

10—11. See America First (Richmond, Va.) Sc., and Kartoon Komics, Cart, Split Reel
10—15. "Reel Life" Magazine No. 24. Duplicating Ancient Pottery; Uncle Sam's Weather Kites; Cats and Kittens 1000
10—18. See America First (The James River Country in Virginia), Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine No. 25. French Women Munition Workers; Eastern and Western Barbacues; Ferrying Trains Across the Sacramento River.....1000
10—25. See America First (Hot Springs, Va.), Sc., and Kartoon Komics, Cart .....Split Reel
10—29. "Reel Life," Magazine reel.....1000
11— 6. Mutual-World Tours, Sc.,.....1000
11— 8. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
11—12. Reel Life, Magazine reel.....1000

MUSTANG

8— 4. Sandy Reformer, D.....2000
8—11. The Courtin' of Calliope Clew, D. ...2000
8—18. El Diablo, D. 2000
8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—24. The Folly of Fear, D.....2000
10—26. At Twelve O'clock, D.....2000
10—30. The "Frame-Up," D.....2000
11— 2. Canned Curiosity, D.....2000
11— 5. Bungling Bill's Bow-Wow, D.....2000
11— 9. The False Clew, D.....2000

VOGUE

9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000
10—29. He Died and He Didn't, C.....2000
11—12. Picture Pirates, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of October 1, 1916
Grip of Evil, No. 12 (" Into the Pit "), D..2000
The Shielding Shadow, No. 1, " Treasure Trove," D 2000
The Moods of Medora, D.....2000
Luke's Speedy Club Life, C.....1000
Florence Rose Fashions, No. 5 (Bridesmaid's Frocks) 1000

Week of October 8, 1916
Grip of Evil, No. 13 (Circumstantial Evidence), D.....2000
Shielding Shadow, No. 2 (Into the Depths), D. 2000
Heine and the Four Hundred, C.....1000
The Pillory, D.....5000
U. S. Customs Inspection, Ed.....1000
The Sword of Damocles, D.....2000

Week of October 15, 1916
Grip of Evil, No. 14 (Humanity Triumphant), D.....2000
Shielding Shadow, No. 3 (The Mystic Defender), D.....2000
Luke and the Bang-Tails, C.....1000
Florence Rose Fashions, No. 6 (Betty at the Wedding).....1000
A Nation's Peril, D.....2000
The Light that Failed, D.....5000

Week of October 22, 1916
Shielding Shadow, No. 4 (The Earthquake) D. 2000
Prudence the Pirate, D.....5000
In the Mesh of Her Hair, D.....2000
Heine and The Magic Man, C.....1000
Athletic Movements Analyzed (Colored) and Blossom Time in Japan (Col. Ed.).Split Reel

Week of October 29, 1916
Shielding Shadow, No. 5 (Through Bolted Doors), .D.....2000
The Sultana, Com.-D. (Colored).....5000
Florence Rose Fashions, No. 7.....1000
Luke, the Chauffeur, C.....1000
The Moth and the Flame, D.....2000

UNICORN FILM PROGRAM

BUFFALO
8—20. Her Mountain Home, W. D. 1000
9— 2. A Westerner's Daughter, W. D.....2000
9— 4. Rollins the Rancher, W. D.....2000
9— 9. The Reparation, W. D.....3000
10— 7. Nobody's Claim, D.....2000
10—16. The Slumbering Memory, D.....2000
10—22. The Honor of the Tribe, D.....2000

GAYETY
8—18. He Couldn't Afford it, C. 1000
8—28. Caretakers, C., and the Living Dead Split reel
9— 4. Go to It, C.....1000
9—18. The Taming of the Crew, C.....1000
9—20. The Miserly Mason, C.....1000
9—23. Breaking Up House, C.....2000
10—17. Wife's Frame-up, C.....1000

HIAWATHA
9— 7. The Wandering Herd, W. D.....1000
9—18. The Cave in the Canyon, D.....1000
10— 5. Ben Wilson's Romance, D.....1000
10—18. Fear, D.....3000

JUDY
10— 2. Jenkins the Janitor, C.....1000
10— 3. His Sister's Beau, C.....1000
10— 7. The Model, C.....1000
10—16. The Lost Ring, C., and U. S. Fighting Craft, Ed.....Split Reel
10—19. Over the Hills, C.....1000
10—22. Disposing of a Lover, C.....1000

HIPPO
8— 2. Love Sick Larry, C.....1000
8— 3. The Missing Link, C.....1000
8—15. A Fly Time, C. 1000
8—20. A Spanish Onion, C. 1000
9— 3. The Sea of Matrimony, C.....1000
9—21. Lazy Lulu, C.....1000
9—22. Following Father's Footsteps, C.....1000
10— 5. Rubes and Cabarets, C.....1000

PURITAN
8—28. The Ace of Spades, D.....1000
8—30. The Lure of the Yukon, D.....1000
9— 8. The Lure of the Rose, D.....3000
9—18. Faith, D 1000
10— 4. The Convict, D.....1000
10— 6. The Live Corps, C.....1000
10—19. The Honor of the Gardells, D.....2000

LILY
8—15. The Open Safe, D. 2000
8—18. The Younger Brother, D. 1000
9— 10. Evil Currents, D.....2000
9—21. The Trust of Kings, D.....2000
9—24. Heredity's Mark, D.....2000
10— 3. Thru the Wall, D.....1000
10— 8. The Web, D.....3000

JOCKEY
8—31. A Mediocre Medium, C.....1000
9— 1. A Question of Bossing, C.....1000
9— 6. A Dreary Diary, C.....2000
9—10. A Hicksville Romance, C.....1000
9—23. A Modern Jonah, C.....1000
10— 4. The Country Sheriff, C.....2000
10—17. The Foolish Romance, C.....2000

RANCHO
8— 5. Soldier's Squaw, W. D. 2000
8—16. The Cowpuncher's Trust, W. D. 1000
8—17. The Message from the Prairie, W. D.2000
8—18. The Winning Punch, W. D. 1000
8—28. The Struggle, W. D. 1000
8—30. The Other Woman, W. D. 1000
9— 6. The Bandit Hero, W. D.....1000
9—19. The Tornado, D.....2000
10— 3. The Mysterious Ranger, D.....1000

SPECIAL
10—20. The Path of Darkness, D.....3000
10—21. When Hands are Idle, D.....1000

SUNSET
8—19. Truth's Toll, D. 1000
8—29. The Open Secret, D.....2000
9— 1. His Mother's Prayer, D.....1000
9— 7. Consolation, D.....1000
9—23. Consequences, D 1000
10— 5. A Daring Mission, D.....1000

SUPREME
8— 3. Nostrand's Discovery, D.....1000
8—16. An Idyl of the Snows, D. 1000
8—20. Via Telephone, D. 1000
9— 2. His Son's Sweetheart, D.....1000
9— 3. Into the Depths, D.....1000
9— 5. The Voice of Justice, D.....1000
9—20. A Man's Make-Up, D.....1000
9—22. The Sport of Law, D.....1000
10— 2. Pen and Sword, D.....2000
10— 6. The Guilty One, D.....2000

UTAH
7—25. Their Frontier Wives, W. D.....1000
8— 3. The Nevada Rangers, W. D.....1000
8—19. The Half-Breed Parson, D. 2000
8—31. The Poisonous Brand, W. D. 2000
9—20. The Broncho's Brand, D.....1000
9—22. Hostile Tribes, D.....1000
10—21. The Vengence of Dan McGrew, D..1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
9—28. The Lie Sublime, D.....2000
9—29. The Shadow Sinister, D.....1000
9—25. The Halting Hand, D. (Special).....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D.....1000
10—9. A Pair of Shadows, C. (Special)....1000
10—16. The Tigers of the Plains, D. (Special) 2000
10—23. (Special) Title Not Decided.....2000
10—25. The Narrow Creed, D.....2000
10—27. A Price on His Head, D.....1000
10—30. Starlight's Messenger, D. (Special).1000
11— 2. Sea Mates, D.....1000
11— 5. The Bandit's Wager, C. D.....1000
11—10. The Evidence, D. (Special).....1000
11—12. The Powder Trail (Special), D.....2000

BISON
9— 9. The Princely Bandit, D.....2000
9—23. The Broken Spur, D.....2000
9—20. A Jungle Hero, D.....2000
10—7. A Mountain Tragedy, D.....2000
10—14. Night Shadows, D.....2000
10—21. The Conspiracy, D.....2000
10—28. The Better Man, D.....2000
11— 4. For Love and Gold, D.....2000
11—11. The Quitter, D.....2000

GOLD SEAL
9—13. Love's Masquerade, D.....2000
9—26. Husks of Love, D.....3000
10—3. In the Heart of New York, D.....3000
10—10. Cheaters, D 3000
10—17. The Wrath of Cactus Moore, D....3000
10—31. The Masked Woman, D.....3000
11— 8. The Cry of Conscience, D.....2000

IMP
9—18. Buzzard's Prey, D.....1000
9—24. A Desperate Remedy, Com., D.....1000
9—25. The Bigamist, D. (Special).....2000
10— 9. The Perjurer, D.....1000
10— 9. The Elusive Eenemy, D. (Special)..1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D.....1000
10—13. A Soul at Stake, D 2000
10—23. (Special) Title Not Decided.....1000
10—27. Through Solid Walls, D.....2000
10—30. The Secret Cellar, D. (Special)..2000
11— 3. Stumbling, D..... 2000
11— 7. The Voice Upstairs, D. (Special)..1000
11—10. The Eel, D.....2000

JOKER
9—16. In Onion There Is Strength.....
9—23. Musical Madness, C.....1000
9—30. The Inspector's Double, C.....1000
10—7. Father Gets in Wrong, C.....1000
10—14. The Oil Smeller, C.....1000
10—21. Beans and Bullets, C.....1000
10—28. A Crooked Mixup, C.....1000
11— 4. A Shadowed Shadow, C.....1000
11 11. In Love With a Fireman, C.....1000

LAEMMLE
9—21. Poisoned Lips, D.....2000
9—25. The Injustice of Justice, D. (Special).1000
10—9. Stolen Honors, D. (Special).....1000
10—16. A Case of Beans, C. (Special).....1000
10—18. Through Baby's Voice, D.....2000
10—23. (Special) The Prowlers of the Jungle, D 1000
10—25. (Special) Lucille, the Waitress, C..1000
10—30. The Midnight Toll, D. (Special)...1000
11— 2. Her Wedding Day, D.....2000
11—12. Shadows of Suspicion, D.....1000

L-KO
9—20. Cold Hearts and Hot Flames, C....2000
9—27. A Surgeon's Revenge, C..... 2000
10—4. Safe in the Safe, C.....2000
10—11. Lured But Cured, C.....2000
10—18. Safety First.....1000
10—22. She Wanted a Ford, C.....1000
10—26. A Rural Romance, C.....2000
11— 1. Terrors of a Turkish Bath, C.....2000
11— 7. Alice in Society, C.....3000

NESTOR
9—18. A Silly Sultan, C.....1000
9—26. Model 46 C.....1000
10—2. With the Spirit's Help, C.....1000
10—13. It's All Wrong, C.....1000
10—16. His Own Nemesis, C.....1000
10—20. Pat's Pasting Ways, C.....1000
10—23. The Bar Fly, C.....1000
10—30. Love and a Liar, C.....1000
11— 6. A Political Tramp, C.....1000
11—10. Sweedy the Janitor, C.....1000

POWERS
9—28. Behind the Scenes in Japan as seen by Dr. Dorsey, Ed.....1000
10—5. Pen and Inklings In and Around Jerusalem, Ed.....1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed.....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart.....Split Reel
10—25. Windsor McCay and His Jersey Skeeter, Com., Cart.....1000
11— 2. Sammie Johnson Minds the Baby Cart., C., and Ceylon, Sc. Ed. Split Reel
11— 3. Us Kids, Juv. C. D.....1000

REX
10—8. The Human Gamble, D.....2000
10— 9. The Unfinished Case, D. (Special)..1000
10—20. The Gold Band, D.....1000
10—29. The Moving Finger, D.....1000
11— 5. Her Vanished Youth, D.....1000
11— 9. The Mantle of Deceit, D.....2000
11—10. The Eyes of Love, D.....1000

VICTOR
9—21. High Speed, C.....1000
10—1. In the Laps of the Gods, D.....1000
10—2. The Memory Mill, D. (Special).....1000
10—6. A Charming Villain, C.....1000
10— 9. Room Rent and Romance, C. (Special) 1000
10—16. The Five Thousand Dollar Dream, C. (Special) 2000
10—22. Main 4400, C.....2000
10—23. (Special) Title Not Decided.....1000
10—27. A Plumber's Waterloo, C.....1000
10—29. The Burglar, C.....1000
10—30. Felix on the Job (Special) C.....1000
11— 8. A Roaming Romeo (Special), C.....1000
11—12. Any Old Duke'll Do, C.....1000

State Rights and Miscellaneous Releases

AMERICAN COMMERCIAL FILM CO.
Animated Cartoons.....

ANTI-VICE FILM CO.
Is Any Girl Safe?.....5 reels

CALIFORNIA MOTION PICTURE CORPORATION
July—Kismet (Otis Skinner).....10 reels
November—The Woman Who Dared. (Beatriz Michelena).....7 reels
December—The Passion Flower. (Beatriz Michelena) .....

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CHRISTIE FILMS (Comedies)
9—18. A Seminary Scandal.....1 reel
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel

CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

EDUCATIONAL FILMS CORP. OF AMER.
10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. JUNGLE FILM CO.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
The Folly of Sin 5 reels
The Mother Who Paid.....5 reels
The End of the World.....6 reels
Pages from Her Life.....5 reels

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HERALD FILM CORPORATION
Around the World in 80 Days....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

MONARCH PHOTOPLAY CO., INC.
Common Sense Brackett.....6 parts

MORAL UPLIFT SOCIETY
It May Be Your Daughter.....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels
The Power of Evil (Margaret Nichols) .....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PIONEER FEATURE FILM CORP.
The Soul of a Child.....5 reels

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

STANDARD NEWSFILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
Demons of the Air..... 2 reels

SUNBEAM MOTION PICTURE CORP.
Ty Cobb in Somewhere in Georgia.6 parts

SUPERIOR FILMS COMPANY
The Faucet.....5 reels

SUPREME FILM CO.
The Cowpuncher. .....6 parts

TRANS-OCEANIC FILMS, INC.
The Life and Adventures of Shakespeare. .....6 parts

UNITY SALES CORP.
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels

VARIETY FILMS CORPORATION
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

MISCELLANEOUS

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News (Semi-Weekly).
Comedy Cartoons (Weekly).

INTERNATIONAL PHOTOPLAY CO.
Freedom Here and There.....1 reel
Fipcio and Hipcio at Someresort..2 reels
Sacrifice for Liberty.....7 reels

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL—Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels
The Pawnshop.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

UNITY SALES CORP.
Tweedledum Comedies (Weekly)
10— 2. A Scrambled Honeymoon.....2 reels
10— 9. Some Hero.....1 reel
10—16. Tweedledum's Busy Night.....2 reels
10—23. A Lucky Tramp.....1 reel
10—30. Lend Me Your Wife.....2 reels

SERIES AND SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated
The Vampire's Series.....Gaumont
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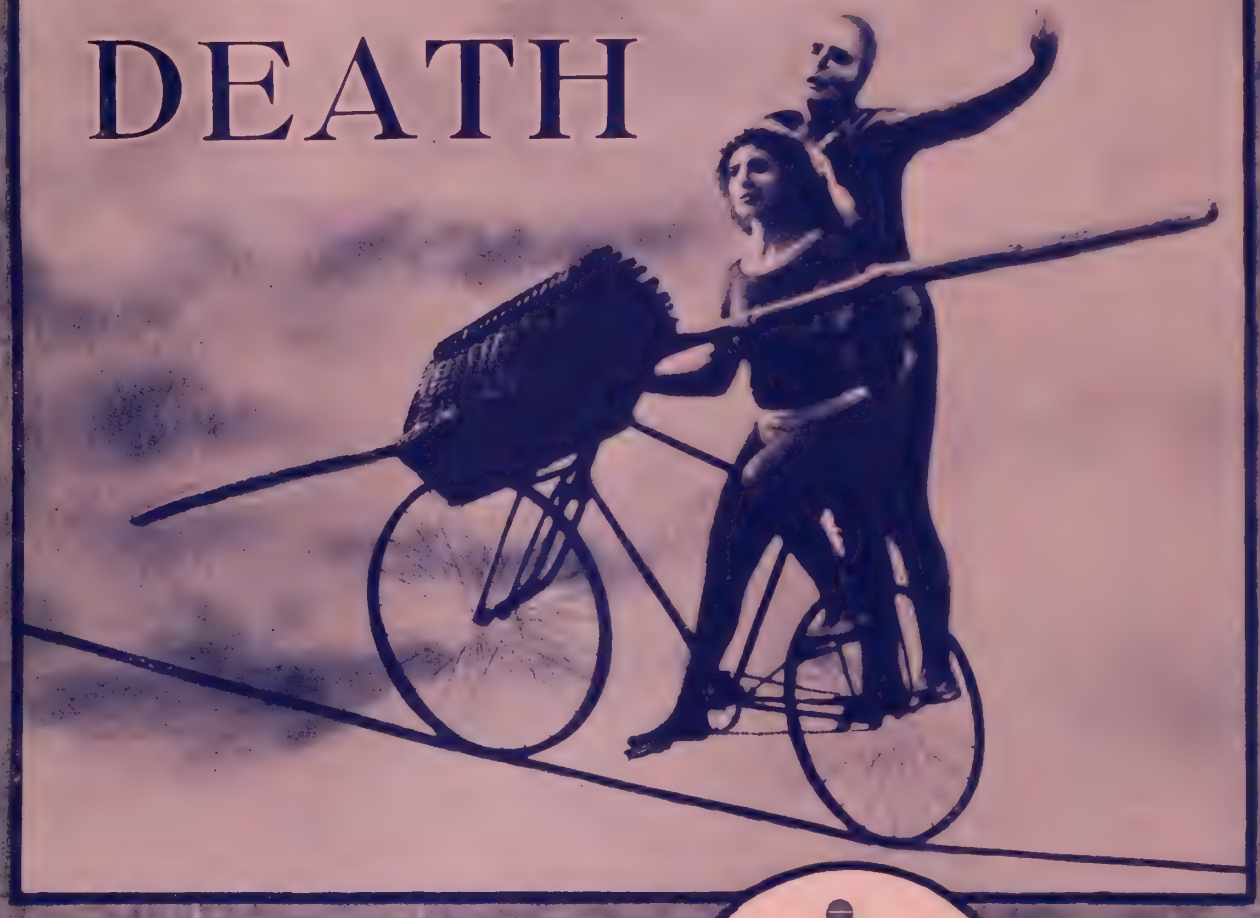
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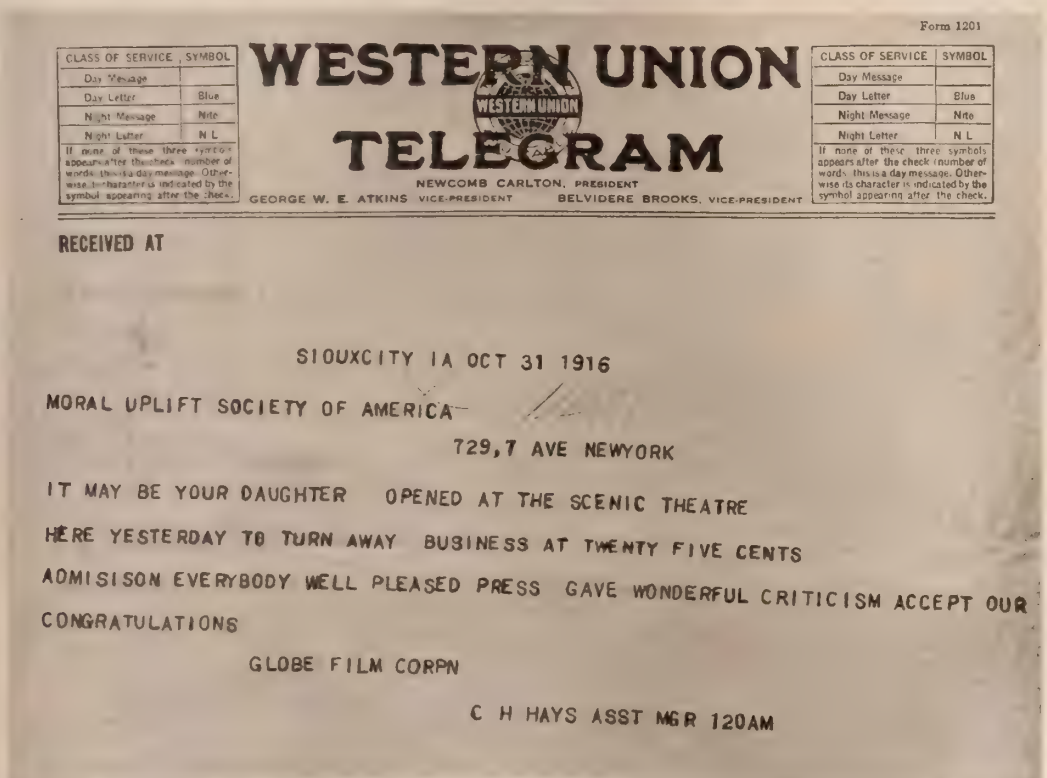
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FEATURE RELEASES—CURRENT AND COMING

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....7 reels

Bluebird Photoplays

10—16. The Social Buccaneer (Louise Lovely and J. Warren Kerrigan).5 reels
10—23. Love Never Dies (Ruth Stonehouse and Franklin Farnum)...5 reels
10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels
11— 6. Gloriana .....5 reels
11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels

Fox Film Corporation

10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

9— 2. Jaffrey (Golden Eagle) (C. Aubry Smith, Eleanor Woodruff and Florence Deshon) .....6 reels
10— 2. The Flower of Faith (Golden Eagle) (Jane Grey, Frank Mills and Percy Helton).....5 reels
11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips). .....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

10—16. The Return of Eve (Edna Mayo and Eugene O'Brien), Essanay..5 reels
10—30. Heart of the Hills (Mabel Trunelle and Robert Connes), Edison....5 reels
11— 6. The Prince of Graustark (Essanay), 5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....5 reels

Metro Pictures Corporation

10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels
11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 143. Redeemed (Florence Turner), Turner .....5 reels
No. 144. Bluff (Kolb & Dill), American..5.reels
No. 147. The Love Hermit (William Russell), American.....5 reels
No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
No. 155. Lone Star (William Russell), American .....5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American ... .5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 153. Immediate Lee (Frank Bosage and Anna Little), American...5 reels

Paramount Pictures

10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. The Heir to the Hoorah (Meighan and King), Lasky.....5 reels
10-30. The Soul of Kuri San (Hayakawa and Steadman), Lasky.....5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanch Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky..... .....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels

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GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
8—20. A Woman's Fight (Geraldine O'Brien), Blache.....5 reels
8—27. The Shine Girl (Gladys Hulette), Thanhouser .....5 reels
9—11. Fear of Poverty (Florence La Badie), Thanhouser.....5 reels
9—18. The Test (Jane Grey), Astra.....5 reels
9—25. Saint, Devil and Woman (Florence La Badie), Thanhouser.....5 reels
10— 8. The Pillory (Florence La Badie), Thanhouser .....5 reels
10—15. The Light That Failed (Robert Edeson), Edward Jose.....5 reels
10—22. Prudence, the Pirate (Gladys Hulette), Thanhouser.....5 reels
10—29. The Sultana (colored), (Ruth Roland), Balboa.....5 reels
11— 5. Hidden Valley (Valkyrien), Thanhouser .....5 reels
11—12. Shadows and Sunshine (Little Mary Sunshine), Balboa.....5 reels
11—19. The World and the Woman (Jeanne Eagels), Thanhouser.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels

Red Feather Productions

10—16. Barriers of Society (Dorothy Davenport and Emory Johnson)... 5 reels
10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels
11—20. The Devil's Bondwoman (Dorothy Davenport and Emory Johnson)..5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

10—22. Fifty-Fifty (Norma Talmage), Fine Arts) .....5 reels
10—22. The Vagabond Prince (Warner), Kay Bee .....5 reels
10—29. A Sister of Six (Bessie Love), Fine Arts .....5 reels
10—29. Somewhere in France (Louise Glaum), Kay Bee.....5 reels
11— 5. Atta Boy's Last Race (Dorothy Gish), Fine Arts.....5 reels
11— 5. A Corner in Colleens (Bessie Barriscale), Kay-Bee .....5 reels
11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels

Vitagraph V-L-S-E

10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels

World Pictures

10—16. The Hidden Scar (Holbrook Blinn and Ethel Clayton).....5 reels
10—23. The Scarlet Oath (Gail Kane)....5 reels
10—30. The Man Who Stood Still (Lew Fields) .....5 reels
11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels



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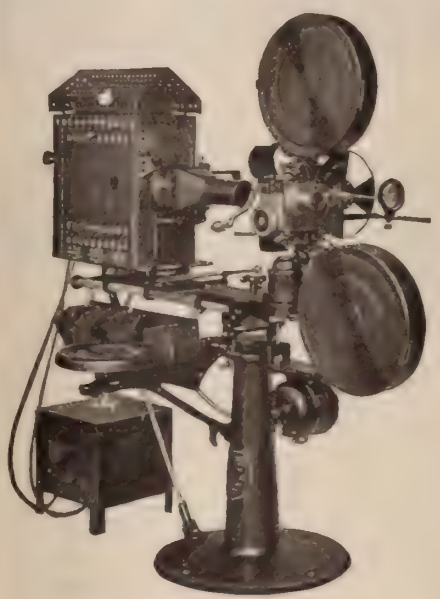
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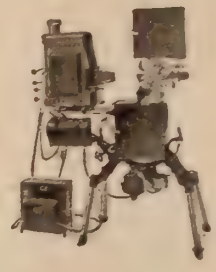
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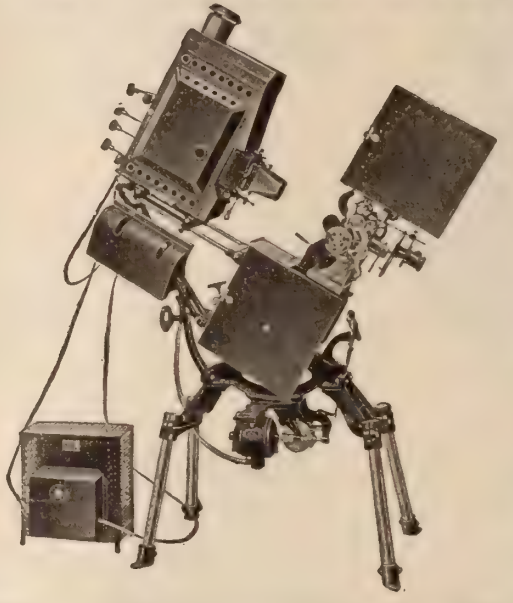
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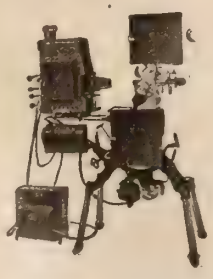
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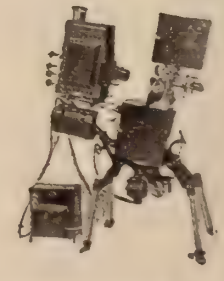


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NICHOLAS POWER COMPANY

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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Where Is the Trouble?

WE have heard for a long time about the troubles which the film manufacturer is having making more than a bare existence. We know the exhibitors as a whole are making money only in certain territories, although there are many exceptions all over the country. We now are confronted with another branch of this great industry which is suffering—

THE MANUFACTURERS OF EQUIPMENT AND WHY?

* * *

WE do not mean by this the small manufacturers who started on a shoe string and want the other fellow to carry the burden, but the man who has working capital and is able to do business on a real business basis.

* * *

Here is a letter from one of these manufacturers, written November 1, 1916—received this morning. This manufacturer has been selling our industry practically from its inception.

* * *

"We are selling a wonderful lot of them in ———. My trip last week was for the purpose of collecting the money on the goods but it is terrible the way they put you off for one reason and another.

* * *

Going back to the old days, it didn't matter what account it was we always got our money. Within the last two years you cannot put out a dollar's worth of stuff without being nervous about it. Now with all of this talk about the higher grade of people coming into the business the old fellows, starting from about two or three years ago back to eight or ten, paid their bills better. I should have collected about $4,000,000 on this trip and I didn't come back with much more than carfare."

* * *

WHERE is the trouble? Does it go back to the exhibitor or is it centered in the supply dealer? We have cited before on this page the cut-throat methods of certain dealers who started with nothing on which to do business and who should have been barred from the industry before they ever got in. The manufacturer from whose letter we quote, sells 90 per cent. of his goods through motion picture supply dealers—yet upon his regular credit basis he could not collect from the delinquent accounts even a reasonable percentage of the money due him. This is the experience of a man on the inside.

* * *

Not long ago I was asked by a large manufacturer, who was thinking of entering the motion picture field with a commodity which he had ready to go ahead with, how he could best distribute it.

He knew all about merchandising and sales promotion but he stated positively that unless some new method of distribution could be devised he would never enter the field. This is from the outside looking in.

* * *

BOTH these people will admit that among our motion picture dealers there are those who are absolutely honest and through whom their goods could be distributed, except that each one of these distributing agencies is handling so many competing lines that by adding more, he could not do justice to any.

* * *

One large distributor, when he was in town recently, told of an experience which he had had not long before. An exhibitor who was building a new house had an order to be placed for two new projection machines. About this time the supply dealer was approached by another man who was soliciting advertising for a curtain program. The dealer turned him down on perfectly legitimate grounds—the circulation was not among the people he wished to reach. The exhibitor with the order came to him and after a long story about "keeping in with the boys," etc., told him that he could have his order for the machines if he used the space. The space was used; the entertainment was over; the dealer 'phoned to see when he should make delivery and was told that the machines had been purchased from some other supply house. It later developed that they had been bought at a large reduction, which our friend would not countenance.

* * *

ARE the manufacturer's suspicions correct?
Are 80 per cent. of the supply dealers in our industry dishonest?

* * *

Does the responsibility rest with the exhibitor?

* * *

We hate to admit that any of these things are so, yet there is trouble somewhere and that trouble, as we see it, lies in the fact that each particular branch of the business is working independently of all the others and trying to surround its actions with all the secrecy which can be drawn about them. They are not working together as they should and as the branches of other industries are doing.

* * *

In other words, what we all want to see is an aggressive co-operative movement, so organized that when it is over we will all know where the other fellow stands, which is not the case now.

E. K. GILLETT.

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A B C of the Motion Picture Operating Room

The Film: What It Is, the Condition in Which It Should Be Received, and the Care That the Operator Should Give It While It Is in His Charge

THIS week I shall endeavor to treat on the care of film, owing to the fact that photographs which I desired to illustrate this week's article with have not arrived, and there has been a general complaint from the operators at large regarding the abominable condition in which film is being received by them.

What the Film Is

In the course of manufacture film is generally made in strips about two feet wide by two hundred and fifty feet long. These strips are passed through a machine which deposits on one side the coating or emulsion which is highly sensitive to the light, called photographic emulsion.

This emulsion when spread on the film has a thickness of approximately 1-1,000 of an inch, making the total thickness of the film about six thousandths of an inch.

When the film has received its coating of emulsion, it is run through a machine which cuts it into strips 1⅜ inches in width and these strips become the film stock used by the producer.

The negative stock is perforated by a specially designed apparatus for that purpose and then, when needed, is placed in the camera which has an intermittent movement, revolving shutter and lens, which act the same as do those of the projection machine, but with this difference: the mechanism of the camera is entirely enclosed and made light proof, so that the only light that enters the camera must enter through the lens, and as the film passes through the camera ¾ of an inch of film stops in front of this lens and is exposed to the light and receives on its surface the object being photographed. Practically sixteen snapshots are taken per second, although this may vary as the camera men do not take the entire picture at the same rate of speed, but that rate is near enough for our purpose.

Developing and Printing

After the negative film has been exposed it is developed, fixed and dried as is done with an ordinary Kodak film, except that the film in this case is run over large "drums" which prevents it from touching or adhering to itself. The room where this drying process is carried on is as free from dust and dirt as it is possible to get it, for nothing is more annoying to a director than to see a picture he has worked hard to produce full of pin holes, which is caused by flying particles of dust in the drying room. These particles of dust, no matter how small they may be, cause much trouble, for some of them may contain metal, which is attracted by the electricity in the film and these particles of metal cause scratches in the film when the film slips on itself or when it gets to the operator, and he in the hurry of rewinding performs what is known as the "pulling down" trick; allowing the film to rewind rapidly without any tension than quickly stopping with his hand or brake the reel being rewound, allowing the momentum of the other reel to pull it taut. And you can readily see that if this is repeated day after day, as it generally is, the film will have a very short life. I know the operator is not entirely to blame, the film exchanges too are quite careless in this respect, oftentimes trying to shift the blame on the operator, for the reason that they will not pay inspectors to do the inspecting as it should be done.

The drying process being completed, the film is then run through a projection machine so that the producer can make any "cuts" he may think necessary, or if need be retake any scene that might not be up to the requirements in photography or detail.

When the film is finally ready, having passed the director, it is placed in the printing machine with the negative in contact with the positive. (The difference between the two being that a different grade of emulsion is used for the positive.) This printing machine also has an intermittent movement and revolving shutter, but no lens. The film is then exposed to a light of great intensity and each picture exposed for a fraction of a second, after which the positive film is developed, fixed and dried, and is then sent to the assembling room where it is put together, each scene in its regular order, joined together, the titles and sub-titles put in, and it then becomes the reel of film.

Damaging Film Due to Carelessness

When we know the fragility of film we ought to realize that it is susceptible to much damage if not properly cared for. *A film can be torn, and it can be scratched,* especially the emulsion. The sprocket holes too are subject to great strain, more so in those houses where high speed in the projection is the rule rather than the exception.

The largest per cent. of tearing film is caused by this high speed and the patches catching on the sprocket idler rollers or to the teeth of the sprocket itself, which may have become so badly worn as to have "undercut" teeth. Sometimes it is the tension of the take-up which will cause a film to part, but that is not half as bad as it would be should the film part at the aperture, for that would necessitate the shutting down of the projector, leaving a dark screen while the film was being re-threaded, something that careful operators try to avoid.

As I said before the scratching of the film is largely caused by the "pulling down" process. When I said that the operator was at fault in this respect I meant that he was at fault indirectly, for though the film is in his charge and he is responsible for it, too often the actual rewinding is done by an usher who is in a hurry to get back on the floor, for fear that he might miss an opportunity to flirt with some "chicken," or it is done by some "kid" that works his way into the theatre on the plea of being of assistance to the operator, and who when he gets inside devotes all his time to watching the picture being shown on the screen.

A condition like this should not be allowed to exist and if the various operators' locals and exhibitors' leagues would take the matter up it would help to relieve this state of affairs, and would also bring great credit to both organizations as well as increasing the box-office receipts of the exhibitor and giving the operator more credit for cleaner and consequently better projection. Even though the operator does the actual rewinding he must in many cases do so while the projector is running, and naturally he can not be expected to put on perfect projection, rewind and patch film all at the same time. No man yet has been able to do two things at the same time and do them both as they should be. No, indeed. The reel fault is that the manager is unwilling to employ sufficient COMPETENT help in the operating room to do the work as it should be. The operator has all he can do to watch his screen without being called upon to do anything else. And sooner or later the exhibitor will be made to realize this. The exhibitor owes something to the public and his patrons especially for the money he takes from them, and that something is, value for the money received.

Exchanges Owe Something Too

The exchanges likewise owe a debt to the exhibitors and it is up to the exhibitor to see that he gets what he has every right to expect; good film for good money. Don't misunderstand me. I do not mean that an exhibitor who is paying for thirty-day service should receive first-run film, but he should receive his film in fairly good condition, and it is up to you to see that he does so. I know whereof I write, for I have received film thirty days old that could not be in worse condition if it had been run for thirty years, and my employer was paying top price for service too.

The excuse offered by the exchanges was: "We do not get the reels back from the exhibitor in time to examine them." It was hoped that the returning of the film to the exchanges at night would remedy this, but has it? NO, reels are taken from the cases and thrown into the rack under the key number of the exhibitor who is to use them next and there they lie until called for by the carrier. This is with but few exceptions the regular procedure, and it can only be remedied by the exhibitor DEMANDING THAT HE RECEIVE WHAT HE PAYS FOR,

(*Continued on page* 3197)

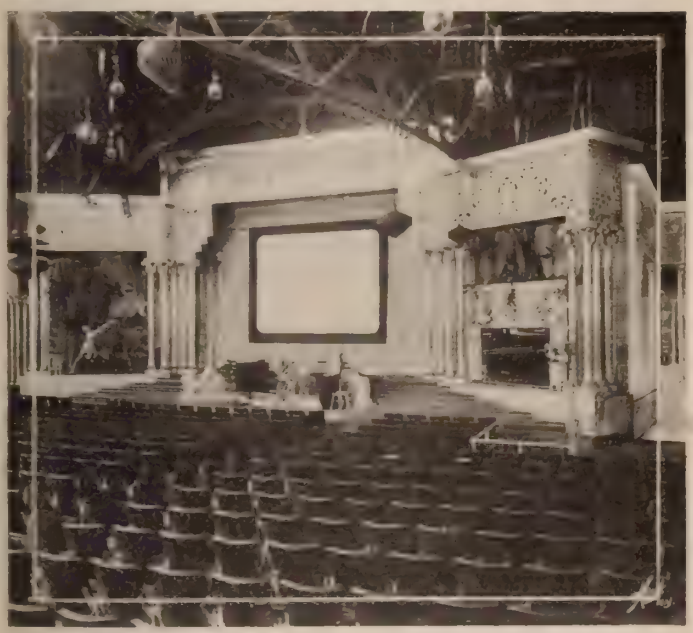
New York Roof Successful after Hard Battle for Patronage

Wave of Prosperity Descended on Place That Was Long Considered a White Elephant—Thronged Nightly with Picture Stars Seeing Themselves as Others See Them—Marcus Loew Planning to Organize New York Roof Club for Benefit of Those Who Object to Standing in Line

ONE of the most unique motion picture theatres in the country is Loew's New York Roof, on top of his New York Theatre, in the heart of New York, at 44th street and Broadway, facing the Astor Hotel. It is open only at night, with the show starting at 8 o'clock, and remains open until 1 a. m. There is no theatre in the country built as this one, for it is a converted dance palace, formerly the Jardin De Danse the cradle of the dance craze which swept the country a few years ago. In spite of the fact that very few changes were made in the interior when pictures were installed it adapts itself ideally to the needs of exhibiting photo plays, and is the "chummiest" and one of the most comfortable theatres in New York.

Here gather nightly the photo players, the directors, the cameramen, and everyone connected with the film industry in New York. Marcus Loew changes his program daily, and for the most part shows the latest releases of the big manufacturers first at New York. The majority of big companies have no other theatre in central New York in which to exhibit their pictures first, and many of them combine the public exhibition with trade showings by booking their pictures into the New York. Vitagraph, Metro, Bluebird, World and sometimes Pathe and other producers show their pictures first at the New York. For that reason the players and everyone connected with the film industry gather nightly on the "Roof" and inspect the latest products of their own and other studios.

Another fact which makes the New York Roof an ideal place for film people is its seating arrangements. The roof is much



Loew's New York Roof

wider than it is deep, and there is plenty of room on both sides of the seats, where comfortable lounges have been provided. Back of the orchestra chairs, along the entire width of the big hall, are boxes, uniquely arranged, with plenty of room. There is another promenade, but a little narrower, between the last row of box seats and the rear wall. Here, and in the lounging spaces on both sides, players and film people can gather to gossip and converse, move about as they wish, and still see the pictures without interfering with the vision of others. Almost nightly these boxes are filled with celebrities of the film world, stars male and female, great directors, and officials of the film industry.

There are about ten chairs in each box, each chair so arranged that there is plenty of room, and they can be grouped as the occupant wishes. There are 20 boxes, making room for 200 people in box seats. The orchestra chairs seat an additional 1,000.

The main lounging space is to the left of the elevators as one enters the Roof theatre. There is a space large enough to dance in, with a large circular lounge and other comfortable seats, where patrons can smoke and chat. Smoking is permitted in all parts of the theatre. To the left also are beautifully appointed ladies' and gentlemen's retiring rooms.

The decorations of the Roof are a marvel to the beholder. Entering from the elevators the curtain faces one. Stretching far to the left and right are softly lighted nooks with a fountain playing in each, with lights playing on the water, and a painted background for each. In each picturesque nook also a bird cage swings, with a feathered warbler in each, their songs mingling with the gentle splash of the fountain and the music from the big orchestra.

Overhead the steel girders of the roof are concealed by streamers of silver decorations, while huge silver globes hang down, containing the lights, which are rarely necessary. The silver scheme of decorations is carried out further in the trimmings of the nooks on both sides of the curtain, in the frame of the curtain itself, and in the decorations of the posts supporting the top of the boxes. In fact the entire Roof has been called "The Silver Palace."

The opening and operation of the New York Theatre Roof is an example of the uncertainties of theatricals and the romance of the game. The New York Theatre was for years a white elephant on the hands of everyone who tried to operate it. In spite of its ideal location, in the very heart of New York, on a corner which thousands pass daily, nothing placed in there was successful. Motion pictures were tried, then vaudeville, then dollar dramas, and first class productions, but still the public stayed away.

Finally it was announced that Marcus Loew, who has made many a "dead one" come to life by the mysterious magic of his name and ability, has taken the house at a huge rental. He did it against the advice of his friends, yet always had faith in the venture. That was about a year ago. At first it was hard sledding. It took some time for the public to turn its attention to the theatre which had been a dead issue so long. But Loew made changes. The box office, formerly in the lobby, he placed on the edge of the sidewalk, facing Broadway. A monster electric sign, 40 feet high and 60 feet wide, containing over 9,000 bulbs, was placed on the side of the building. Loew told his electrician he wanted the "brightest lights on Broadway" to illuminate the front, and 15 glaring incandescents of 1500 candlepower each were hung under the huge canopy he built over the sidewalk. People began to look. They couldn't help it when they saw that electrical display, which put into the shade all other glittering lights on New York's "Great White Way." Standing far up on Broadway and looking down the front of Loew's New York Theatre glows like a mass of white fire in the surrounding illumination.

Naturally business followed. By this time so many films were being manufactured that Loew could change his program every day. That proved a big hit. He caught the transients, the people with an hour or two to spend in the theatre, and the movie "fans" as well. He booked on the open market, and picked and chose to suit himself. It is seldom one sees a poor picture at the New York. Every film which is shown there is carefully looked over in advance by Loew himself and his picture experts, who receive big salaries for doing just that, for feeling the public pulse, and deciding what picture followers want.

As patronage increased "lockouts" at night became the rule rather than the exception. The theatre was not big enough to hold the throngs. Loew, delighted as a child with a new toy at the success of his venture, stood in the lobby almost every night and saw hundreds turned away because they couldn't get in. He needed more space. Following the passing of the dance craze the Jardin De Danse, the spacious hall on top of the theatre, was empty. Loew went up there one day and looked it over. It had been beautifully decorated by its late proprietors, and the little wizard of the show world saw its possibilities. A big force of

(*Continued on page 3209*)

Projection

Operating Electricity — Questions Answered — Repairing Equipment

DARK SPOT IN CENTRE OF SCREEN

Ray Magners, Boyertown, Pa.: *We are in a dilemma as to the correct condensers to use in our projection machine and hope that you can help us. We have a Power's 5 machine and we get a dark spot in the center of the screen; we are using two 6½ inch condensers, ⅝ cored Bio carbons both upper and lower. The distance between the condenser and aperaure plate is 14 inches. The current is A. C. 45 amperes through a Hallberg A. C. Economizer, and our throw is 70 feet.*

Would it be better to use a 5 inch and 9 inch condenser? The carbon holders have mica for washers in nearly all the screws except the main connection. Would it be be better to remove these, and if so, what can I use for washers? I hope you will understand the meaning of this letter, but you may not find everything in its right place, but will try to do better next time. We are soon to open our new house and I hope to see the answer to this real soon.

Answer: You failed to mention the size picture or the focal length of your lens, but nevertheless I will do my best to help you. The dark spot is either due to the lamp being too near or to far away from the condensers or it may be that the tip of the lower carbon is too far in front of the upper carbon. This causes the lower carbon to burn so that it interferes with the light and causes a shadow on the screen. There might be some relief for you if you try a 6½ and a 7½ inch condenser placing the 7½ next to the lamp. I think it is probably due to the latter cause, and if you set your carbons as they should be set for D. C. you will no doubt get rid of the dark spot.

The washers in the lamp are of mica for the purpose of insulating the carbons from the lamp itself; if it were not for these washers you would get a terrible kick when you tried to start your arc, for the simple reason that you would have a dead short and your fuses would go.

Do not remove these washers under any circumstances, except that it may be your lamp has a ground which might be caused by these washers disintegrating, then remove the ones that are causing the trouble and replace them with new ones. Before doing this be sure and test out for grounds, using your test lamp, so you may be sure that the trouble is in the lamp and not somewhere else. The department wishes the new house success and prosperity.

OIL ON FILM ANNOYING

James Barker (name of town suppressed by request): *I am using a new 1916 model motiograph and I like it very much, but am terribly annoyed by oily film. I clean my machine every day before starting my show and wipe off all the surplus oil before I start, but it does not seem to make any difference. Can you suggest any remedy, if so, I would appreciate it very much.*

Answer: The fault you complain of can hardly be due to the machine for the 1916 Model Motiograph has its Geneva running in an oil tight casing, and unless you oil the rest of the machine to excess there is no danger of oil being thrown on the film by this projector. It may be possible that the film is covered with oil before it gets to you for, sorry to say, there are many operators who do not seem to realize that a reel of film is worth money, and use no care whatever in the handling of it. They seem to think, "Oh, well, I'm only running it to-day, let the next fellow fix it up." I have seen machines that were literally reeking with oil and the lower loom was so long that it was being dragged through an oil bath as it was being taken up by the lower magazine. You say you wipe off your machine before you start the day's run, but are you sure that you do not get too much oil on in the first place? Remember, it does not take a gallon of oil to lubricate a projection machine properly. ONE DROP IN EACH BEARING WILL DO, and if you use the following suggestion you will have no further trouble, if the fault lies with you: "Oil your machine frequently and sparingly, always using the best oil."

One of the best ways I have ever heard of to oil a machine, is to take a large darning needle, break the head off the eye, leaving the two sides of the eye intact. And by dipping this instrument in oil you will pick up just one drop and it may be put in the bearing just where you want it.

Another good scheme for taking up any surplus oil is to place a piece of blotting paper under the mechanism, removing it and inserting a fresh piece each day, this will prevent the film from becoming saturated with oil, should it by any chance touch the machine where it should not. If the film is in an oily condition when you receive it, it might be a good plan for you to clean it by the method which was published in the department a few weeks ago; this will remove the oil nicely and will improve your projection as well as the appearance of the picture on the screen.

TRAVEL GHOST TROUBLE

Elmira, N. Y.: *I am running a Powers 6-B machine and am troubled with travel ghost, which I find impossible to get entirely out. When I set my shutter far enough over to take it out on one side I get a little on the other side. It is most noticeable in the titles, and I am writing you for assistance, for I do not believe this should be on a brand new machine. My throw is fifty feet and the picture is eighteen feet. Wishing you success and with best wishes to the* NEWS, *I will wait to see my answer published.*

Answer: You're right, it shouldn't be! The Powers 6-B is, as you say, "some machine," and your whole trouble lies in the fact that you have a very short throw with an extra large picture, which means that you are using a short focal length lens, and this also means that the lens is quite some distance from the shutter, which causes the rays of light to spread considerably before they reach the shutter, which has the effect of reducing the width of the shutter blade. You can take a piece of heavy cardboard and cut out a shutter and place it in position. They gradually cut the two flicker blades narrower, making the main blade wider than that generally used in a three-wing shutter sent out with the machine. Or, if you do not want to take the trouble to do this, you can write to the Nicholas Power Company for their special shutter which they make for just such cases as yours. It is also necessary that you have absolutely no end motion in your shutter shaft. (It took me a long time to find this out; I had the same trouble when I was operating.) The two set collars on either side of the outer boxing must be kept set up snug and close to the casting, as close as possible without causing the machine to bind. Any end motion at this point will cause travel ghost.

OMAHA OPERATORS' UNION TO HOLD BIG BALL

LOCAL No. 343, I. A. T. S. E. & M. P. M. O., will hold a "Movie Ball" in Omaha December 14 that the operators are confident will surpass any former event staged either by the operators or the Screen club. Last year 1,900 people attended the ball given by the Omaha operators. This year hundreds of tickets have already been sold. Pictures will be taken of the ball. The receipts will go to meet the obligations of the local.

The Omaha operators, organized recently, have forty-four houses using union operators, and only two houses are "out." W. C. Denney, business agent, says that all the large downtown houses are lined up, following rather bitter fights in several cases, and the union workers are now turning their attention to the suburban houses. The Omaha union, where the operator is a union man and the machine is approved by the underwriters, pays for the loss of films. An Omaha theatre recently lost $250 worth of film in a fire, but Denney and the inspector had warned the proprietor that the machine was defective, so the exhibitor lost the $250.

Denney, like other union men, is a strong advocate of MOTION PICTURE NEWS. "I want to compliment your paper," he volunteered. "Your printers are union men, because you use the allied printers' trade label. We can't say that for all of the trade papers, and we can't say as strong for any of them as we can for the MOTION PICTURE NEWS.

RICHARD W. McFARLAND VITAGRAPH'S NEW MANAGER

RICHARD W. McFARLAND, who was the New York representative of the Lubin Company at one time and later assistant treasurer of the V-L-S-E can now be found at the Vitagraph studios in Flatbush. Mr. McFarland has been given the important responsibilities attending the office of manager.

He is admirably fitted for his new position, which calls for not only a technical knowledge of the manufacture of motion picture film but requires a comprehensive understanding of motion picture industry as a whole. Mr. McFarland's modesty prevented his receiving the credit in last week's article which referred to changes in location of several departments at the Vitagraph plant —changes that will tend to promote efficiency in the production of pictures.

His initiation into motion pictures was about twenty years ago when as a next door neighbor he helped Mr. Lubin carry his parlor furniture into the yard. At that time Mr. Lubin used his yard as a studio, his cellar as a laboratory and his neighbors as actors.

He was manager of attractions and purchasing agent for Henry W. Savage for several years, acting in the position of manager of Henry W. Savage's "Madam Butterfly" Grand Opera Company, which toured the country from Maine to California in a special train of twelve cars.

He then managed the Lyric and Adelphi theatres in Philadelphia for the Shuberts. He managed William H. Crane's "David Harum" for the entire run of the play. He was personal representative and manager of Christie MacDonald's "Spring Maid," and then became associated with the Lubin Company as their New York representative.

Mr. McFarland has, in the course of his experiments, perfected several tinting and toning processes that have never been used. It is with such ideas as these, of themselves quite valuable, that his assumption of the duties of manager gives promise of splendid results.

HENDRICK OPENING NEW THEATRE AT CORNING, N. Y.

E. B. HENDRICK, proprietor of the Adelphi and Gem Theatres, Franklinville, N. Y., is about to open a new, modern and up-to-date theatre at Corning, N. Y., corner of Bridge and William Streets, in the brick block being built by the Vielie estate.

The theatre is to be in the rear of the building, with a beautiful lobby, forty feet long, leading back to it. The equipment will be of the best and the decorations elaborate.

A B C OF THE MOTION PICTURE OPERATING ROOM

(*Continued from page* 3194)

and when he receives a reel that is not in as good a condition as he has the right to expect he should return it to the exchange, at once, demanding that they make good, either by furnishing him with another copy or a reel that is in good condition. It would not take long for the exchange managers to awake to the fact that the exhibitor was not to be fooled any longer and there would be a general improvement in the physical quality of film shown on the thousands of screens throughout the country. AND THAT, GENTLEMEN, IS THE REMEDY.

I. G. SHERMAN.

Don't Drive Your Patrons Away

with bad projection

DO you create moving picture eyes
DO your pictures glare
DO you serve good pictures on a dark atmosphere
DO you overpay on electricity bills ?

WE will remedy these conditions
E will increase your business 100%

Permit us to show you
We will send representative by appointment

ATMOSPHERIC SCREEN CO.
220 WEST 42nd STREET NEW YORK CITY

MOTION PICTURE MACHINES
Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
MINUSA Gold Fibre Screens
SANIZONE Deodorants, the perfect perfume for Motion Picture and all Theatres
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By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day?

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Avenue, Chicago, Ill.



THE LIGHT
IN YOUR THEATRE
SHOULD RECEIVE FIRST CONSIDERATION

IMPROVE THE PROJECTION
BY ADOPTING

SPEER CARBONS



Trade Mark

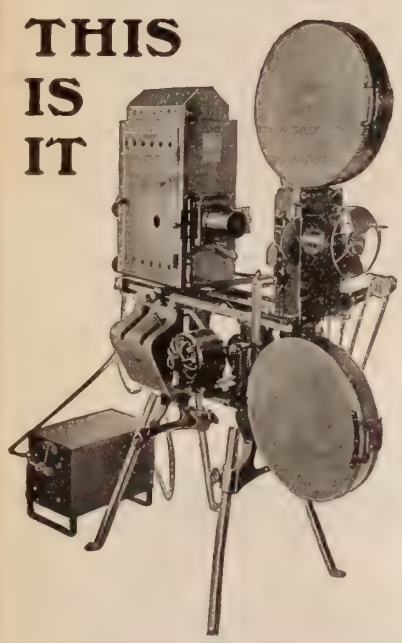
SPEER CARBON CO.
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THIS IS IT



THE 1917 MASTER MODEL

Motion Picture Machine, the projector with hundreds of good points that combine to make up the ideal mechanism for perfect picture projection. Note the pleasing appearance of this model; its strong lines, large head mechanism, roomy lamphouse, vibration-conquering stand. Made in our own factory by skilled workers and under rigid inspection. Guaranteed for a year against defects in workmanship and material. In this limited space we cannot dwell upon the vast number of improvements crowded into this machine. Every conceivable part has undergone changes that make the work of the operator easier, the performance of the projector exceptional and lessen the upkeep charges considerably.

One of the big improvements is the American Standard Motor Speed Control with which 1917 models are equipped. This is a wonderful little mechanical device that banishes the unreliability of attachments actuated by friction or electricity. It is so nice in adjustment that speeds can be modified as to run 1000-ft. reels in periods of time ranging as fast as 8 minutes and as slow as 22 minutes. Can be used with any constant speed motor.

Write for 1917 Catalogue

American Standard Motion Picture Machine Co.
110-112 WEST 40th STREET - - - NEW YORK

AN INTERESTING LETTER

Loren Simmons, operator Princess Theatre, Ottumwa, Ia.: *I have been following closely your answers to questions in the* Motion Picture News, *which is certainly unsurpassed as a magazine for the exhibitor and operator.*

I wrote my first letter to you a few days ago, in which I asked for your advice about my rectifier (answered in issue of Oct. 21). Now I would greatly appreciate your advice on a book or set of books which you consider the best obtainable for a young man who is ambitious to become a master of the operating profession. I notice in some of your editorials you do not recommend a young man with less than three years' experience to take charge of an operating room. However, there are exceptions to all rules. My employer hired me in an emergency and offered me a chance to make good. I had had some previous knowledge of the operation of a picture machine, and I had very little trouble in getting acquainted with some of the fine points. I was admitted to membership in Local 534, I.A.T.S.E. (which is now No. 441 under a new charter), and have been working hard to make myself as good as the best. I realize that this will take hard study of all different kinds of apparatus and am more than anxious to get started. Have been in my present position over a year and have the best chance any one could want to make great headway at my trade. Any information you could give me regarding what to study and how to improve my time to the best advantage would by greatly appreciated. There is a question I would like to ask, and it is this: I have a set of Gundlach half-size projection lenses which I cannot bring to an exact focus all over the picture, it being out of focus on one side or the other all the time. Have tried it on both machines with the same results. Another set of exactly the same kind and size on my other machine is perfect. Would you advise a new lens?

Answer: I said this was an interesting letter, and so it is, for here is an operator who is ambitious, one who wants to become "better than the best." He is a member of the union and proud of it, and with the expressed determination of becoming a worthy member of his local by study and hard work, so that he may become a "Master Operator."

Yes, Brother Simmons, there are exceptions to all rules, and while I hold that an operator should have served an apprenticeship of at least three years before being put in charge of an operating room, and, incidentally, the safety of hundreds of people, you have proved that in your case *you are an exception*. I know that in a city the size of yours it is possible for a young man to do better and more conscientious work than it is in a city of larger population, for in the small town an operator takes pride in his work, for he is known personally by a great number of the patrons of the theatre where he is employed, and this gives him a feeling of importance and responsibility, and fills him with the desire to "make good," and when one has that desire fixed firmly in his mind the chances are most favorable of his doing so. In the larger cities it is not the desire of the operator to become a "Master Operator," for he is little known, and in too many instances he is only filled with a desire to get what he can out of the game (in salary) and cares nothing about his work, only that it is a means to an end, and that is most generally an "end of a perfect day." By that I mean that many operators are what is known as "clock watchers"; from the time they start their first show they are continually watching the clock, waiting for the time to come when they can flash the "Good Night" slide upon the screen. But I am happy to say this condition is fast disappearing and the operator as a whole is doing better work today than at any time in the history of the motion picture industry. For you, who desire to improve each shining hour, I would suggest that you get a set of Hawkins Electrical Handbooks, published by Theo. Audel and Company, 72 Fifth avenue, New York. These books come ten in a set and cost one dollar per volume or ten dollars for the entire set, and the information in them is worth the price many times over. A careful study of these and regular attendance at the meetings of your local, where the brothers should form a class of instruction for its members, and the projection department of the News will help you greatly in obtaining the knowledge you seek. Then, too, it is possible for you to spend an hour or two in the operating room either before the show or after the day's work is done in experimenting; trying out the different suggestions made to different correspondents who are having little troubles of their own, making notes of your experiments for future reference. All

these things tend to increase one's store of knowledge, and also gives them a feeling of confidence, so that when trouble of any kind confronts them they are not "fussed."

In answer to your question regarding the lens, it is quite possible that you have had them apart to clean and in putting the different factors back you have reversed one of them. Examine the lens and see that the convex side (the side with the bulge) is facing the screen, being careful to observe whether there is any oil on the surface of any of the combination; if there is, be sure and wipe it off, cleaning the surface of the lens thoroughly before putting it back in the jacket.

I do not think it necessary to purchase a new lens, but if the suggestion I have made does not obtain the results you look for I would suggest that you mail the entire lens to the Gundlach-Manhattan Company, Rochester, N. Y., stating to them your trouble, and they will be glad to remedy it for you. I again want to say that your employer should be proud to have a man like you in his employ, and I would be pleased to receive suggestions from you from time to time as to what you think would be of interest to the readers of this department. For your good wishes to the NEWS and myself, they and I extend our thanks.

THE RITZ, A DE LUXE PICTURE HOUSE, IS IN ST. LOUIS

AN important acquisition to the dominion of motion picturedom in St. Louis will be the Ritz at Sixth Avenue, near Olive. This theatre will open on or about November 27th, and will have a seating capacity of about eight hundred. The lobby of this theatre when completed will be one of the most expensive lobbies in the West. Mural paintings by Theodore Lucks will cover the proscenium as well as on each wall. The painting on the proscenium will represent "The Fete of the Houri" and will measure 20 by 17, mounted on bottoe canvas and framed in ivory. On the right will be a painting representing "The Dancing of Niobe" and its companion piece on the left will be called "Naivette."

An X-Ray indirect lighting system has been installed. The projection battery wil consist of two Simplex machines on a Minusa screen. The attendants will be the pick of the prettiest girls in St. Louis and St. Louis prides itself in having some of the prettiest damsels in the United States. An extensive publicity campaign has been inaugurated by the general manager of this concern, among them being the distribution of photo post cards of the lobby, as it will be. Another and possibly the most valuable in the eyes of its promoters is the fact that they have received permission to place a unique frame with protographs of their leading men and women into the lobbies of the largest hotels, buildings and public institutions.

THEATRE IN WARSAW, INDIANA, IS EXPECTED ON COMPLETION TO BE ONE OF THE BEST IN THE HOOSIER STATE

WHEN the new Widaman-McDonald building at the corner of Center and Indiana streets, Warsaw, Ind., is completed, Warsaw will have one of the most up-to-date photoplay houses in the Hoosier State. No expense is being spared to make the building modern and complete in every respect.

The interurban passenger station will be located in the corner room of the building. A wide lobby leading to the entrance to the theatre will be located just west of the interurban station. The theatre will be in the north end of the building.

The theatre will have a seating capacity of more than 600 persons and will have a stage sufficiently large to stage big productions whenever the management books a road attraction, but it will be primarily a motion picture theatre.

Two motion picture machines and a stereopticon already have been purchased. These will be placed in a specially built room outside the theatre building. The machine room will be concrete throughout, so that there will be absolutely no danger from fire. The picture machines will be motor driven. A Gold Fibre screen, 12 feet wide and 16 feet long, will be installed and new scenery has been ordered from Milwaukee.

The Seeburg Company of Chicago is building a special organ for the theatre which will have thirty-five different effects, including piano and orchestra. It will be one of the largest and finest organs in any picture house in northern Indiana.

The order for seats for the new house has been placed with the American Seating Company.

Your Audiences Are More Critical

than they used to be, and to fill your theatre you want to make the most out of every picture you show.

Equip your projector with the

Marlux

lens, and secure a maximum of steady, brilliant illumination.

The Marlux represents the highest development of the motion picture lens, and the perfection of its optical corrections and focusing mechanism enables your operator to bring out the full interest of every picture.

CROWN OPTICAL COMPANY
ROCHESTER, N. Y,

For Efficiency and Economy Install The Transverter

NO matter how much you pay for good pictures, you can't get full profit possibilities out of them unless you have good light. It's false economy to put up with the inconvenience, annoyance and expense of inferior projection equipment.

TransVerteR
TRADE MARK. REGISTERED. U.S PAT OFF JULY 25.1916

Considering what it does and what it saves, the Transverter is lower in price than any other device on the market. The transverter is a compact, simple motor generator that meets every requirement for a steady, brilliant, easily controlled light for artistic projection. It is guaranteed to give satisfaction, or money refunded.



Order your Transverter now and we will deliver it in two or three weeks. This is going to be a big year in the moving picture business. Install the kind of equipment that will enable you to get your full share of this business.

September Bulletin giving complete information and net prices will be sent on request.

THE HERTNER ELECTRIC & MFG. CO.
1907 West 114th Street **Cleveland, Ohio**

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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19. Exterior Lighting
20. Film Cabinets
21. Film Carriers
22. Film Cleaners
23. Film Dyes
24. Film Stock
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38. Perforating Machines
39. Printing Machines
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44. Reels
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50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

THE GOODWIN, NEWARK, N. J., WAS NAMED AFTER A CLERGYMAN WHO INVENTED A PHOTOGRAPHIC FILM

THE Goodwin, 863 Broad street, Newark, N. J., was named after the Rev. Hannibal Goodwin, former rector of the House of Prayer, Newark, N. J. He invented a photographic film, while experimenting upon a substitute for slides for stereoptican use in his Sunday school. Much litigation with a prominent manufacturing company was the result and a judgment was finally awarded to the widow of the deceased.

The theatre stands on a plot measuring 48 by 115 feet and was designed by William E. Lehman. Abe Feist and Mr. Lehman are the owners of the theatre, which is managed by Mrs. C. S. Webbe. The structure was erected in 1913. The theatre is controlled by the William Y. Webbe Company. Brick and concrete entered largely into the construction of the Goodwin. The theatre is ventilated by a system of fresh air intakes. The heating consists of a warm air system and a blower. Indirect



Exterior and Interior Views of the Goodwin Theatre, Newark, N. J.

lighting has been installed in the auditorium. The seating capacity of the Goodwin is 750 and the chairs were furnished by the A. H. Andrews Company. Two Simplex projectors are in use for throwing the pictures on a plaster screen 105 feet away. A Wagner converter is part of the booth equipment.

The einterior decoration scheme is renaissance. An American master organ and a Steinway piano are the instruments for playing music to the pictures. In the lobby the management uses two one-sheet frames on each side of the ticket booth for advertising the attractions of the current and coming week. Easels of different shapes and styles of photographs are also part of the publicity campaign conducted in the front of the house.

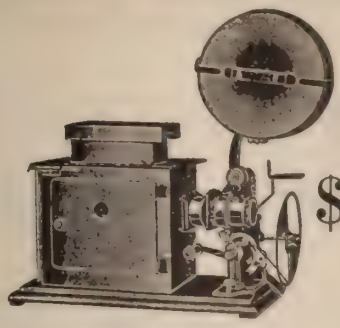
The dimensions of the lobby are thirteen by fifty-seven feet. Five shows a day are given at the Goodwin, averaging seven reels to a performance. Ten cents is charged in the afternoon and fifteen at night. A small mailing list for the weekly programs and use of the newspapers has been found very helpful in increasing the patronage of the theatre.

BUHLER, MANAGER OF THEATRES CONTROLLED BY THE CENTRAL MARKET STREET COMPANY, IS BACK FROM VACATION

FRANK BUHLER, general manager of the Central Market Street Company's theatres, including the Victoria, Savoy, Market street, Auditorium, Princess and others, has just returned from a two-week trip to Maryville, Mississippi, where he visited his mother. Mr. Buhler also spent time in St. Louis, and other Western cities.

The Victoria has altered its policy for the changing of subjects, and will in future make only two changes a week, Mondays and Thursdays. First showing of Triangle and Metro features will be used.

Better projection and less current. That's what
The Wagner WHITE LIGHT Converter
will give you if you are using alternating current. Send for booklet "Ghosts."
Wagner Electric Manufacturing Company, Saint Louis
370



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BING'S HOME ENTERTAINER

Here's a little machine, simple in its construction, and easy of operation, for which there is a place in every home.

It projects motion picture film as perfectly in the home as is possible in the average theater.

Light is provided by a baby arc, supplied with current from the ordinary electric light socket, controlled through a special rheostat.

The baby arc develops 800 candle power, with about six amperes of current. The rheostat supplied is suitable for 110, 150 or 220 volts.

Pictures projected are about 6 x 8 feet in size and splendid results are possible with a throw up to twenty-five feet.

Standard size film is used, making every film exchange in the country a constant source of supply for subjects. Reel boxes are of 1,000 feet capacity.

Set up and ready for use, the machine measures 31 inches long, 31 inches high, and 10 inches broad. The lamphouse is 10 x 6. Weight of machine, complete with arc and rheostat is 24 pounds. Packed for shipment, the weight is 55 pounds.

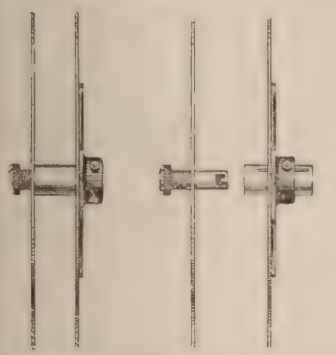
There is absolutely no fire risk—"Safety First" has been the watchword in construction

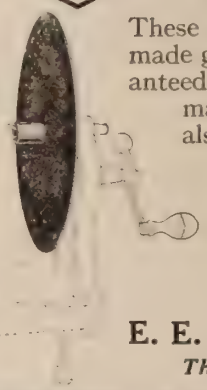
Remember the Price Complete is $50.

BING BROTHERS, *Manufacturers*

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FULCO
SPECIAL STRIPPING REEL
FOR FILM MANUFACTURERS

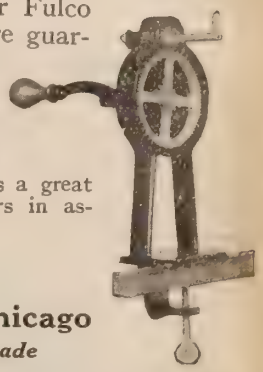




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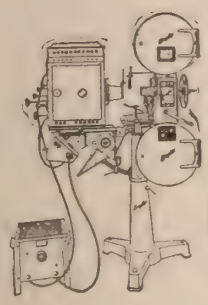
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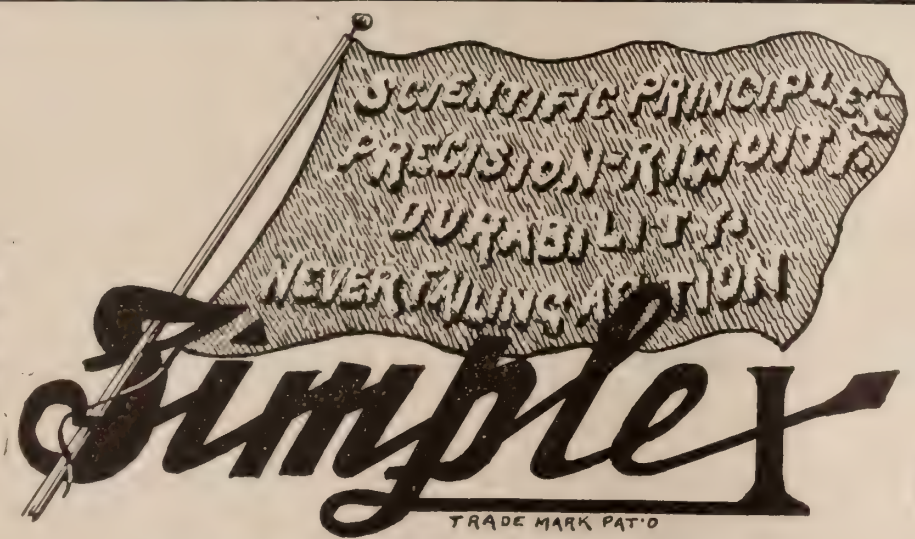
The Fulco Special Stripping Reel attachment is a great convenience for the use of film manufacturers in assembling film subjects.

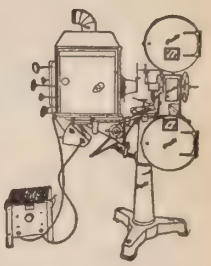
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MEMBER
NATIONAL ASSOCIATION
MOTION PICTURE
INDUSTRY

The Camera

Color Cinematography

(Continued from last week)

A Suggestion Regarding Cameras for Color Cinematography—More Varieties of Additive Motion Picture Processes —The Screen Plate System of Color Photography

IN order to make the "Chrono-Chrome" and similar processes more effective as regards the correct reproduction of fast-moving objects a camera is needed having a faster intermittent movement than is found in the customary motion picture taking instrument. The intermittent movement of the average cinematographic camera generally allows a 50 per cent (½ shutter opening) exposure interval and requires an equal period in which to accomplish the substitution of one image for the preceding one, while with some instruments a period of one-third movement and two-thirds exposure is possible. In order to secure sufficient exposure through the red and green filters, cameras are needed having a 6 to 1 or 8 to 1 intermittent, although this fact seems to have been overlooked by the majority of investigators. To secure such a long period of exposure in proportion

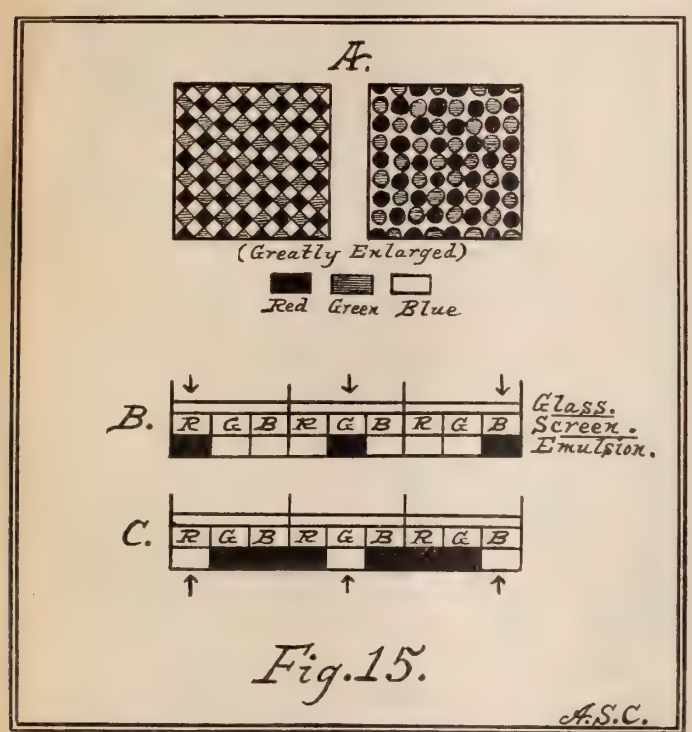


Fig. 15.

A.S.C.

to the period of movement it might be found necessary, in constructing cameras for color work, to discard the customary claw type of intermittent with which cinematograph cameras are generally equipped and revert to the star and pin-wheel (Geneva stop) type of movement which is utilized in most all projecting machines. The Geneva and sprocket, while seemingly not as suitable as the claw movement for taking instruments, is capable of being so modified as to give almost any desired ratio between the periods of movement and exposure, and has, therefore, to be seriously considered when designing cameras for color cinematography in which light absorbing color filters are employed. With such a camera and a set of tricolor filters through which equal exposures may be given (such sets are now procurable) some of the troubles of the workers on color cinematography would doubtless be eliminated.

Some Variations of Two-Color Processes

At the present stage of things there seems to be no end to the variations of the additive processes by which inventors hope to give us natural color "movies." We have just seen a film having alternate red and green sensation images (photographed as in the Kinemacolor system), these being colored on the positive film strip by alternate brushings of red and green dye. Upon projection it was ascertained that this modified Kinemacolor, if one may use the term, required the high projecting rate of 40 to 50 images per second to secure a satisfactory coalescence of the vivid colors upon the retina, while, as might be imagined, it would be no easy task to color alternately, with red and green dye solutions, all of the images upon a film subject of average length.

Additive color projection with two lenses, both from two-film strips and from single strips with the aid of prisms, is also being experimented with, and while some pleasing results are possible, it seems a thankless task to lavish time and money upon a process which is not theoretically accurate and can, at best, only yield approximate results. Workers with two color additive systems should appreciate that the proprietors of the Chrono-chrome system could, by omitting one lens and employing two-color filters, put a process in the field which would knock the spots out of most any other two-color system ever demonstrated. It is not likely that this will ever be done, but we go on record as the first to point out the possibilities of the Chrono-chrome projecting arrangement, if used as a two-color process of cinematographic reproduction.

Screen Plate Color Photography

Before leaving the subject of additive color synthesis we must revert to our historical continuity and describe another interesting additive method by which photographic results in natural colors are produced. We refer to the "screen plate" process which, as noted in a former installment, was first outlined by DuHauron in 1868 or thereabouts.

The screen plate color process was not attempted commercially, however, until 1895, when Professor Joly of Dublin issued some screens by the aid of which color transparencies could be photographed and subsequently viewed.

In screen plate color photography we must place, before the sensitive emulsion (panchromatic, of course) of the plate or film, a screen having on its surface lines, squares, circular dots, or figures of other shape, of the primary colors, red, green and blue-violet which act as the color filters. In A, Fig. 15, are shown two typical examples of screen plate patterns, one showing red, green and blue squares, while the other shows red and green discs with the spaces between colored blue.

The way in which a photographic result in colors is secured on a screen plate (or film) will be best understood by reference to B and C, Fig. 15. In B, Fig. 15, the light incident upon the plate is indicated by the arrows. We see that the light from a red object passes through the red filter element of the screen and produces (upon development) an image behind it. Likewise, green light produces a developable image behind the green filter elements of the screen and blue light acts the same on the emulsion behind the blue elements. C, Fig. 15, shows a positive printed from the negative B, Fig. 15. As in all photographic work, this positive is the reverse of the negative from which it

(Continued on page 3207)

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By the majority of Moving Picture Manufacturers as the most satisfactory tank ever built. No loss of liquid. No damage to property where Corcoran tanks are installed.

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Music and the Picture

The Organ as a Proper Aid in Correct Showing of Picture

J. Van Cleft Cooper, Organist of Broadway Theatre, Writes Instructively and Entertainingly on the Value and Relationship of the Organ and the Picture—The Offensiveness of Being "Churchy" and the Proper Viewpoint of the Organist Clearly Set Forth and Explained

"WHAT shall I play for the picture? This is the question which confronts every organist who sits down at a console in a theatre. And the motto, "Fit the music to the picture," is no great help. It is like saying to a man who wants to acquire strength, "Be strong." In fact each organist must rely largely upon his own sense of the dramatic rather than upon instructions from others, be they never so competent.

The music may be either descriptive or merely an accompaniment to the action. If it be descriptive then it should reflect the atmosphere of the action—serious or gay, sombre or cheerful, humorous or tragic. These various moods must be determined by the organist and he must be quick to appreciate a change of mood and to adapt his music to it. If he can classify his repertoire according to the atmosphere it can suggest or the mood each piece can typify he will find it a great help.

Certain portions of most pictures call for definite, positive characterization and in these spots it is often the case that the action is so rapid and the moods so varying that it is almost impossible to find any set piece of music that will do it justice. Here is where the peculiar value of the organ to the picture theatre is plainly manifest, for the organist can at points like these improvise music that will follow the action very closely.

Also at points like these the organist must depend on his own dramatic sense and woe be the organist who has none. Such an organist will play—as one I heard did play—Schumann's "Traumerei and Romanze" on a slapstick comedy and he may even follow it up, as this one did, with portions of Mendelssohn's Wedding March! Bach fugues and Chaplin comedies were never intended to meet.

One general rule which the organist would do well to bear in mind is that the music should never attract more attention than the picture. Richard Wagner once wrote to the Intendant of a certain Royal Opera House, "Music should do no more than to contribute its full share toward making the drama clearly and quickly comprehensible at every moment. While listening to a good opera people should, so to speak, not think of the music at all but only feel it in an unconscious manner while their fullest sympathy should be wholly occupied by the action represented."

And don't be "churchy." Most organists whose experience has been in church service bring their habit of legato playing to the theatre only to find that it is of all things the least desired. Better a poor selection of music played with a judicious mingling of styles than good music drawled out in the style that tends to drowsiness. As a manager once told an aspiring applicant who said his experience had been all in church music, "Well, church organists don't usually make good in this work." So if you have a "churchy" style go quickly and cultivate another lest the wrath of the manager be your undoing. The only place where the "churchy" style is of any value in the theatre is during a church scene on the screen.

And do not forget that good music in the theatre may be as great a drawing card as good pictures. A loyal organist is as much an asset to an exhibitor as a contract with a good producing company, and he is a wise manager who cultivates such a spirit.

J. VAN CLEFT COOPER, Organist Broadway Theatre.

Editor's Note:

It is always a pleasure to us to receive articles such as the above from those whose work we are familiar with and whom we are in a position to highly recommend. I want to thank Mr. Van Cleft Cooper for his kind co-operation.

It is our intention to have articles on the organ possibilities in the picture theatre appear more frequently in our future issues. We do not intend to deal with the organ exclusively as a picture theatre asset, but knowing that organs of every different type and make are found in many of the picture theatres, we feel that the time has arrived when a discussion of possible musical effects created by this combination of stops or registration, as it is commonly called, would make some wholesome food for thought to those who are endeavoring to make good in playing to pictures.

Mr. Cooper has given us great thoughts which are of value at all times. Every organist seems to think that he understands the organ; nevertheless only a small percentage of them get out of their respective organs the amount of tonal color that is possible. Lack of good registration may limit an organist in possible musical effects, but my experience has taught me that many who do understand registration thoroughly, still obtain nothing but churchy effects. Registration as commonly used by organists in solo playing may also be of the highest class, yet it meets with little approval in the picture theatre.

Not being a competent writer on the organ myself, it would afford me great pleasure if interested organists would write us, giving us concise outlines of certain novelty registration, as well as the proper setting of stops on each manual, together with such musical effects as they know will be appreciated by a picture theatre audience. I wonder if we could not persuade Mr. Cooper to write us an article along these lines.

PYLE AND GRADY MAKE SEVERAL SALES OF BARTOLA ORCHESTRAS

CHARLES C. PYLE, general sales agent of the Bartola Musical Instrument Company, was in New York and Philadelphia for a few days last week assisting John F. Grady, eastern representative for the company, in the sale of several Bartola orchestras. It included one of their largest models, which will be installed in the new Poplar theatre, Sixth and Poplar streets, Philadelphia, Pa.

This theatre when completed will have one thousand seating capacity and is owned by Abe Steifel. The Bartola purchased by Mr. Steifel will include an echo organ and will be ready to play on November 20.

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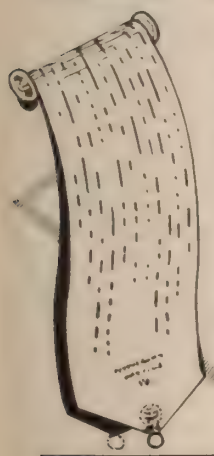
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Music Plot for "The Cossack Whip"

Kleine Feature **By ERNST LUZ** **Maximum Projection Time, 70 Minutes**

Description of Music	*Number Suggested*	*Cue to Stop Number*
1 Desc. (L. Russ.)	"A. B. C. Dramatic Set No. 19"—A. 1. (Jos. W. Stern & Co.)	"Siberia."
2. Desc. (H.)	"Romance," by Rubinstein. (C. Fischer)	"The following day."
3. Desc. (L. Russ.)	"A. B. C. Dr. Set No. 19"—A. 1. (Jos. W. Stern & Co.)	"Feodor Turov."
4. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	"Obeying orders."
5. Dance (Russ.)	"A. B. C. Dr. Set No. 19"—D. 4. (Jos. W. Stern & Co.)	Soldiers on at village after girls dance.
6. Allegro Agitato	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	Soldier horsewhips family.
7. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	Connects 1 and 2.
8. Desc. (H. Path.)	"Romance in F," by Tschaikowsky. (G. Schirmer.)	After "The master, etc."
9. Desc. (H. Leg.)	"Russian Romance." (G. Schirmer)	"And the fiend tortured her."
10. Hurry	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	Man and girl escape in sled.
11. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	Connects 2 and 3.
12. Russian Mazurka	"La Czarina." (C. Fischer.)	"The flying ballet." QUICK.
13. Desc. (Rom.)	"Evensong." (Chappell & Co.)	End of dance. Dancer bows.
14. L. Intro. and Waltz (Len. Ballet.)	"Ballet Sylvia." (Leo Feist)	Girl engaged as maid.
15. 2-4 Ballet (S. H.)	"Pizzicato," fr. Sylvia. (Leo Feist)	"That evening."
16. Desc. (H. Rom.)	"Arietta, by Pabst." (Ditson & Co.)	Dancing girl enters dressing-room after dance.
17. Hurry		"I am going to take you back."
18. Path. Intro. and Waltz	"Extasia." (C. Fischer)	End of struggle.
19. Desc. (H. Leg.)	"Character Sketches." (Ditson & Co.)	Connects 3 and 4.
20. Desc. (H. Path.)	"Character Sketches." (Ditson & Co.)	Russian dancer and girl meet.
21. Russian Mazurka	"Czarvitch." (M. Witmark)	"In Russia."
22. Desc. (Rom.)	"Legend of a Rose." (Sam Fox)	"After the performance."
23. Desc. (H. Leg.)	"Dawn of Hope." (C. Fischer)	Connects 4 and 5.
24. Hurry (Open P.)	"A. B. C. Dr. Set No. 19"—B. 2. (Jos. W. Stern & Co.)	After Turov is made prisoner.
25. H. Dr. Andante	"A. B. C. Dr. Set No. 19"—C. 3. (Jos. W. Stern & Co.)	End of flogging.
26. Waltz (Leg.)	"Cecile." (Ricordi & Co.)	"Over the border line."
		To End.

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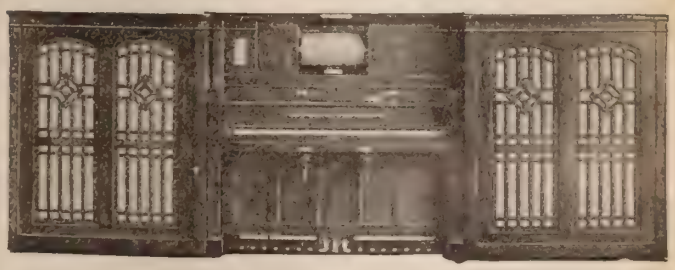
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BIG, NEW, ELABORATE THEATRE FOR ROCHESTER, N. Y.

WITHIN three weeks The Piccadilly, Rochester, N. Y., will throw open its doors and bid for the patronage of motion picture followers in this section of the State. The new theatre, now nearing completion, is the last word in photoplay houses. Its location, on Clinton avenue north, with frontage on both Mortimer and Division streets, is such that it will catch the eye of theatre goers. The Gordon was the first feature photoplay house to be erected in Rochester, and was regarded as a wonder when it was completed. Since then the Regent, on East avenue, has entered the field, and made good. The Regent and Gordon combined forces about a year ago, and since then have been run under the same management. There has been no competition in Rochester for feature films under this arrangement.

The Piccadilly has signed a contract for the Paramount service, and will show the pictures of the Lasky Company, the Famous Players, the Oliver Morosco Company, and the Pallas Picture Company, comprising that service.

The Piccadilly theatre was built at a cost of $250,000, by the Clinton-Mortimer Corporation, which takes its name from the streets on which the theatre faces. William Daininger is president of this company; J. G. Comerford, vice-president; A. B. Headley, vice-president; William S. Riley, treasurer; Walter H. Seeley, secretary and managing director; T. J. Swanton, F. A. Sherwood, W. H. Kline, J. E. Ferguson, H. W. Hart and William Bausch, directors.

The theatre's main entrance is on Clinton avenue north. There is a handsome lobby, with four ticket selling windows, two on the side and two in the center; also the house manager's office, and stairs leading off each side of the lobby, one to the balcony, and one to the boxes. This entrance leads the patron to the center of the house. Broad aisles make it easy to reach any part of the ground floor from this side.

Another entrance to the theatre is found on Mortimer street around the corner, where are two more ticket windows, retiring rooms, and a big lobby. This takes one into the rear of the theatre, facing the stage.

The decorations are a work of art. The heating system is what is known as the mushroom system, ducts in the floor discharging warm or cool air, as wanted, beneath every second chair in the auditorium. The heat is forced in by a huge fan, and in summer time the air may be cooled by passing through water tanks.

The stage, designed and constructed under the direction of Rex Stovel, of Toronto, a well known theatre artist, promises to be a revelation to photoplay goers. The screen will sink through the floor, into a pit, between pictures, and in its stead will be seen a fountain, which will come through the floor to take its place. The orchestra will be seated on a half stage, in front of the screen. Stairs lead up on each side of the stage, through arbors and gates. The whole presents a very pretty effect.

W. F. Bossner has been named by Mr. Seeley as house manager. Mr. Bossner is well known to the photoplay world. He has a reputation as a theatre doctor, and has opened many houses and put them on their feet.

In New York he was with the Paramount Pictures Corporation; in Boston he managed the Park theatre. He opened the Crescent in New Orleans, with pictures, and has had a world of experience in his line.

A big feature is to be made of the music in the new house. Susan Tompkins, of this city, one of the most successful violinists in the country, who is well known in vaudeville, has been named to direct the orchestra. She has gathered an organization of sixteen soloists. In addition to the orchestra will be heard a glorified pipe organ, a choralcelo, in which the pipes are all made of wood, giving it an excellent tone.

There is a large balcony, with entrances from three levels; also a series of boxes on each side, which afford an excellent view of the screen. The projection booth, in the front of the balcony, is so near the screen that the projection distance is short, which will give clear cut pictures. Three of the latest style machines, made by the Baird Motion Picture Machine Company, and equipped with lenses ground especially for them by the Bausch & Lomb Company, have been ordered and are already in the theatre. A Minusa Gold Fiber screen will aid in perfect projection.

At the first level from which there is an entrance to the balcony is a wide promenade, handsomely furnished and finished in elaborate woodwork, with seats all about, and thick carpets, and mirrors. The main retiring rooms for men and women are found on this mezzanine floor. Above is a smaller promenade, similar to the first. The building is of steel and concrete construction, fire proof.

The management speaks proudly of the seating arrangement. Seats twenty-two inches wide, instead of the regular eighteen inches, have been bought, and the rows will be farther apart than in ordinary theatres, giving plenty of space for patrons. There will be no air of crowding. In spite of thus sacrificing five hundred seats, the theatre will have a capacity many hundred larger than any other in town.

Efforts are being made to have the theatre in readiness to open November 25th, the Saturday before Thanksgiving day. Hundreds of men are at work putting the finishing touches on the big structure.

THE BROADWAY IN VANCOUVER, B. C., IS NOW OPEN

THE Broadway theatre in Vancouver, B. C., has just been opened to the public, and takes a firm place as one of the finest suburban houses in British Columbia. The house is situated at Main Street and Broadway, and is owned by the Broadway Theatre Company, Limited, a corporation formed by the following well known picture men, each of whom controls an equal share in the enterprise: W. P. Nichols is president; J. A. Schuberg, vice-president; F. H. Gow, secretary and treasurer, and managing director; and W. P. Dewees, director. Mr. Nichols is managing director of the National Amusement Company, Limited, with a chain of theatres in Western British Columbia; Mr. Schuberg is general manager of the Province and Bijou theatres in Winnipeg; Mr. Dewees is general manager of the Rex Theatre Company, Limited; and Mr. Gow was formerly manager of the old Broadway theatre, located one block away from the new house, and which has been closed since the transfer.

The Broadway has a seating capacity of one thousand, and the chairs are upholstered in leather, seven hundred and fifty being on the main floor, with the balance, including about fifty box seats, in the balcony. White is the color used throughout the house, and potted palms are in evidence in the lobby and foyer. A spacious ladies' room has been fitted up, and the office of the company is also on the premises.

The building is two stories in height, the space not occupied by the theatre being used for stores and offices.

W. A. Gow, brother of the manager, is second in command, and the operating room is in charge of Ray R. Hanson and R. D. Freeman. Paramount pictures will be shown.

SIMON LIBROS REPORTS GOOD BUSINESS WITH POSTERS AND ACCESSORIES

THE National Poster Company of Philadelphia, of which Simon Libros is manager, handling only posters and accessories, not even pictures or postals of stars, finds business on a boom, supplying over one hundred theatres in Philadelphia and about one hundred and fifty outside the city with posters and slides.

Mr. Libros attributes this increase to the fact that theatres generally are now using far more advertising than formerly.

Color Cinematography

(Continued from page 3202)

was printed and has transparent spaces where the opaque or exposed spaces in the negative were. If now we place a similar color screen upon this positive with the patterns in correct register and project the result, the projecting light (indicated by arrows) passes through the transparent spaces in the positive and then through sections of the screen which are of the same color as was the light which formed the corresponding opaque patches on the negative. We are thus able to see a representation of the objects photographed in their natural colors and produced by additive synthesis.

Various Screen Plates

Joly's process of ruling fine lines with inks of the primary colors upon gelatinized glass plates was further experimented with by James McDonough of Chicago, who in 1896 formed the International Color Photo Company and commenced the manufacture of ruled taking screens by means of special ruling machines. Promising though the process was, the McDonough concern could not make a go of it, and it remained for the Lumière "Autochrome" plate, introduced in 1907, to popularize "screen plate" color photography. The Autochrome, as is generally known, has a screen of irregular type, composed of a thoroughly mixed layer of microscopically small starch grains dyed orange-red, green and blue, respectively.

The Autochrome was followed by Finlay's "Thames" plate, having a screen composed of colored discs. The Thames plate is no longer supplied, but a screen which is very similar is that of the well-known "Paget" plate, composed of squares of the primary colors. Other well-known screen plates are the Jougla "Omnicolore" and the Dufay "Dioptichrome," while some interesting screens, such as the Krayn (of German manufacture) and the Warner-Powrie (Chicago, U. S. A.), seem to have now become obsolete.

The Requirements of Screen Plates

It is interesting to compare the scientific requirements of screen plate processes with the requirements which must be fulfilled in additive projection in order to secure correct color rendition. McDonough of Chicago appreciated these requirements and set forth two conditions which a good screen plate must fulfill. The "first black condition" requires that the taking screen (ruled or otherwise) should be of a neutral shade, with no color predominating. This is analogous to the requirements of tricolor projection, where our three filters must be so constituted as to produce a white disc on the screen when projected one over the other. The "first black condition" must obtain with a screen plate (or film) in order that the whites may be pure.

The "second black condition" requires that the compensating filter (a yellow filter must be used on the lens with screen plate processes in order to decrease the excessive action of the blue rays) be so adjusted to the emulsion and screen as to produce a deposit of equal density under the red, green and blue filter units. This is comparable to the determination of the exposure ratio necessary to equally render a scale of grays which is always ascertained before making the three separate sensation negatives in tricolor work.

It might be thought that neutrality of color in the screen (the first black color condition) is obtained by altering the depth of color of the screen elements, but if this were done the colors would be diluted with white, and therefore falsified. The taking screen is adjusted for the first black condition by altering the *size* of the various colored elements—the green generally occupying the greatest area on a good screen plate. The *color* of the elements for taking screens is adjusted in accordance with the tricolor sensation curves, and any clear spaces between the screen elements must be filled up with black.

To secure the most brilliant colors with the screen plate process the projecting (or viewing) screen should, theoretically, have "sharp cut" elements of pure red, green and blue color not overlapping in their transmissions, as correct taking filters must. As a matter of interest to readers we might state, however, that the "Autochrome" plate, which produces the best results of any color process to date, has gaps between the red and green and the green and blue filter elements of its screen, which is, of course, utilized for taking as well as for viewing.

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Screen Ruled Cine Film.

The proposition of producing cinematograph pictures in colors on a screen ruled film appears attractive at first glance, but in practice some difficulties of considerable magnitude become apparent. If we use a separate ruled film or other form of taking screen, we might, with extremely good contact at the exposure aperture, secure a satisfactory negative from which we could prepare a likewise satisfactory positive print. But considering the microscopic size of the colored elements of the projecting screen (several hundred lines or dots to the inch), it is at once apparent that no projector on earth is accurate enough to *project* the positive with a screen film in contact and maintain them in exact register, line for line, or dot for dot, throughout the length of the picture. Then, again, it might be proposed to coat the colored screen elements onto the emulsion of the film in a manner similar to the "Autochrome" plate. This would necessitate the reversal (by chemical means) of the negative into a positive, and if we required fifty copies of a subject it would be necessary to enact and photograph the scenes fifty times.

The size of the colored lines or dots which comprise the taking (and projecting) screen is another consideration. In the various types of screen plates on the market these vary from 1/300th to 1/900th of an inch in size and are readily visible at a distance of 25 feet when such a film is projected. The size of the elements could not be considered an insuperable drawback to ruled screen cinematography, however, as Colin N. Bennett, the technical editor of our British contemporary, The Kinematograph, has exhibited photo-micrographs of an excellent and very finely ruled sample of color screen film—said to be manufactured by the Vereinigte Kunstseidefabriken A. G. in Germany.

Granting, however, that all other drawbacks incident to screen ruled film were eliminated, there is another handicap, and such a serious one as to put the proposition entirely out of the running. This is the fact that screen plates (or films) cannot—even under the most favorable circumstances—transmit more than one-tenth to one-fifteenth of the light incident upon them. When we compare this with three-color additive projection systems, which, although very wasteful of light, can transmit one-fourth of the incident illumination, it is seen that the screen plate methods of color photography do not well lend themselves to the production of motion pictures in colors.

A study of the history and theory of screen plate color photography cannot fail to interest the student of color processes, but we shall in our next issue proceed to the consideration of the subtractive methods of color cinematography. While the preparation of films along the lines of subtractive color mixing has proven rather difficult, great value will undoubtedly attach to a process which will give us our natural colored images right on the film strip. It will therefore be interesting to see what has been accomplished along such lines.

(To be continued next week)

FLORAL ZONE IS PERFUME FOR THEATRES

THE Exhibitors' Supply Company of Chicago, has recently opened a department for the making of perfume under the supervision of F. E. Forsyth, who is thoroughly experienced in the line of work, having had many years experience in compounding a perfume especially for use in theatres. Several different grades will be carried in stock at all times for use as a spray, with fans or in zones that are placed on the wall.

The name Floral Zone has been selected and all grades of perfume will be sold under that label and carry their guarantee.

A handsomely designed Zone is being supplied which fits flat against the wall, and is made in a floral design colored to match the decorations of the theatre, and has the appearance of part of the decorations.

Preparations are being made to handle a large output of this product, both to individual theatres and supply dealers throughout the country.

BALTIMORE THEATRE REOPENS FOR WINTER SEASON

THE Red Mill theatre, on Lafayette avenue near Gilmor, Baltimore, reopened recently. The theatre has been closed during the summer months, and while it opened temporarily during September, the real opening for the season occurs this week. The house is under the management of James J. McNarama, who represents the estate which controls the property. The theatre is booking special feature film.

NEW PARAMOUNT THEATRE FOR FAYETTEVILLE, N. C.

DURING the first week in December, H. T. Drake will open a Paramount theatre, which will be christened the Strand theatre, in Fayetteville, North Carolina, and which promises to be one of the finest photoplay houses in that state for its size.

Mr. Drake opened his first theatre, the Lyric, about a year ago with Paramount pictures and has increased his business to such an extent that it was necessary to build a new and larger house, twice the seating capacity of the first one. Every modern convenience for a photoplay house is being installed in this theatre.

NEW YORK ROOF A SUCCESS

(Continued from Page 3195)

men was put to work instantly to change it into a palace of motion pictures.

One bitter cold night last November the Roof was opened for the first time. It had been extensively advertised, but still the people didn't seem to take to the idea at all. As they bought tickets they streamed into the theatre, in spite of the fact that a man in the lobby directed them toward the elevators to the Roof. Even when the theatre was jammed to capacity patrons waited rather than go to the Roof. It was too cold on Broadway, and "Roof" sounded even colder to them, so the name was changed to "Annex," but still they came slowly. The same show was presented in both places, but patrons were skeptical. Gradually, however, patronage increased, until during the summer the Roof was crowded nightly when the theatre showed a falling off during the hot months. It is always cool and comfortable on the Roof in summer, with the sides all open to every breeze, and well heated in winter.

The price of admission to the theatre is 10, 15 and 25 cents, and 25 cents to the Roof, which includes either boxes or orchestra chairs. A big symphony orchestra of 16 pieces furnishes music on the Roof.

Mr. Loew is now contemplating the formation of the "New York Roof Club." This will be a unique organizatiion, with motion picture players and others connected with the film industry, and legitimate and vaudeville players eligible for membership. His plan is to issue a membership card, entitling the bearer to admission to the Roof at any time, seven nights a week if the owner wishes to use it every night. This card will cost $10 a year representing dues to belong to the club. In this way the players and others who frequent the Roof will save money, and at the same time avoid inconvenience of standing in line to buy tickets. Several people with whom Mr. Loew discussed the scheme thought it a winner, and he will probably put it into operation

BIG PROFITS

ADDED TO YOUR AIRDOME OR MOVIE SHOW



Put a Kingery Popcorn and Peanut Machine to work. Then watch the nickels and dimes roll in. Everybody likes fresh buttered popcorn and fine roasted peanuts. Their savor is enticing. No one can resist it. Attracts people to your place, away from other amusements. *Makes your success certain.* Brings double profits. You get an extra nickel or dime from your customers. Sell a bag of popcorn or peanuts to people when they go in—sell them a bag when they come out. Don't pass this proposition by. It's the biggest money maker you can tie to your business. We have

50 Styles of

KINGERY Popcorn and Peanut MACHINES

Easy Time Payments

suitable for every location—on wheels or stationary. Select any size and style you want. We'll trust you. Pay only a little each month out of profits you make. So don't let lack of ready money hold you back. We make a most liberal proposition.

FREE Big book, handsomely illustrated in colors showing 50 styles from $11.50 up, and letters from Kingery owners telling how easy it is to make big money with these wonderful machines. Don't wait, but get all the facts NOW. The first man that starts a KINGERY working for him will get the business. There are big PROFITS waiting for you. Get busy, write us now—and we'll tell you all about it.

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BY USING THIS HIGH-GRADE PERFUME

Don't judge FLORAL ZONE by cheap perfumes put on the market under similar names. FLORAL ZONE has several imitators but no competitors. Write for prices and information. If your dealer can not supply you, write direct to

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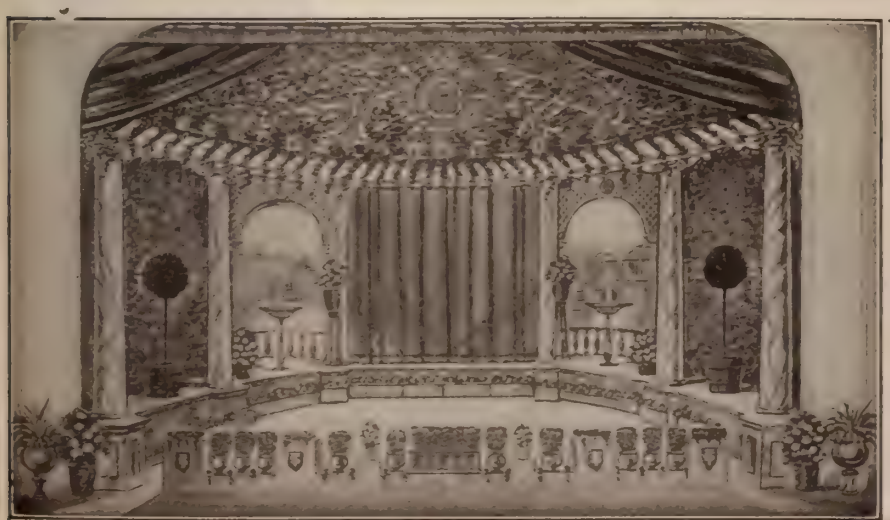
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Save Time at the Window



Not only your time or your ticket seller's time, but the time of your patrons. Don't cause them to stand in line—no patron enjoys it—it hurts your theatre and turns business away. Install

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Caille Double Ticket Seller.

They are designed by men whose close connection with "movie" theatres since their inception places them in a position to know your needs from a practical standpoint. The savings produced by Caille Ticket Office Devices are not theoretical—they're based on facts.

Caille Ticket Sellers

sell tickets ten times faster than hand methods and eliminate errors. Every ticket sold is automatically registered by a register under lock and key. Tickets are delivered separately. They can't lie across the knives in the choppers.

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can be furnished for hand, foot or electric operation. They tear the tickets to shreds, making it absolutely impossible to use them again. Every chopper is fully guaranteed.

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does the calculating and delivers the change direct to the customer. It shortens the time of transaction, prevents errors and disputes with customers. Easy to operate, fully guaranteed.

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Caille Hand Operated Ticket Chopper. We build Electric Ticket Choppers also.

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Of our registered trade mark is of signal importance to all progressive and ambitious members of the motion picture industry.

This trade mark is the hall-mark of

Perfect Developing and Printing

the phrase we coined, others purloined, and we alone deserve.

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This trade mark represents fair and square dealing and noteworthy achievement—a reputation solidly built, firmly established and consistently maintained during the more-than six years we have devoted to the science of manufacturing moving pictures.

Look For This Trade Mark

Insist upon it—Be guided by it—and you will never be disappointed.

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There are reasons—
Come and see them.

NOVEMBER 25, 1916

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

Paramount Pictures

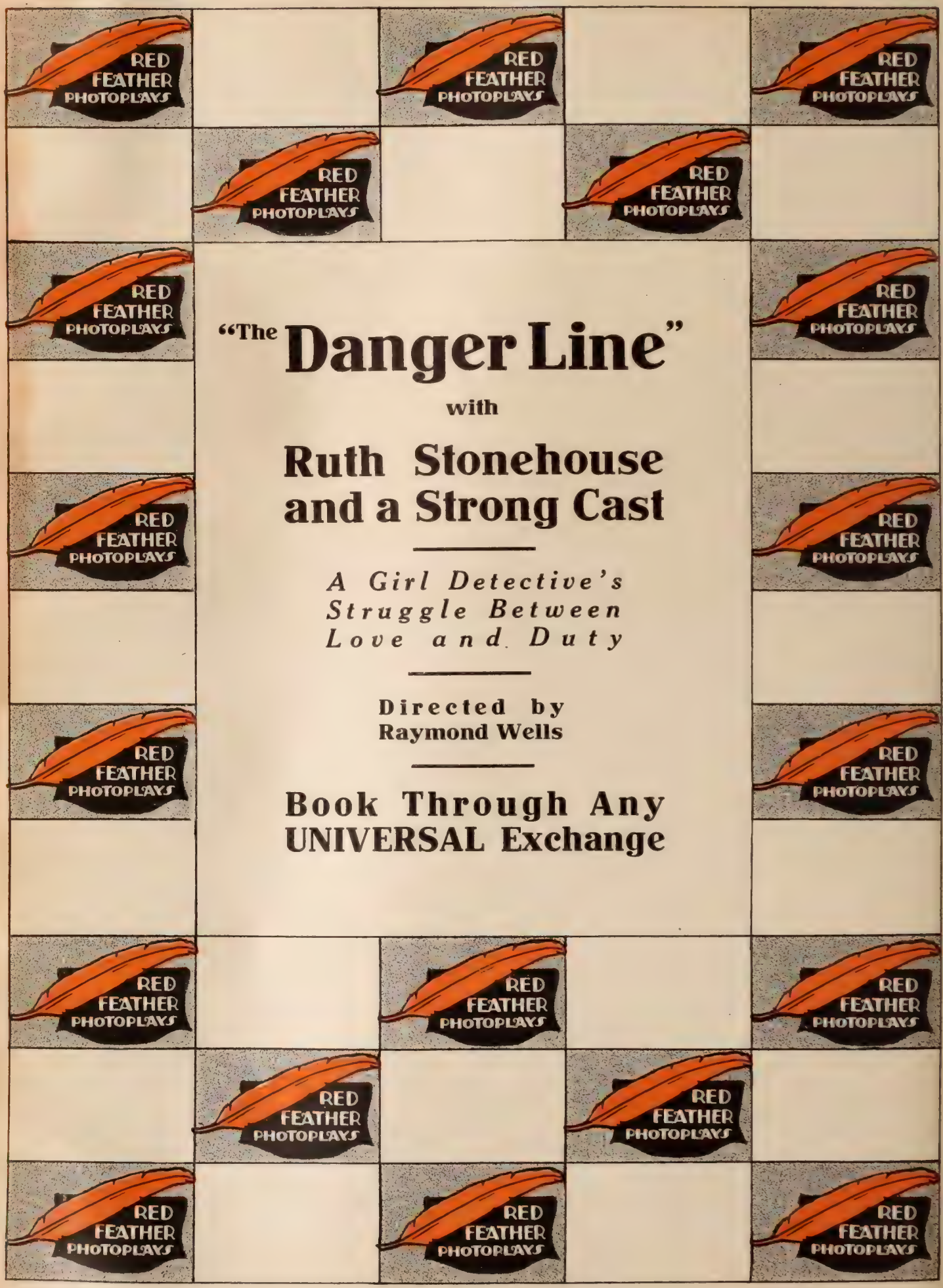
PARAMOUNT
finds it easy to live up to its three reputations—for the greatest stars, the best pictures, the fairest service.

These four producers make up the great Paramount Program

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

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"The Danger Line"
with
Ruth Stonehouse
and a Strong Cast
A Girl Detective's
Struggle Between
Love and Duty
Directed by
Raymond Wells
Book Through Any
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RELEASED MONDAY, NOVEMBER 13th

JESSE L. LASKY

PRESENTS

MAE MURRAY

IN

THE PLOW GIRL

A story which carries the audience from the South African veldt to the drawing rooms of fashionable London Society

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DEMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
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FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
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BLACK DIAMOND COMEDY

THEIR COUNTERFEIT VACATION

A Screen-Scream in One Reel

Another BLACK DIAMOND comedy that will addto the Gaiety of Nations

These one-reel BLACK DIAMONDS have discovered the country's funnybone

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SELZNICK PICTURES



NOW PLAYING AT
THE
BROADWAY THEATRE
As A Two Dollar Attraction
AND
"TURNING THEM AWAY"

HERBERT
BRENON'S
Overwhelming Production
NAZIMOVA
IN
WAR BRIDES
By Marion Craig Wentworth

PRESS AND PUBLIC UNITE
IN ACCLAIMING THIS
THE MOST SOUL STIRRING
"HEART INTEREST" DRAMA
EVER SCREENED

AN ABSOLUTE
KNOCKOUT

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SELZNICK PICTURES

CLARA KIMBALL YOUNG



HAS COMPLETED HER SECOND SELZNICK-PICTURE

"THE FOOLISH VIRGIN"

By THOMAS DIXON
AUTHOR OF "THE BIRTH OF A NATION"

"I HAVE JUST REVIEWED THIS PICTURE AND PRONOUNCE IT GREATER THAN "THE COMMON LAW." THE STORY IS INTENSE, THE ACTING SUPERB AND THE DIRECTION SIMPLY BEYOND CRITICISM."
LEWIS J. SELZNICK

PRODUCED UNDER THE DIRECTION OF
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SELZNICK PICTURES

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WILL MAKE HIS FIRST APPEARANCE AS A SELZNICK-PICTURES STAR IN AN ADAPTATION OF THE FAMOUS DETECTIVE ROMANCE

"THE ARGYLE CASE"

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Harvey J. O'Higgins and Harriet Ford

By Special Arrangement This Sensational Photo-Drama Will Be Produced Under The Direction Of America's Renowned

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THE
TRANS-CONTINENTAL
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IN WHICH THIS YOUNG AND
CHARMING SCREEN STAR
WILL PLAY
THE GREATEST ROLE
IN HER CAREER

Directed By
ALLAN DWAN

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AMERICA'S GREATEST AMERICAN STORY
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Jealousy—

That terrible form of envy that makes a woman destroy her own happiness and that of others, — shown in the —

WILLIAM FOX

Photo-play

JEALOUSY

with

VALESKA SURATT

Written and Directed by Will S. Davis.



FOX FILM CORPORATION

The Greater VITAGRAPH

A Drama with a Message Close To the Heart of Every Human Being

"The Dollar and the Law"

Written by
Irvin S. Cobb

Directed by
Wilfrid North

Featuring

LILLIAN WALKER

FILMED, in part, in the United States Mint, showing the actual printing and coinage of money, "The Dollar and the Law" depicts the influence of a dollar after it leaves the mint—for good or for evil. It is a story of dynamic power, of interest and of suspense.

With twenty-eight thousand banks throughout the country urging their patrons to see "The Dollar and the Law," this picture of money-making and money-saving *is certain to make money for you.*



Vitagraph V.L.S.E

The Greater VITAGRAPH

Indisputable Evidence of the Drawing Power of

E. H. Sothern

in

"THE CHATTEL"

By One of the Country's Biggest Exhibitors—

John H. Kunsky

(*Western Union Telegram*)

"E. H. SOTHERN opened in 'The Chattel' at the Washington today, and broke all records for the past two years. Matinee, capacity. For the 7:30 show, sold out at 6 o'clock. Nine o'clock show sold out at 7:10. Hundreds stood, and despite our capacity, 2000 seats, we turned away as many as we showed to. Record-breaking week assured. Congratulations."—*John H. Kunsky.*



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The Greater VITAGRAPH

Duplicating the Triumph at the Strand, New York.

E. H. Sothern

in

"THE CHATTEL"

Stands Chicago's Best People in Line, Reports

Alfred Hamburger

"THE screen debut of Mr. E. H. Sothern in 'The Chattel,' at the Ziegfeld Theatre, was a remarkable success.

"Saturday and Sunday were record-breaking days. All during the day and evening there was a steady line of patrons awaiting entrance to the performance, and when you take into consideration that the Ziegfeld audiences comprise the best class of Chicago's population, the power of an attraction that will cause them to stand in line to gain admission is established."—*Alfred Hamburger.*



Vitagraph V.L.S.E

The Greater VITAGRAPH

A Rushing, Rousing Mile-a-Minute Motor Series—

"The Scarlet Runner"

By C. N. and A. M. WILLIAMSON
The Famous Authors of "The Lightning Conductor"

Featuring

EARLE WILLIAMS

Declared by Exhibitors Everywhere to be Leading the Field

"'THE Scarlet Runner' is pleasing our patrons as no other serial ever did. It has mystery, adventure, love, suspense and every other element which holds attention, and yet at the same time is normal and wholesome—no improbabilities nor mystic buncombe.

"Constantly increasing attendance at every showing of a new episode proves that quality pays in serials as in any other film productions."—*A. J. Wolf, Manager, Adelphi Theatre, New York.*



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The Greater VITAGRAPH

The Film With the Smile Wins

LIKE well chosen dessert to top off a banquet, VITAGRAPH COMEDIES are designed to top off dramatic entertainment. VITAGRAPH COMEDIES will give the verve of joy and the sparkle of merriment to any program—**yours** in particular.

"Captain Jinks" Comedies

featuring

FRANK DANIELS

The Man with a Million Laughs

and

Vitagraph Big "V" Comedies

with

HUGHIE MACK

Written by
Graham Baker and Lawrence Semon

Directed by
Lawrence Semon



One of Each
Kind
Every Week

Book Them in
Series of Tens



Vitagraph
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The Greater VITAGRAPH

A Bugle Call to Arms for National Defence—

"The Fall of a Nation"

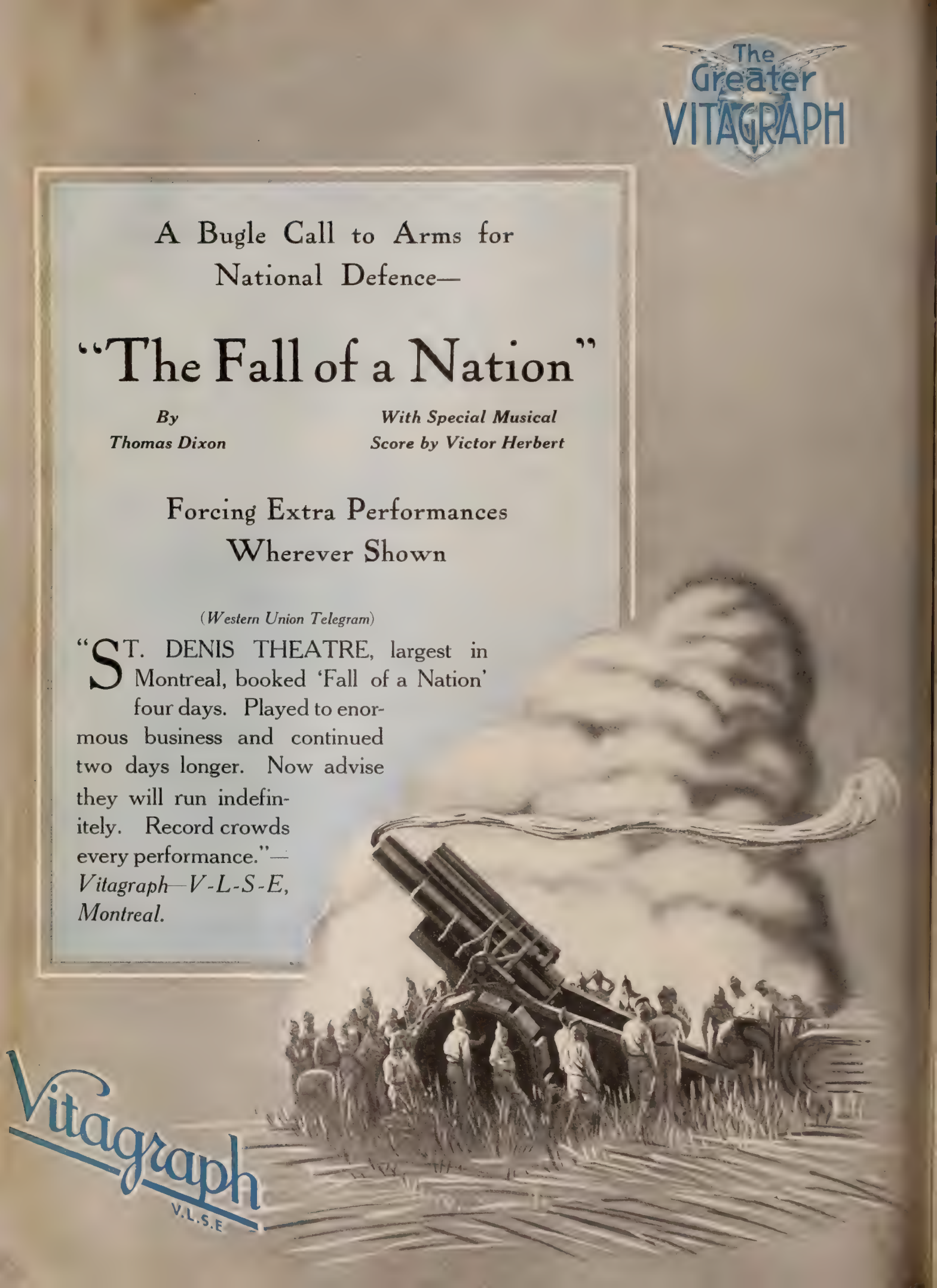
By
Thomas Dixon

With Special Musical
Score by Victor Herbert

Forcing Extra Performances Wherever Shown

(Western Union Telegram)

"ST. DENIS THEATRE, largest in Montreal, booked 'Fall of a Nation' four days. Played to enormous business and continued two days longer. Now advise they will run indefinitely. Record crowds every performance."—*Vitagraph—V-L-S-E, Montreal.*



Vitagraph V.L.S.E

General Film Service



NOV. 22ND
DEFINED FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
IN THE GOOD STENOGRAPHER

How can an advertiser continue advertising? By giving YOU value.

General Film Service

IS MARRIAGE SACRED

This Question Touches Every Home!

It is of Vital Interest to Every Man, Woman and Child!

WATCH FOR ESSANAY'S GREAT NEW SERIES

Each of these heart gripping stories is complete in itself, but all bearing on this all important topic. DONT MISS ONE!

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES

"Unto the Least of These"
SCREEN TIME 33 MINUTES
featuring
MARY V. McALISTER *and*
JOHN COSSAR
Released Nov. 21

"Some Bravery"
SCREEN TIME 18 MINUTES
featuring
BEN TURPIN
Released Nov. 22

"The Border Line"
SCREEN TIME 48 MINUTES
featuring
NELL CRAIG *and*
EDWARD ARNOLD
Released Nov. 25

Trade Mark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



BLACK CAT

FEATURES ARE FIT FOR ALL THEATRES

NOW READY!

Run them every Tuesday. The Greatest Drawing Card of the year, with special Black Cat advertising. They'll be the talk of the nation. Here's the first four:

"THE EGG"—DEC. 5.
Screen Time 32 Minutes.

"AS IN A LOOKING GLASS"—DEC. 12.
Screen Time 33 Minutes.

"THE LITTLE BROWN MOLE"—DEC. 19.
Screen Time 31 Minutes.

"THE GIRL GOD MADE FOR JONES"—DEC. 26.
Screen Time 33 Minutes.

GENERAL FILM SERVICE

ESSANAY

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KLEINE-EDISON-SELIG-ESSANAY SERVICE



The Latest Great Hit!

"THE PRINCE OF GRAUSTARK"

George Barr McCutcheon's sequel to Essanay's success, "Graustark," is sweeping the country by storm. Greater even than the original, is the opinion of the critics.

Presenting

BRYANT WASHBURN

and

MARGUERITE CLAYTON

Directed by Fred E. Wright

Screen time 1 hour and 21 minutes

Essanay

GEORGE K SPOOR PRESIDENT

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KLEINE-EDISON-SELIG-ESSANAY
SERVICE



Edna Mayo
and
Eugene O'Brien
are presented in
"THE CHAPERON"

Screen time 1 hour and 19 minutes

By Marion Fairfax

Directed by Arthur Berthelet

The fascinating story of the love of a young American for an heiress, her wooing by a count and the final triumph of the American.

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY SERVICE

HENRY B. WALTHALL
with
ANTOINETTE WALKER
is presented in



"The Sting of Victory"

Screen time 1 hour and 20 minutes

EDNA MAYO
with
EUGENE O'BRIEN
is presented in



"The Return of Eve"

Screen time 1 hour and 23 minutes

ESSANAY FEATURES

"According to the Code"
"That Sort"
"Sherlock Holmes"
"The Little Shepherd of Bargain Row"
"Charlie Chaplin's Burlesque on Carmen"
"The Havoc"
"The Discard"
"Vultures of Society"
"The Misleading Lady"
"Captain Jinks of the Horse Marines"
"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

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SERVICE

Selig Stars Who Shine In

KLEINE-EDISON-SELIG-ESSANAY SERVICE

Kathlyn Williams	Grace Darmond	Tyrone Power
Eugenie Besserer	Harry Mestayer	Edith Johnson
Bessie Eyton	Thomas Santschi	Vivian Reed
Fritzi Brunette	George Fawcett	Guy Oliver

Selig Red Seal Plays In

KLEINE-EDISON-SELIG-ESSANAY SERVICE

The Rosary	The Millionaire Baby	A Texas Steer
The Circular Staircase	Sweet Alyssum	Thou Shalt Not Covet
No Greater Love	Unto Those Who Sin	Into the Primitive
Valiants Of Virginia	The Prince Chap	Country That God Forgot

Book Now Through Exchanges

KLEINE-EDISON-SELIG-ESSANAY SERVICE

SELIG POLYSCOPE COMPANY

Chicago, Illinois

Many a packed house is directly traceable to an advertisement in the "News."

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

THE THOMAS A. EDISON STUDIOS
Announce

A MESSAGE FROM GARCIA

(Coming Week of December 11th)

A Stirring Romance of Cuba Based on the Immortal Preachment of the Late Elbert Hubbard

Featuring

MABEL TRUNNELLE

and

ROBERT CONNESS

Everybody has heard of the story, made immortal by one of America's greatest literary geniuses, of how an obscure lieutenant won undying fame because he had the courage to serve his country in time of need without question or hesitation. It has been echoed from platform to pulpit throughout the world and has become one of the most familiar of all stories. The service that this hero rendered is the theme of this inspiring picture.

FILMED IN CUBA

"A Message to Garcia" was filmed in Cuba by an Edison Company that was sent to the island for the express purpose of making this picture. The natural scenes create the *atmosphere of reality* that is so essential to high class productions, and it places the unmistakable impress of *quality* on it.

A MESSAGE TO EXHIBITORS!

This production, picturing international complications, with its suggestions of impending war, with its appealing and highly romantic love story and, above all, with its inspiring lesson in patriotism, presents all the features most desirable in current productions.

THE COSSACK WHIP

A five-reel feature written for Edison production by James Oppenheim, the renowned novelist, is now booking. It features

VIOLA DANA

the beautiful young emotional screen star.

A PERFECT STORY--A POPULAR STAR--A SUMPTUOUS PRODUCTION

Critics and exhibitors everywhere are praising

THE HEART OF THE HILLS

a story of Oriental mysticism in which Conway Tearle, the famous legitimate star, and Mabel Trunnelle, the premier emotional actress of the screen, are featured. Five reels of perfect satisfaction for *any* exhibitor.

BOOK THESE THREE SUPERB EDISON PRODUCTIONS--THEY WILL DELIGHT YOUR PATRONS!

For immediate bookings or for information concerning any or all of them write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 FIFTH AVE., NEW YORK, and All Principal Cities

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

NOVEMBER 25, 1916

"The Vampires"—New Gaumont Series Coming November 23

ON THURSDAY, November 23, the Mutual Film Corporation will release the first episode of "The Vampires." This is the new Gaumont series of detective-mystery tales which succeeds the famous "Fantomas" series. The series consists of nine episodes. Each episode is three reels in length. Each story is complete in itself. Paris and its environs are the location of most of the tales. Each episode is crammed with action—thrills—mystery!

A Real Thriller.

The house of Gaumont is famous for its "series" productions. Gaumont directors are noted for the thrills and sensations they can devise and execute. Audiences all over the world have been amazed at the daring deeds performed by Gaumont players. The "Fantomas" series of mystery-detective stories made money for every theatre which booked it. "The Vampires" is conceded to be even stronger—even more sensational—even more surprising and interest-compelling. The theatres showing this new series of sensational three reel plays are sure to be packed at every performance. There is a bit of curiosity and love of the weird and unusual in every man, woman and child. By showing "The Vampires" any exhibitor can appeal to this latent love of the bizarre. Profits are sure to result.

Nine Three Reel Chapters.

"The Vampires" is released as nine episodes, each three reels in length. The first episode of "The Vampires" is entitled "The Detective's Head." It is released on November 23. Bookings are now being taken at Mutual film exchanges. Prompt action is necessary if you are to secure this new series for YOUR theatre.

"Charity?" a Special Offering

The Mutual Film Corporation is soon to release as a special feature de luxe, "Charity?" a seven reel subject produced by Frank Powell. "Charity?" is an expose of modern social conditions. It makes its appeal in behalf of common justice and fairness. It features Linda A. Griffith, wife of David W. Griffith, and known to film fans the world over as "The Biograph Girl." Supporting her in the picture appear such favorites as Creighton Hale, Sheldon Lewis and others. "Charity?" seems likely to rival for box-office value the great Mutual feature "Damaged Goods." It will be available on and after November 27 at all Mutual Exchanges.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....Mary Miles Minter

Miss Jackie of the Navy.....Margarita Fischer

William Russell As An Indian Chief In "Lone Star"

Another of the William Russell Series of Mutual Star Productions is the Mutual feature offering this week. "Lone Star" is its title. It is five reels in length. It features this popular favorite in the role of an Indian chief. As a boy he sees his mother die because the Indian medicine-man is unable to drive out the "evil spirits" with which he alleges she is possessed. Shortly afterward he sees a white physician at work and marvels at the difference in treatment. He resolves to become a physician himself. After becoming an interne at an Eastern hospital he meets and falls in love with a beautiful white girl. The girl's father, however, spurns the Indian suitor, rebuking him for daring to love a white girl. Later Lone Star strips the mask from so-called "white civilization" and decides to return to his own people. The girl he loved is taken ill. Lone Star's surgical skill alone can save her life. The father appeals to him for aid. Forgetting the taunts that have been heaped upon him, Lone Star ministers to her. Then, stoically, he packs his grip and departs for the tepees of his tribe. This unusual picture can now be booked at any Mutual film exchange.

Signal Chapterplay a Hit

"A Lass of the Lumberlands," the great new Helen Holmes chapter-play, is growing in popularity with each new release. Chapter four is crammed with thrills. An automobile accident, and a daring crawl by Helen Holmes from window to window of a speeding train are but a few of the thrills in this chapter.

Sequel to "Diamond From the Sky" Is Now Ready for Releas

THE long awaited $10,000.00 sequel t "The Diamond From the Sky" is no ready. Every motion picture exhibito knows what a tremendous success the fa mous serial attained. The triumph score by this production is a matter of histor And now the sequel—an entirely new stor which bids fair to score an even greate triumph—is ready for release. Writers i every state in the union, almost in ever town in the United States, tried for th $10,000.00 prize offered for the best sug gestion for a sequel to the original tal Thousands of manuscripts were sent in Months were spent in going over them Finally the best one was chosen. Th trained scenario staff of the America Film Company, Inc., prepared a workin script from the prize suggestion. Worl of production was then immediately be gun. Now the production is finished. O Monday, November 27, the first install ment of the sequel will be released. Th sequel is in four chapters, each two reel in length. Each chapter is a big featur offering in itself. The four chapters form a tremendously powerful box-office mag net for four weeks.

Old Favorites All There.

All the old favorites of "The Diamon From the Sky" are again in the cast. On after another theatre patrons will recog nize old friends on the screen. Again they will behold Arthur Stanley and Esther Again they will see William Russell a Blair Stanley, the scapegrace, and Char lotte Burton as his beautiful accomplice i crime. Once more they will laugh at Wil liam Tedmarsh as Quabba, the hunch back, and his almost human monkey Quaint Orral Humphreys, as Smythe, th English solicitor, will appear again, alon with all the other almost forgotten charac ters who made the original story so tre mendous a success. It will be a sort o family reunion after a long separation But don't imagine that the sequel to "The Diamond From the Sky" depends upon its predecessor for its popularity. The sequel is even stronger, more powerful, more sensational and more thrilling than was the tale which it concludes.

The Prize Winner.

The name and identity of the winner of the $10,000 prize will be disclosed only in the films. This feature alone will attract thousands to the theatre showing the pic ture—for there is scarcely a community in the country that hasn't someone in its midst who tried for the prize. Bookings on this great sequel to "The Diamond From the Sky" are now being taken at all Mutual film exchanges.

MUTUAL







AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL IN LONE STAR

A gripping Indian story. So-called modern civilization is weighed in the balance with Indian honor and loyalty. Most of the scenes are laid in a big city where man's inhumanity to man decides the savage hero to return to his own people.

This unit of the William Russell Series of Mutual Star Productions is filled with dramatic situations. It was superbly produced at the studios of the American Film Company, Inc., at Santa Barbara, California. Released week of Nov. 20th through the 68 Mutual Exchanges.

MUTUAL

MUTUAL CHAPLIN







MUTUAL FILM CORPORATION *Presents*

CHARLIE CHAPLIN IN BEHIND THE SCREEN

Seventh of the Mutual-Chaplin Specials, the only authorized list of productions made under the $670,000 contract. Released Nov. 13th through the 68 Mutual Exchanges. Now playing: "The Floorwalker," "The Fireman," "The Vagabond," "One A. M.," "The Count" and "The Pawnshop."

Beware of pirated pictures, dupes, reprints of old subjects released as new, etc. Violators of Mutual copyright privileges will be prosecuted to the fullest extent of the law. Don't be hoodwinked! Get the only original Mutual-Chaplins.

MUTUAL SPECIAL FEATURE



CHARITY?

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!

SEVEN BIG ACTS!

PRESENTED by the Mutual Film Corporation as a discussion and a preachment in Motion Pictures on a subject of National importance. It throws the calcium on those who hide behind the mask of charity. It exposes graft. It shows how Greed and Corruption feed on "CHARITY." Its story is told in the newspapers every day. As powerful as "Damaged Goods." As sensational as "Inspiration." A big subject presented in a fearless manner. Seven acts. Produced by Frank Powell Productions, Inc. Available at all Mutual Exchanges on and after Nov. 27th.

Where Does The Money Go? See CHARITY?

BOOKINGS $100.00 Per Day

Booked Only Through The 68 Exchanges Of The MUTUAL FILM CORPORATION.



Whose Eyes?



Whose Nose?



Whose Mouth?

Mutual Film Corporation Announces

THE $10,000.00 TO SEQUEL THE DIAMOND FROM THE SKY

Four Big Chapters!

Release Date Nov. 27th

Announcement of Winner In The Films!

Stars:

William Russell
Charlotte Burton
Rhea Mitchell
William Tedmarsh
Orral Humphrey

Produced by American Film Co., Inc.

MILLIONS have been waiting for the Sequel to the famous serial—"The Diamond From the Sky." And now it's ready for release. On Monday, November 27th, the first chapter of the $10,000 Sequel will be shown for the first time in theatres all over the United States. This is the Sequel to the most successful serial yet released. This is the film that has been made from the $10,000 prize suggestion. The Sequel is stronger—more powerful—more sensational, than was the original production. It is in four chapters, each two reels in length. Each chapter is a big feature in itself. The four chapters insure tremendous box office receipts for four continuous weeks.

"The Diamond From the Sky" was itself a $10,000 prize story. It ran in fiction form in newspapers all over the country. Millions of people saw it. Hundreds and hundreds of theatres played to capacity business with it as an attraction. A prize of $10,000 was offered for the best Sequel to "The Diamond From the Sky." People in every state in the Union tried for that prize. Thousands and thousands of manuscripts were written. Months were necessary to read over all the suggestions offered. Finally the prize winning suggestion was chosen. The trained scenario staff of the American Film Company, Inc., then set about preparing the working script of the production. This finished, the task of filming was begun. And now it is completed. On Monday, November 27th, the first chapter of the prize-winning Sequel will be released.

All the old favorites of the original production are again in the cast. Arthur and Blair Stanley—Esther and Vivian Marston—Quabba, the hunchback and Smythe, the quaint English solicitor, are all again to be shown on the screen. Popular William Russell—beautiful Charlotte Burton—talented William Tedmarsh—funny Orral Humphreys, are all in the cast again together with many new players. The Sequel is an entirely new story. It is tremendously thrilling, powerfully dramatic, superbly photographed and enacted by the very best cast obtainable. It will pack even more theatres than did the film production which it completes—the original "Diamond From the Sky."

Thousands are going to visit the theatres showing the Sequel to see the winner of the $10,000, for the films alone will disclose the name and identity of the Sequel's author. Bookings are now being taken on the Sequel to "The Diamond From the Sky" at all Mutual film exchanges. Be the first in your vicinity to show it. Don't overlook this wonderful opportunity. Don't wait. Wire, write or call at the nearest Mutual Exchange TODAY!

The Sequel to The Diamond From the Sky
Booking Now—at 68 Mutual Exchanges!

Our advertisers tell us when we give YOU the best magazine.



VAMPIRES

ACTION—thrills—mystery! They are all in this new and startling series of detective-mystery tales. "The Vampires" is a series of nine exciting stories each complete in itself—each three reels in length. Released weekly beginning Nov. 23rd through the 68 Mutual Exchanges. A bold and daring reporter of a Parisian newspaper sets out to expose the most astounding set of criminals ever banded together. His life is endangered again and again. Clever plots are foiled by equally clever craft. Relentlessly he pursues the band to the bitter end. Eventually virtue triumphs.

This series of Gaumont-made detective tales is now booking at all Mutual film exchanges. Prepare *now* to "hold 'em out" for nine continuous weeks. Book "The Vampires" TODAY!



Booking NOW At 68 Mutual Exchanges



AMAZING THRILLS!

RECKLESS risk of life and limb—breath-taking "stunts"—dare-devil feats that require nerve and fearlessness, are making this production the most talked-about picture of the season. Audiences are held spell-bound. Helen Holmes and her supporting company are breaking all previous records. Nothing is too foolhardy for them to attempt. Never before was there such a serial as this.

A LASS OF THE LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**

"A Lass of the Lumberlands" is setting new standards in photoplay production. Theatres showing it are packed to the doors. The game fight of a lone girl against a mighty lumber trust is being followed by thousands. You can pack *your* theatre with this chapter-play—fifteen chapters—each two reels in length. Capacity business for fifteen weeks. Don't wait! Don't delay! Write or wire your nearest Mutual Exchange *today!*

Booking NOW—At All MUTUAL EXCHANGES.

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL



Pictures from all the World in Gaumont Single-Reels

As an exhibitor, what *you* want to know is *news* of new pictures—to decide what pictures will make you money. Did it ever occur to you that *news* is also what all the world wants? Each of us is curious to know what others are doing, where they live, and how.

These four Gaumont single-reels supply such information in its most pleasing form. Figure it out for yourself:

MUTUAL WEEKLY—News of the world *as it happens.*

REEL LIFE—Magazine news and reviews of the world.

TOURS AROUND THE WORLD—News and views of foreign lands.

SEE AMERICA FIRST—Views of the good old U. S. A.
AND
GAUMONT KARTOON KOMICS—Fun for young and old

And don't forget Gaumont Kartoon Komics

Gaumont Co.

FLUSHING, N. Y.



McCLURE PUBLICITY

will be a tremendous selling force behind

SEVEN DEADLY SINS

McCLURE PICTURES

We have secured good advertisers to talk to YOU. Listen to them!

Superpictures
CAPITAL STOCK $ 9,000,000
W. W. HODKINSON, President
FREDERICK L. COLLINS, V. Pres
HOLLAND S. DUELL, Secretary
RAYMOND PAWLEY, Treasurer

Superpictures

CAPITAL STOCK inc. $ 9,000,000

Established for the purpose of encouraging, financing, and distributing motion pictures of quality, efficiently managed, honestly sold, nationally advertised

To provide sound **Management:**

✓ The men who founded Paramount

To provide sound **Backing:**

✓ The money behind Mc Clure's

To provide sound **Distribution:**

We'll check this one this week!

With experienced men in command, with adequate money in the bank, and with national distribution absolutely guaranteed, Superpictures, Inc., is prepared to release:

Superpictures backed by national **Publicity:**

We'll check this one this week!

Superpictures of unusual form and **Quality:**

Superpictures featuring unusual **Stars:**

The word "Superpicture" is fully protected and will be used only on actual Superpictures of known value to the Exhibitor and the public

W. W. HODKINSON, President **FREDERICK L. COLLINS**, V. Pres

HOLLAND S. DUELL, Secretary **RAYMOND PAWLEY**, Treasurer

Executive Offices in New York
Address to be announced this week

Too late for regular insertion:

15 CELEBRATED PLAYERS FILM CO.
207 S. Wabash Ave., CHICAGO, ILL.

16 WALTER BAIER
3rd Floor Manhattan Bldg., MILWAUKEE, WIS.

17 METRO FILM EXCHANGE
PHILADELPHIA, PA.



[AL. E. CHRISTIE started making good comed es eight years ago. He was and is still a pioneer — a leader. Christie Comedies are better than eve — they will continue to be *better*.]

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3 ZENITH FEATURE FILM CO.
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13 CO-OPERATIVE Film EXCHANGE
MELBOURNE, AUSTRALIA

14 CO-OPERATIVE Film EXCHANGE
WELLINGTON, NEW ZEALAND

Open Market Release for November 27th, "TRAMP — TRAMP — TRAMP"
Featuring BILLIE RHODES, HARRY HAM and EDDIE BARRY. Direction of AL. E. CHRISTIE.

Christie Comedies

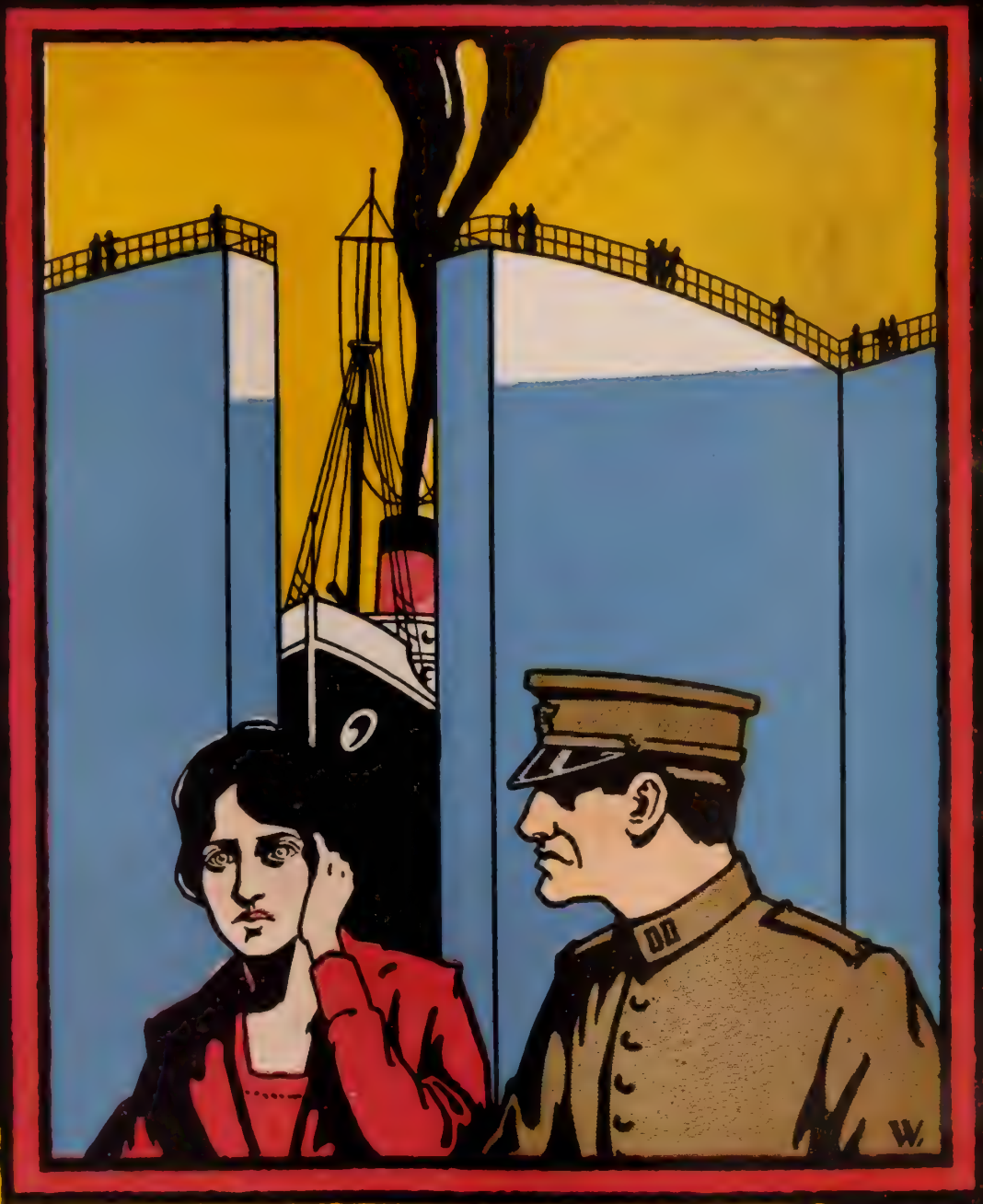
Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING

Christie Comedies

PEARL of the ARMY



Produced by
ASTRA
FILM
CORP'N

The Star
PEARL WHITE

The Director
EDWARD JOSÉ

of the unparalleled success, "The Iron Claw," are the star and director of "PEARL OF THE ARMY," a new serial, unmasking America's secret foes. It's a combination *that gets the money for you!*

Advertised Everywhere. *Complete Publicity Booklets.*

RELEASED DEC. 3

PATHÉ



A Truly Wonderful Cast is that in this Fifteen Chapter Wonder Serial!

GRACE DARMOND—A heroine so fearless, so charming and appealing that she will captivate your audiences.

RALPH KELLARD—The hero, a truly great artist, so daring and masterful that he has set a new standard for heroes of the screen.

LEON BARY—Formerly Sarah Bernhardt's leading man. So clever that he will become famous from the first episode.

This is the serial that is so good that following the Pathe policy of charging what a film is worth we have doubled prices on it. **And it's so very good it will more than double your business.**

Produced under the Direction of

Louis J. Gasnier and Donald Mackenzie

[redacted]

Complete Publicity Booklets.

ASTRA FILM CORP'N

Pathé



Another great Fitzmaurice picture

Mary Nash in the five part Gold Rooster Play

Arms and the Woman

Intensely dramatic-exceedingly well acted.

Produced by Astra

Released Nov. 26

Recent and forthcoming Gold Rooster Plays:

"The Hidden Valley" Nov. 5th – "Shadows and Sunshine" Nov. 12th
"The World and the Woman" Nov. 19th – "Divorce and the Woman" Dec. 3rd

Pathé



Florence Rose Fashions

One reel – twice a month

The best New York fashions and that means the country's best, brought to your theatre in pictures of real beauty and charm. Certain to please the women and yet the men all like them too.

Ask our nearest Exchange about them.

AT LAST!!

A Photo Play with a State Rights Proposition that means money for the Buyer and profits for the Exhibitors.

The Best Known Character in the Fiction of all Nations,

ROBINSON CRUSOE

Friend of millions with millions of friends.
Steps out of the past into the present in a superb 5 part Photo Play, the rights of which are now available.

The most attractive proposition ever offered.

HENRY W. SAVAGE

as a producer of numbers of money making plays stands at the head of his profession. He is known as one of the wizards of the theatrical world. Giving, without stint, his resources, experience and aided by the masterful direction of the *peerless*

George MARION

he has produced the most dependable profit making play that has ever been offered to the states right purchaser.



A HERO OF CENTURIES,
KNOWN IN ALL LANGUAGES TO THE UNTOLD MILLIONS

ROBINSON CRUSOE

comes to you picturized in a wholesome drama for the old and young. This is not a childs play, yet it is one that grown ups will not let themselves or the children miss!!!!

THIS IS A BOX OFFICE ATTRACTION *DE LUXE*. ACT QUICKLY!!
CERTAINTIES ARE NOT DAILY OCCURENCES!!!

A. & H.M. WARNER - Distributors 729 SEVENTH AVE. NEW YORK CITY



WORLD PICTURES BRADY-MADE

The four strongest pictures ever released on any program

1916 NOVEMBER 1916						
SUN	MON	TUE	WED	THU	FRI	SAT
	WORLD PICTURES BRADY-MADE					
5	ROBERT WARWICK GAIL KANE in "The Heart of a Hero"					
12	ALICE BRADY in "Bought & Paid for"					
19	ETHEL CLAYTON CARLYLE BLACKWELL in "The Madness of Helen"					
26	GAIL KANE in "The Men She Married"					

The Month of Thanksgiving

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ETHEL CLAYTON
CARLYLE BLACKWELL

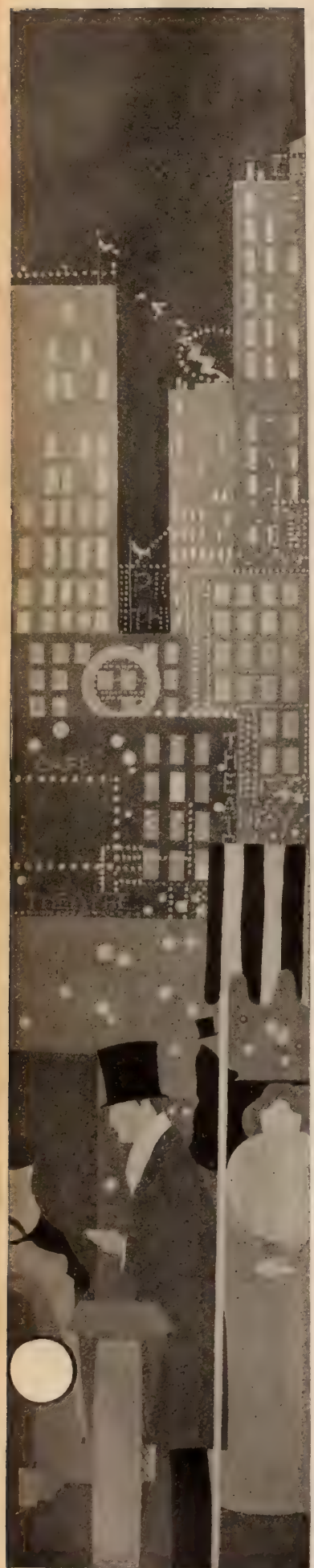
in

"The Madness of Helen"

Story by EMMETT CAMPBELL HALL
Directed by TRAVERS VALE
Produced by PARAGON FILMS Inc.



You are wasting your opportunities if YOU ignore advertising.



SHE GREW UP WITH THE MOTION PICTURE

EVERY great movement in the world's history, every great epoch in art and industry, has had its individual who, better than anything else, has represented it. Napoleon was the great light that burned in an age of social chaos; Benjamin Franklin was the great mind that mixed common sense and fiery patriotism in the Revolutionary days; Andrew Carnegie was the genius of steel. When science and art combined to perfect the motion picture—that delicate mechanism by which animation was given to shadows—it was a little girl who opened the hearts of millions by the spark of genius and love expressed on the screen. That little girl was

MARY PICKFORD

She is known universally as the "World's Sweetheart." And as the great art of motion pictures grew, expanded and developed until it encircled the globe, wherever motion pictures

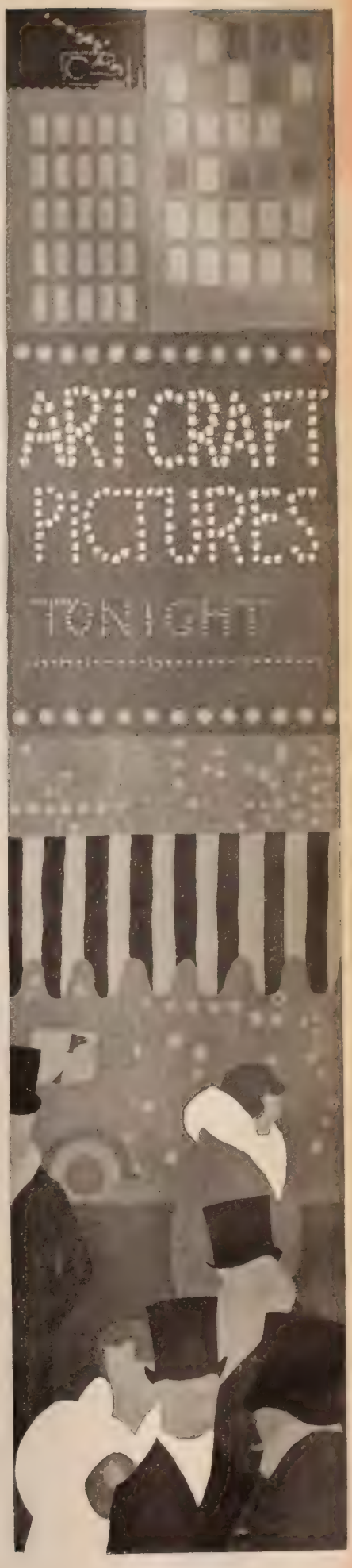
60,000 people saw this first Artcraft-Pickford Picture in Greater New York alone—thousands more were denied!

went " Little Mary " went too. She is the spirit of the silent drama; the soul that breathes on the shadow screen. And now comes a crowning effort, Mary Pickford's own contribution, produced by her own company, and publicly presented through Artcraft Pictures Corporation, the wonderful film,

"LESS THAN THE DUST"

A story about India, about its marvellous mysticism, its traditions, its sunlit skies, wastes of sand and its struggle against the white man's rule. This great human story, through which a sprite of a girl moves in absorbing situations, has been publicly shown for the first time beginning November 5th.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE.
NEW YORK



Eighty-one Theatres in the U. S. showed this picture for six days or more the first week!

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 19

WILLIAM S. HART
IN
"THE DEVIL'S DOUBLE"

Kay-Bee

Another Hart picture! Another gripping, soul-stirring drama of the great open spaces, the country of men and deeds.

With William S. Hart as "Bowie" Blake, gambler and devil incarnate, there is not one moment free from suspense and breath-taking excitement.

Comes to him purity and innocence, an artist's wife, and then—"Bowie" Blake tells you!

LILLIAN GISH
IN
"THE CHILDREN PAY"

Fine Arts

An indictment of the latter day divorce system. A stirring, smashing photoplay with the dominant note—justice for the children—ringing out with clarion clearness. The parents satisfy their own desires and "THE CHILDREN PAY."

One of the strongest parts Lillian Gish has had in her career of successes.

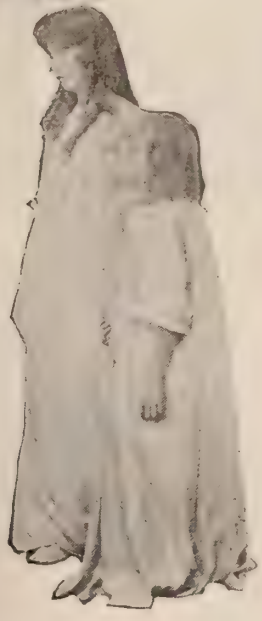
Keystone Comedies

Two as usual. The mere announcement is enough.

LILLIAN GISH IN
THE CHILDREN PAY

FINE ARTS





"THE CHILDREN PAY" the latest Triangle-Fine Arts production throws before your eye a picture intense in its appeal. The home divided—What will become of the children?

"THE CHILDREN PAY"—It is a situation that simply will not be downed—and Lillian Gish will tell you why!

A magazine's success is measured by its advertising. Look at the "News!"

"THE LAND JUST OVER YONDER"

By PETER B. KYNE

Was Good Enough For The Saturday Evening Post



"IT'S GOOD ENOUGH FOR YOU"

Released on the METRO Program
November 27.



B.A.ROLFE
presents
The INIMITABLE
MABEL
TALIAFERRO
in Shannon Fife's
The
SUNBEAM
A METRO
wonderplay in 5 Acts
produced for
ROLFE Photoplays Inc
by Edwin Carewe.

METRO
PICTURES

FOR 100 PER CENT DAYS

A
Supreme Feature
A
Superb Travelog
A
Sublime Comedy



The 100 Per Cent METRO PROGRAM

Pleasing Broadway!

When booking a picture the first thing you ask the Exchange Man is, "Where has this picture been shown before?"

If he can tell you it ran a week in one of New York's largest theatres you feel satisfied that it is of the highest quality. You feel safe in booking it for your house because you know that those theatres **must show the best pictures** obtainable in order to please their critical patrons and give a show excellent enough to get fifty cents a seat.

Here is an extract from the programs of New York's two leading picture theatres, all showing the pictures of the Educational Films Corporation:—how is this for consistency??

RIALTO THEATRE, N. Y.

Entire Weeks Commencing

Aug. 27	The Head of War Creek
Sept. 3	Up the Rio Cobre River, Jamaica
10	Lake Dhal (British India)
17	.....
24	The Land of Silence
Oct. 1	Picturesque Scandinavia
8	Scenes in Nurenberg—Through the Canadian Rockies
15	To the Rainbow
29	To the Island of Majorca—Monuments of Upper Egypt
Nov. 5	Mazamas and the Three Sisters

STRAND THEATRE, N. Y.

Sept. 3	Two Ancient Spanish Cities
10	Zoological Series. (Especially Compiled)
17	Zoological Series. (Especially Compiled)

Also Academy of Music, Savoy Theatre, Broadway Theatre, Stanley Theatre, Riverside Theatre, Nemo Theatre and other Broadway houses

No theatre is too large or too small to book these pictures.
Does this mean anything to you, Mr. Exhibitor?
Does this mean anything to you, Mr. Exchange Man?

CLOSED TERRITORY

METRO FILM EXCHANGE, Phila., Pa.
Eastern Penn. and Southern New Jersey

CONSOLIDATED FILM CO., San Francisco, Cal.
California-Arizona-Nevada

WESTERN SUPPLY CO., Omaha, Neb.
Nebraska-Iowa

ALLIANCE FILM CO., Dallas, Texas
Texas-Arkansas-Oklahoma

DAVISON'S FILM SALES AGENCY, London
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ZENITH FEATURE FILM CO., Minneapolis
Minnesota, Wisconsin, N. & S. Dakota

UNITED FILM SERVICE, Detroit, Mich.
Michigan

Some Territory Still Open. Write for State Rights.

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

Many a packed house is directly traceable to an advertisement in the "News."

INTERNATIONAL



MRS. VERNON CASTLE
AS PATRIA CHANNING
IN THE GREAT PATRIOTIC PHOTO-PLAY SERIAL
"PATRIA"
WHOSE THEME IS THE PROTECTION OF
THE AMERICAN HOME FROM INVASION
WRITTEN BY LOUIS JOS. VANCE. NOW BOOKING PRODUCED BY WHARTON INC.

GET YOUR SHARE of the PROFITS from these FIVE SURE-FIRE WINNERS

The Jockey of Death



A Five Reel Circus Feature With a thrill in Every Scene

The Ocean Waif



A Beautifully Simple Love Story. Starring **Carlyle Blackwell** and **Doris Kenyon**

The Flower of Faith



The Acme of Motion-picture Perfection Starring **Jane Grey** and **Frank Mills**

The Adventures of Dorothy Dare



A Fashion-drama Serial of Great Beauty and Decided Novelty

Beatrice Fairfax



The Successful Serial of Newspaper Life. Introducing **Harry Fox** and **Grace Darling**

ASK THE EXPERTS

THEY ENDORSE ALL OF THEM!

Circus folk declare "The Jockey of Death" is as fascinating as "the greatest show on earth."

Ministers of the gospel say "The Flower of Faith" is one of the best sermons ever preached and the sweetest story ever told.

Reviewers characterize "The Ocean Waif" as the daintiest comedy-drama feature on the market.

Fashion experts enthusiastically assert that the latest modes were never before so uniquely presented as in "The Adventures of Dorothy Dare."

Newspaper men say "Beatrice Fairfax" has all the excitement and mystery that surrounds the lives of newspaper people.

You can't ask for better endorsements of these five sure-fire winners.

INTERNATIONAL

MASQUE

A REAL NOVELTY !

THE ABSOLUTELY DIFFERENT SPECTACLE !

Every Critic Praises It

"'The Masque of Life' is overwhelming. There is every kind of thrill imaginable."—ZIT, in the *New York Evening Journal.*

"One of the thrillingest thrills that it was ever the good fortune of a movie camera to record."—*New York Times.*

"The most remarkable and the most thrilling motion picture ever seen by New Yorkers. It is a truly great picture."—*New York American.*

"Most spectacular and interesting. Will appeal because of its novelty. Photography is admirable."—*Morning Telegraph.*

"It is a great picture—great because it packs within its footage a tremendous amount of sensation and novelty. Truly we have yet to see an American film that can supply the sensation furnished in 'The Masque of Life,' with the exception of Mr. Griffith's two big spectacles."—*Motion Picture News.*

"The film is so totally different—so weird and startling—so full of thrills and story—that it should be welcomed by American exhibitors."—*Moving Picture World.*

Hesser Publicity Bureau

OF LIFE

PROVED BOX OFFICE SUCCESS! AT THE PARK THEATRE NEW YORK!

HAVE YOU SEEN IT?

Not until you have can you realize its tremendous business possibilities.

OPENS AT

La Salle Theater

CHICAGO

NOVEMBER 20th

D. J. Grauman of San Francisco has just purchased State Rights for California, Colorado, Arizona, Wyoming, Utah, New Mexico, Nevada, Montana, Oregon, Washington, Idaho.

SIGNET FILMS

J.L.KEMPNER

220 W. 42nd. St.

NEW YORK CITY.

PERFORMANCES, NOT PROMISES.

An ounce of performance is worth tons of promises—as some of you know to your cost.

Why not adopt the WISE policy and let Unicorn performance accomplish for your box-offices what all the high-faluting flap-doodle in the world can't do;—namely:—

Bring the money and prestige into your theatre?

THINK THIS OVER. THEN WRITE, WIRE OR 'PHONE.

N. B.—PUT "THE GRAY SEAL OF SUCCESS" ON YOUR BUSINESS.





EXHIBIT A

1436 WELTON ST.
TELEPHONE CHAMPA 3276 DENVER, COLO. October 30,1916.

Unicorn Film Service Corporation,
130 West 46th St.,
New York, N. Y.

Gentlemen:

Attention Mr. Goldfrap

We take pleasure in advising that we are in receipt of a letter from one of our customers, namely Mr. A. R. Moore, of Eustis, Nebraska, reading in part as follows:

> "After using films from three different Exchanges, I find that none have proved as successful as Unicorn, for quality and service; and last but not least, as money getters." (Signed) A. R. Moore.

which again proves the Unicorn brand of films, as this is only one of the many letters we have received from the different exhibitors in our territory, and right now we have numerous requests for our new program which will put in its appearance very shortly.

Yours very truly
UNICORN FILM SERVICE CORPORATION.
J. Ehrensoft
Booker.

EXHIBIT B

FROM N. Y. MORNING TELEGRAPH:

The Inference is Obvious—Unicorn!

An Unsatisfied Demand for Short Film Plays is One of the Trade's Problems.

A serious situation in the motion picture business seems to have arisen in THE GROWING SCARCITY OF SHORT-LENGTH FILMS. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions are by way of forgetting the many thousands of small town houses which cannot afford—by reason of small seating capacity and limited attendance—to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

The short film like the short story or the small painting, has its own advantages. On the regular stage the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7,000 lesser picture houses which cannot afford the great features or the star performers, for the simple reason that their theatres are to small and their accustomed scale of prices is to low to permit them to offer the longer and more famous attractions

GET BUSY
BOOK THESE MONEY GETTERS
AND
WATCH THE GOLDEN DOLLARS FLOW INTO YOUR BOX OFFICE

NEW YORK STATE RIGHTS
(Exclusive Greater New York)

Where Are My Children
With TYRONE POWER

Prima Donna's Husband
With HOLBROOK BLINN

One Day
Sequel to Three Weeks

The Salamander
Owen Johnson's Greatest Novel

Sarah Bernhardt

Birth of Character
With WM. COURTLEIGH

Birth of a Man
With HENRY B. WALTHALL

Around the World in 80 Days
Jules Verne's Wonderful Story

Heart of New York
With ROBERT T. HAINES

End of the World
Great Northern Masterpiece

Mutt and Jeff
Comedy Series

DON'T WAIT FOR YOUR COMPETITOR TO GET AHEAD OF YOU AND WATCH HIS CROWDED HOUSE

WIRE OR TELEPHONE YOUR DATES NOW

City of Buffalo
DEPARTMENT OF HEALTH
May 26, 1916.

Mr. Bernard W. Oishei,
Manager Teck Theatre,
Buffalo, N. Y.

Dear Sir:

"Where Are My Children"—

I cannot speak too strongly, nor appeal too earnestly, that women, mothers and daughters see this dramatic picture play, with a mission that aims at the pitiable crime and problem of the day.

False modesty and prudery have too long been accountable for the ignorance that brings sorrow and degradation to countless thousands. This play turns on the light and is invincible in the lesson it carries.

Its production should lead to an increased birth rate and a lowered mortality.

Very truly yours,
Francis E. Fronczak,
Health Commissioner.

BUFFALO OFFICE
4 CHAPIN BLOCK
15 WEST SWAN STREET
Tel. Seneca 2615
CHAS. R. ROGERS
Manager

Rogson Film Company, Inc.

SHERMAN S. WEBSTER
EDWARD SONIN
Road Representatives

New York Office
218 West 42nd Street
Tel. Bryant 7880

Many a packed house is directly traceable to an advertisement in the "News."

Business is Fine

with

Every Exhibitor

Playing the

ESSANAY-CHAPLIN REVUE OF 1916

SCREEN TIME ONE HOUR AND SEVENTEEN MINUTES

DO NOT BOOK ANY OF THE MANY POOR IMITATIONS OF SO CALLED "CHAPLIN REVUES"

Play Fair With Your Patrons!

GIVE THEM THE ESSANAY-CHAPLIN REVUE OF 1916. ARRANGED BY ESSANAY AND NO OTHER. THIS IS THE ONLY GENUINE OFFERING.

40 GENERAL FILM CO. 40 OFFICES AWAITING YOUR ORDER

Place It Right Now



TRADEMARK
Reg. U. S. Pat. Off.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 ARGYLE STREET, CHICAGO

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
429 SO. FIGUEROA STREET

NEW YORK CITY
SEVEN HUNDRED AND TWENTY-NINE SEVENTH AVENUE

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XIV NOVEMBER 25, 1916 No. 21

Keep the Ball Rolling

AGAIN we cheerfully give over this page to a man who has something to say, with no iron of his own to heat, about the industry in general.

Here is interesting reading. Some bald facts are stated. Some bull's-eyes are scored. We disagree heartily with some of the writer's deductions and statements. But they should invite open discussion and do good.

We have purposely robbed the "With the Exhibitor" department of this letter in order to give it prominence and invite more of this gloves-off correspondence which, we believe, is vastly needed to clear away much of the haze now clouding this industry.

New York City, November 9.

Editor MOTION PICTURE NEWS:

Relative to "Start the Ball Rolling" article on page 3136 of current issue of MOTION PICTURE NEWS, Friend Dooley writes direct to the point and it is to be hoped that exhibitors will take notice and start some reforms along the suggested lines.

The writer is obliged for certain reasons to send in this item unsigned but I hope it will not lessen its hoped for value. I write as an expert, my knowledge having been acquired at close range and covering a period of years, close to many of the "powers that be."

I see what the "powers" mentioned do not see, namely, that the exhibitor is the future salvation of the industry. If he does not make money, the whole structure falls apart.

The theatrical people made the fatal mistake of killing off the small manager and independent stars and thereby killed their egg-laying goose. Let the financial men control the studios; the exchanges; and then the theatres, which one faction at least may now be aiming to do, and they will find themselves with a dead industry on their hands.

That individual hustler, the man who watches his screen, and pleases his patrons, whose dollars are invested, is the necessary part of the structure. Why can't he realize it and act accordingly?

High salaried advertising men, poster department men, so-called efficiency men, sales managers and many other officials are sitting in New York offices devising ways and means to get more money out of the exhibitor's box office for all kinds of posters, photographs, banners, half-tones, programs, heralds, etc. Sales agents are scouring around getting exhibitors to bid against the others for first runs. These are a few of the reasons why theatres are always changing ownership.

Close up the useless theatres. It is far cheaper for two exhibitors to club together and pay the rent of a third theatre and subrent it for a store or garage than to have a third competitor eating into their gross receipts and possibly bidding against them for the first runs.

Regarding posters, most of them drive patrons away. Does the exhibitor realize that he is paying eight and ten cents a sheet for posters that cost the manufacturer on an average of three and a half cents a sheet today, even with the high price of paper?

Does the exhibitor realize that every time he hangs up a one sheet portrait of a "star" he is adding to the value of that actor or actress and to the company managing them? Does he know that in the theatrical business that it is an unheard of thing for the manager to pay for posters? Who made Charley Chaplin, Theda Bara, Francis Bushman and all the other "stars?" Was it not the exhibitor who hung up the posters of these "stars?" And what did he derive from it? A charge ten times as much for service as what he originally paid.

Manufacturers and exhibitors are both making fatal mistakes in advertising and featuring these "stars" above everything else. It will wind up by the acting end getting all the money.

Circus men are admittedly the best showmen in the world. Do they now or have they ever made a practice of featuring human "stars." No, they feature a certain death defying act, or a special animal or freak of some sort, but rarely an individual who would have his value so enhanced by such starring as to cause him to leave for a larger salary elsewhere.

Manufacturers must wake up to the big fact that their big point is to see that the exhibitor makes money. Stop saddling up the extras. Use some discretion as to charge for film service. Charge the big theatre more than the smaller one.

I know of one theatre of the so-called legitimate type, in a town in Ohio, where they played attractions through the week and a feature of a certain film "star" on Sunday. Their gross ran around a thousand dollars every Sunday and they paid for the service no more than the regular exhibitor with a five hundred seat capacity would have to pay.

Where is the sense or justice of such prices?

Prices should not be based on the first run principle but on the size and location of the theatre. A neighborhood house should not pay as much as a business location all-day-showing-house.

Neither should a three hundred seat house pay as much as a six hundred seat house.

By the same rule, a theatre in a town of 3000 people should not pay as much as one in a town of twice the size.

Stop the mechanical cold-blooded system of making prices of so much per day and put a human touch to the system.

Standardize the posters, which will not only get them out at a lesser price but make their grade and quality far higher, and give them free with the service. Cut out the "stills" and lobby photos; eliminate the heralds. Cut out the newspapers altogether just as friend Dooley in his letter suggests, the exhibitor doesn't need any newspaper advertising.

Give him good pictures, so good that the manufacturer can insist that the exhibitor run them for more than one day as at present. In Great Britian all pictures are run three days, why not here the same?

Educate the public to look for nothing more than one reel subjects in a five cent theatre; and not to expect an orchestra in a ten cent house—it can't be done at the price. Perhaps it can be at a 15 cent admission but I won't say it can. No man on earth can give twenty-five cents worth of anything for ten cents and live.

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Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVENUE, COR. 49TH STREET, NEW YORK.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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W. RESSMAN ANDREWS.....*Managing Editor*

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Subscription $2 per year, postpaid, in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands, Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

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The film industry today is in much the same condition as France was during the revolutionary period before the Napoleonic reign. No leader but many would-be leaders. And the same chaotic conditions apply to the film business in other countries as well, notably in Italy.

The writer believes the business is going to be standardized and in an international manner eventually. By this I mean that the manufacturers of all the great countries must have some sort of working basis by which films will be interchanged, thereby admitting of great authors for five reel features and an adequate appropriation for the making of the picture without asking the exhibitor to stand the brunt as is done now.

But simplify all the way through. Make good films, furnish them to the exhibitor and let the screen do the rest. Cut out the press departments, stop spending money telling the public what car such and such a "star" is using. Have more business meetings and less banquets.

Inaugurate a gentleman's agreement in the business. When an exhibitor violates his contract or his given word let the exchange ostracize him thereafter. A few such lessons from several exchanges will either reform him or put him out of business.

The exhibitor should handle the exchange man on same lines, only before acting let him report the matter to the main office.

Another little item is the operator. When he is incompetent and is ruining film, stop the service to that house until he is removed or if the trouble is with the machine, until a new machine is installed.

Let there be unity among the exchange men on these points.

Service should be paid for by the day, no other way; there is no occasion for any other system. Theatrical receipts are always divided between the theatre and the road company every night after the box office receipts are counted up.

All these things are so simple and so easy of adjustment. The great trouble as far as the exchange end is concerned is the eternal changing of managers and seeming lack of authority. Men, who lock themselves up in inner offices here in New York and are harder to see than cabinet officers, are dictating policies about which they really know nothing. All of which has got to change.

The general staff of the film industry is slowly but surely killing it. If the exhibitor will only rise up in his might, the general staff will soon be dismissed.

Exhibitors' leagues are good things, but there is no reason why individual managers should not do many of the things suggested and other things which no doubt will be written on and suggested by others than Dooley of Washington and the writer.

I sincerely hope the exhibitors over the country will avail themselves of your valuable columns to express not only their views but their intention of making moves in the right directions. If my suggestions will be of any help, count on me sending in further contributions along corresponding lines later on.

"Fouche."

In particular we disagree with the writer's statement that the "exhibitor doesn't need any newspaper advertising."

We believe he needs *all* the newspaper advertising he can *judiciously* use. Newspaper advertising, like all other advertising, can be wasteful. It can break a man as easily as it makes him; so can any form of advertising, injudiciously indulged in.

But far from not needing newspaper advertising and lobby advertising, we will go so far as to say that in our opinion almost every losing theatre in this country—save only those which because of bad location or overcompetition, or some other such valid reason should never have been built—can be turned into a paying theatre by a good advertising man; and we further believe that the one general and striking weakness of the exhibiting business today is its lack of advertising sense and effort.

But the above writer has started a good-sized ball rolling. Who is next? Wm. A. Johnston.

Comparisons Are Odious

IT is about time we stop comparing pictures with "The Birth of a Nation." Someone—from the public press probably—will begin to laugh at us.

After the death of O. Henry—and therefore his full recognition as a story teller—every new fiction writer of promise or achievement was likened to O. Henry. Such was the riot of comparison that a columnist in a New York daily asked that Madison Square Garden be given over to a convention of all writers "like O. Henry" with Carnegie Hall to be used for the overflow.

We shall soon have to make a special library for pictures like "The Birth of a Nation."

THE loose comparison—it is always loose—is apt to be unjust to all concerned, to the maker, author, director and exhibitor of the pictures. And furthermore such loose comparisons will not advance clearly and correctly the art of the motion picture and the proper critical attitude toward the art.

"THE Birth of a Nation" scored a great triumph—as "The Birth of a Nation." Let us have different pictures scoring equal triumphs. And let them be remembered for just what qualities they triumph in.

"Bigness," for instance, is by no means the sole end of motion picture making. The crying need of the day in fact is for excellent short pictures. In the publication field today, it is well to remember, they are paying more for short stories than for novels.

"BIGNESS" too carries a real danger to the industry, both economically and artistically, as a prominent dramatic critic recently pointed out.

If too many "big" pictures are put out, constantly increased effects and constantly increased expense will be necessary to feed a jaded public taste. The stage went through the same era, and returned sharply to the plays based upon the fascinating realism of everyday ordinary life.

AFTER all the picture and its hold upon the public comes right back to the story and its value. The story, sans bigness, lavish expense, thundering spectacles, sans everything that money and imagination can surround it with—the story alone attracts and holds the public mind and emotion. Wm. A. Johnston.

Hodkinson Organizes $9,000,000 Company

New Concern, Known as Superpictures, Inc., Will Distribute Subjects Not Confined to Any One Producer or Group of Producers—The Officers Are Frederick L. Collins, President of McClure Publications, Vice-President; Holland S. Duell, Secretary; Raymond Pawley, Treasurer

EVER since he resigned as president of the Paramount Picture Corporation, W. W. Hodkinson has been engaged in company with Raymond Pawley in organizing a mammoth distributing corporation which will have a wide and unusual field. In an official statement emanating from McClure's Magazine the scope and plans of this new organization is announced.

The new company is to be known as Superpictures, Inc., and has been capitalized for $9,000,000 under the laws of the State of Delaware. There are $6,000,000 worth of preferred stock and $3,000,000 worth of common.

The officers of the new company are as follows: President, W. W. Hodkinson, formerly president of the Paramount Pictures Corporation, and president of the Progressive Motion Picture Company; Vice-President, Frederick L. Collins, president of the McClure Publications; Secretary, Holland S. Duell of Duell, Warfield and Duell; Treasurer, Raymond Pawley, formerly treasurer of the Paramount Pictures Corporation, and president of the Famous Players Film Company of New Jersey, the exchange handling the Paramount pictures for that territory. These same four men constitute the board of directors of the new corporation.

Hodkinson Is Active Head

Mr. Hodkinson, who founded Paramount and conducted its affairs up to June of this year, and, with Mr. Pawley, is still a director of that company, is one of the best known men in the film business. He will be the active manager of the new enterprise. Mr. Hodkinson has always stood for the best things in motion pictures and his connection with Superpictures, Inc., is a guarantee of its high standard and aims. The officers authorized the following statement setting forth the purposes of the new company:

"Superpictures, Inc., as the name implies, is formed to encourage, finance and distribute motion pictures of quality. It aims to standardize the motion picture distributing business through the maintenance of high quality in its own productions and methods and through the ownership of stock in other distributing concerns. To this end, Superpictures in acquiring a substantial interest in the Paramount Pictures Corporation, the Progressive Motion Picture Company, and the Famous Players Film Company of New Jersey; and, within ten days, will be in active control of one of the three largest distributing organizations in the country.

"Mr. Collins and Mr. Duell, who own a controlling interest in McClure's Magazine and other McClure Publications, bring to Superpictures, Inc., the publicity connection and the financial strength essential to the highest success in this field."

"Superpictures' first release will be a series of seven pictures produced under the auspices of The McClure Publications and starring Nance O'Neill, H. B. Warner, Ann Murdock, Holbrook Blinn, Charlotte Walker and other stars of equal magnitude. This series will be accompanied by a powerful advertising campaign in the important newspapers and magazines throughout the country, designed to establish in the public mind the name and significance of the word 'Superpictures.'"

Output Not Confined to Few Producers

"Superpictures, Inc., will not confine its activities to the output of any one producer or group of producers, but will pick and choose from the product of the best studios those productions which measure up to its standards. These and only these will be called Superpictures. To this end, Superpictures has set aside a large proportion of its capital for the financing of unusual pictures which, in the present condition of film production, might not otherwise reach the public. It is not the purpose of Superpictures to produce pictures, but rather to see that such productions as it stamps with its trademark, are efficiently managed, honestly sold, and adequately financed."

Duell, Warfield and Duell, of 2 Rector street, who represent Mr. Collins and the McClure interests in the suit that is now pending against certain stockholders of the Paramount Pictures Corporation to compel delivery of stock under an option agreement of June 13, 1916, state that the incorporation of the new company, in which Mr. Collins is interested, has no effect on the present litigation, except as it indicates the probable ultimate possession of the Paramount stock in case the action is successful. Mr. Collins' option covers all of the stock of the corporation, and the purchase price is $12,000,000. Examinations before trial in this suit are now being held prior to an early settlement in the courts.

It can be stated authoritively that the large distributing company referred to in the above statement is the Triangle. An arrangement has been effected whereby Mr. Hodkinson, and his associates are to assume the active management of this corporation. Owing to the fact that these arrangements have not been entirely completed it is impossible to print the full details at the present time. However, it is expected that these arrangements will be completed in the course of a week or ten days, when a full and detailed account will appear in MOTION PICTURE NEWS.

Fox Beefsteak Dinner Makes Banquet History

New York City and Trade Press Tendered an Entertainment of Unusual Proportions—Many Tributes Paid "The Daughter of the Gods"

THE beefsteak dinner tendered to a large representation of the New York City, and the trade press at Healy's Restaurant on Wednesday, November 8, by the Fox Film Corporation takes the lead in the dinner history of this industry.

Such a wealth of entertainment has never been offered before. The dinner opened facing a platform array of Coney Island headliner freaks, and was followed, with scarcely an intermission, by an exceptional array of vaudeville numbers lasting from early until late in the evening.

In response to a hearty toast, William Fox stated that this dinner was given in honor of the motion picture, and its present period of evolution, as signified by "The Daughter of the Gods." Not many years ago, he stated, many connected with the motion picture industry felt it advisable to conceal that fact. Now everyone wished to publish it. He invited the clear understanding and full co-operation of the city press and the press of the country in recognition of the motion picture industry as it stands today. It is now fifth in size; it should be first, he said.

W. R. Sheehan was toastmaster.

George MacManus, the well-known cartoonist, introduced the entertainers, his speeches consisting for the most part of a repetition of "Now listen, this is going to be good."

Brief speeches were made by W. Stephen Bush, Martin Green, William A. Johnston of the New York World, William A. Johnston of MOTION PICTURE NEWS, Kenneth Lord of the New York Sun, Tom Powers, the well-known cartoonist, "Wurra Wurra" McHoughlin of the New York World, Stuart Holmes of the Fox Film Corporation, introduced as the greatest movie villain, Louis Poss and Ernest Green, London representatives of the Fox Film.

Many fine tributes were paid to "The Daughter of the Gods" by the various speakers.

MARGARET MILNE TO MAKE SCREEN DEBUT

Margaret Milne, sister of Peter Milne, the well-known motion picture reviewer, has been added to the cast of the first picture that the Van Dyke Company is producing for the Art Dramas Program. This is the first time that Miss Milne has worked in pictures, but she has already had considerable experience on the legitimate stage.

She is a graduate of a well-known dramatic school from which many of our prominent legitimate producers secure their talent. Miss Milne has had several offers to take parts on the stage, but she has refused them all for the screen. Although she is playing only a minor part in the Van Dyke picture, it is confidently expected by those who have seen her work that she will soon be entrusted with leads.

Illinois Advisory Committee Promises to be Active

Frederick M. Elliott, Executive Secretary, Is Pleased with the Outlook for the Branch of the Parent Body—He Bases His Opinion on the Men and the Spirit Behind the Organization—Quick Results Expected in Settling Big Problems

THE Illinois Advisory Executive Committee of the National Association of the Motion Picture Industry, formed last week under the direction of Frederick H. Elliott, executive secretary, promises to be a powerfully active and ceaselessly wide-awake branch of the big parent body. This is the gratified belief of Mr. Elliott himself. Identified with national and international propositions that have called for broad, complex organization, he safely bases his opinion in such matters on the men and the spirit behind any constructive movement; and by this gauge the Chicago meeting gives the most flattering promise.

What was accomplished during the short conference of the various interests and the enthusiastic manner in which it was done, displaying keen appreciation of the big idea around which the industry is being built, show that the men of the Middle West have given to the project considerable thought and appreciative vision. Even while the preliminary steps for organization were being taken, so hearty was its acceptance that batches of memberships were at once pledged.

There have been similar meetings in New York, productive of valuable interchange of ideas and pledged increase or membership, but none of them have excelled this one in the unanimity of understanding and of the spontaneous purpose to bring success. "When we get our proper momentum," remarked one of the members of the meeting at its termination, "we will show you just what Chicago can accomplish in doing wide-awake constructive work. We have the men, the energy and the capacity."

Work Accomplished Quickly

Both in his telegraphic and in his verbal report to President William A. Brady and Walter W. Irwin, chairman of the executive committee, Mr. Elliott was most enthusiastic, remarking particularly the celerity with which the work was accomplished. Coming recently from building in the automobile industry, it was quite natural for him to declare that the Chicago group furnished the very latest efficiency in "self-starting," and this is due, he explains to the practical work and the inspiration of President John R. Freuler, of the Mutual, who issued the call for the gathering and who was unanimously elected as chairman of the Chicago Advisory Executive Committee.

Donald J. Bell, of the Bell & Howell Company, one of the vice-presidents of the National Association and Maurice A. Choynski, a director, also gave valuable aid in the direction of the work. Louis H. Frank, general manager of the Seventh National Exhibition and Correction of the Exhibitors' League, was elected secretary, and the members of the organization committee selected in addition to Messrs. Freuler, Bell and Choynski, were Matterson Rothacker, president of the Rothacker Film Manufacturing Company, I. Van Renkels, manager of Bluebird Photo Plays and John F. Bauman of the International Film Service. Mr. Elliott's impressions of this, the first action in essential structure-building of the national body, is interesting in showing how the big idea is taking root all over the country.

"What was accomplished in Chicago in such a short time must furnish a splendid object lesson for all sections to follow" said he. "It is especially gratifying to President William A. Brady and Walter W. Irwin, chairman of the executive committee, who are deeply interested in the development of the 'Advisory Committee Plan,' and who anticipated in a measure, the success of the Chicago formation, but the very largeness of its expression came as a big and agreeable surprise. Chicago is a place where they do big things—the things worth while—and are continually battling against those that are unworthy. The Chicago Association of Commerce, which has awakened splendid public consciousness and has heralded the city all over the civilized world, is a fitting symbol of the spirit and ambition of Chicago. They are proud of the city and to everything undertaken in a large way, they bring this sustaining pride. It was notable that Mr. Bauman, of the International Film Service, in discussing the structure of the new organization, advocated an adoption of the committee plan of the commercial body.

Appreciative Attitude Shown

"Some idea of the appreciative attitude of the men, eager for any service to aid, was furnished by Mr. Bauman, International and Mr. Van Renkels, manager of the Bluebird Photo Play, which announced that despite the fact they were eligible, through the membership of the home organizations, would pay entrance fees and dues as individual organizations. Such a step was entirely voluntary and shows that the salient purpose is to aid in the building and to expedite the work. It reveals, also, a fine unselfish community spirit fused with highly creditable local pride.

"It was especially gratified by the hearty support accorded by the daily newspapers, which have departments devoted to the motion pictures. They gave much publicity to the project, and had special representatives at the meeting. To the standing indebtedness to the Middle West trade publications for their constant and consistent aid was added another obligation, for Motography. The Exhibitors' Herald and the Billboard, besides heralding the occasion, through members of their staff promised staunch support to every constructive movement of the National Association of the Motion Picture Industry.

"Mr. Freuler is sure of the 'momentum of accomplishment' of which one of the members spoke. He has given much of his valuable time, incessantly in demand, to the profit. He recognized its worth, its vital relation to the big, national idea of industrial achievement and is confident that, in a very brief period, all of the principal activities of the business of the entire state will be enrolled. In this confidence he is sustained by every one of the thirty men who were present at the meeting at which the first advisory executive committee was established. They are in it, they heartily believe in it and they are out to make it a banner success."

MEETING OF COMMITTEE APPOINTED TO INVESTIGATE CHARGES AGAINST OCHS POSTPONED

The meeting of the committee appointed by New York Local No. 1 of the Exhibitors' League to investigate the charges brought by Fleischman and Goldreyer against Lee A. Ochs, President of the National and State League, which was to have been held at the League headquarters, 218 West 42d Street, New York City, on Wednesday, November 8th, has been postponed to Tuesday, November 14th.

The committee is composed of Messrs. Trigger (chairman), and Ronheimer, Ascher, Ostreicher, Sauer, Meedles, Anson, Samuelson, Flynn.

The charges against Mr. Ochs as made by Fleischman and Goldreyer were published in the November 11th issue of MOTION PICTURE NEWS, and have been considered of sufficient gravity to warrant a full investigation.

The meeting is to begin at 11 A. M. and be restricted to the committee and those immediately concerned, together with counsel. Later the meeting may be thrown open to exchange men and members of the local league.

C. S. GOETZ GOES TO INTERNATIONAL

The International announces the appointment of Charles S. Goetz as manager of the recently established Cleveland office, and J. S. Applegate for its Kansas City branch.

Mr. Goetz goes to the International with a wide experience in marketing films. He began his career with Warner's Features as a salesman with Cleveland as headquarters, but was soon promoted to be branch manager at New Orleans, and a little later was made division manager, having charge of the whole Southern territory. From Warner's he went with the World Film Corporation as district manager of the Middle West, with Cleveland again as his headquarters. Within six months he was made sales manager of all branches, with headquarters in New York. He resigned to go with William Fox, and opened the Pittsburgh and Cleveland branches, and then became connected with the Gene Gauntier studio. A year later he joined the Bluebird Company, and then went with the Artcraft Pictures Corporation, and resigned because he saw greater opportunities with the International.

Board of Review and M. P. Advertisers Meet

Certain Types of Motion Picture Publicity Come Up for Discussion at a Meeting of the Associated Motion Picture Advertisers Held at Keen's Chop House, New York—The Question of Posters Commands the Attention of the Members

By Sam Spedon

AT a meeting and luncheon of the Associated Motion Picture Advertisers held at Keen's Chop House, 107 West Forty-fourth street, New York City, on Thursday, November 2, the following members of the National Board of Review, as guests, attended to discuss certain types of motion picture publicity now in use by some of the producing companies: Dr. Cranston Brenton, chairman of the board; W. D. McGuire, of the Board of Review; Dr. Orlando F. Lewis, general secretary of the N. Y. Prison Association; W. Frank Persons, director of the Charity Organization Society, New York; Clarence A. Perry, director of the Department of Recreation, Russell Sage Foundation (the last three are members of the Board of Directors of the National Board); Herbert F. Sherwood, secretary of the Legislative Committee of the National Board.

The Board of Review wished to bring certain matters to the attention of the advertising and publicity men, and it appears their presence at this regular meeting was the most direct method of doing it. This action was prompted by frequent complaints from citizens of Boston and vicinity through the mayor's office; Commissioner of Public Safety, Syracuse, N. Y.; Chairman of Censorship Board, Atlanta, Ga.; Police Censor of Providence, R. I.; Commissioner of Public Safety, Rochester, N. Y.; President Massachusetts Branch Motion Picture Exhibitors' League of America; Commissioner Browning of Washington, D. C.; Boston Transcript; Duluth Tribune, Duluth, Minn., and the Tribune, Tacoma, Wash.

Dr. Lewis of the Board of Review acted as spokesman and briefly cited the above complaints and remarks as matters requiring the serious consideration of all motion picture publicity and advertising men.

Arthur James, president of the Associated M. P. Advertisers, said the association would be glad to co-operate with the Board of Review in every way possible. Speaking for the Associated Advertisers, he knew as members they could not afford to jeopardize their recognized standing as advertising and publicity men by violating a principle of the organization.

Mr. Lazarus said that under present standards of production it was difficult to get even a situation from the still pictures to give the necessary "punch" to a poster to make it much more than commonplace. As a matter of fact, the advertising man is put to his wits' end to get a good strong photograph, or incident, to arouse more than a passing interest.

Dr. Lewis asked if it were not possible to get the directors to make stills of the strongest situations in their productions. This was answered in chorus, "It hasn't been possible." While he knew the gentlemen present had in no way contributed to the cause for unfavorable comment, he thought it would be well for them to assist in warning all offenders being abettors to objectionable advertising by appealing to morbid and sordid inclinations.

The Board had investigated many of the complaints, but could not trace any of them directly to the standard producers; in a few instances it had discovered that the digressions and indiscretions were committed by the publicity attaches of some theatres who were more concerned about the public's dollars than morals.

Dr. Lewis asked the Associated M. P. Advertisers present if exaggeration in publicity, misrepresentation of pictures, could not be stopped. Very often the risque in a production was played up to the exclusion of everything else. Posters illustrative of crime, robbery and abandon, regardless of whether they were in the picture or not; this, to say the least, was misleading and disappointing. The patrons saw more on the outside of the theatre than they did on the inside.

The writer, a member of the Association, said: The layman doesn't appreciate the poster from the showman's standpoint. Show advertising must have the display and appeal value to it. Every producer will go to the limit as far as situations are concerned. The trouble is the danger line is drawn so closely that you cannot overstep it and cannot go far enough to convey the strength of a picture by its posters. There is a compromise, however, in the portrait posters of the stars, and they appear to be in general use, but not always attractive.

Arthur James thought much of the cheap and flagrant style of posters could be avoided by using mezzo or subdued tones of colors instead of the positive colors, which are offensive to the eye and artistic sense. This would give us a more refined poster and do away with the gaudy, cheap display so often used.

Refined Posters Sometimes Unpopular

E. Lanning Masters agreed with Mr. James, but said the more refined style of poster had been found in some instances to be unpopular. His company had used them from sketches by Popini, but had been obliged to return to posters of positive and strong contrasts of color. He believed the general public had not yet the artistic sense to appreciate the character of poster Mr. James suggested.

Dr. Lewis asked what percentage of the theatre managers were in favor of the more conservative poster and those not in favor of it. The answer was roughly given: about fifty-fifty, with a shade in favor of the conservatives.

This ended the discussion until it is further taken up by the National Board of the M. P. Industry, which, we believe, is the intention of the Board of Review. The following expression has been forwarded to the National Board by the Associated Motion Pictures Advertisers:

November 9, 1916.

I have been instructed to transmit to the National Association of the Motion Picture Industry the following:

The Associated Motion Picture Advertisers, Inc., believing that objectionable advertising, either by producers, distributors or exhibitors, is inimical to the best interests of the industry and the public, request the good offices of the National Association of the Motion Picture Industry in discouraging such advertising.

The Associated Motion Picture Advertisers believe that any form of advertising, whether trade magazine, newspaper, poster, herald, or lobby display, which improperly exploits sex or violence, or caters to morbid curiosity, is instrumental in arousing criticism of motion pictures as a whole, and induces agitation for censorship.

The Associated Motion Picture Advertisers also believe that the exploitation of minor unimportant incidents in a picture as representative of the whole, the facts being distorted in behalf of sex or violence where neither element was intended or existed in the production, is reprehensible not only from the standpoint of truth in advertising, but also from that of the best interests of the industry and the public.

The Associated Motion Picture Advertisers believe that if such isolated practices are protested by the National Association of the Motion Picture Industry it will have a salutary effect upon the offenders and aid in the elimination of one potent source of censorship agitation, and further will properly express the majority opinion of the entire industry.

Cordially yours,
ASSOCIATED MOTION PICTURE ADVERTISERS, INC.
E. Lanning Masters,
Secretary and Treasurer.

GAUMONT'S "VAMPIRES" IS SET FOR RELEASE ON NOVEMBER 24

Having given "The Fantomas" series time enough to act as an effective introduction to the Gaumont style of quick-fire detective stories, that company now announces the first release of "The Vampires" for November 24. The series will appear in nine weekly instalments of three reels each. "The Vampires" has never before been shown in America, but exhibitors are not being asked to book a new, unknown series, since "The Vampires" has been successful both in France and in England.

The Vampires are a band of powerful law breakers who have all France terrorized. At the head are men of superior intelligence. They plot so craftily that their reward is great wealth stolen from the rich and murder which remains undiscovered. Against them is pitted an energetic young reporter of a Paris newspaper. "The Vampires" are really the Crime Trust of France. Criminals who seek to work independently are either crushed or taken into the organization. Hence, the reporter is fighting practically single-handed against the cunning ingenuity of a highly organized gang of desperate, resourceful men.

DOMINION FILM OF CANADA IN MARKET FOR SCENARIOS OF ALL KINDS

The Dominion Film Corporation, Limited, 317-319 Pender street, West, Vancouver, British Columbia, Canada, will soon install four producing companies and are now in the market for one and two-reel comedies and five-reel dramatic stories. J. Arthur Nelson is general manager of the company.

Conditions in England Anything But Prosperous

Prominent and Well-Known Member of Industry in England Writes Concerning Present Condition of the Business in the British Isles—Exhibitor, Renter and Manufacturer Laboring Under Almost Impossible Conditions—Various War Taxes Enormous Burden—Business Undergoing Evolution

The following article has been written and contributed to Motion Picture News *by an Englishman well known in the film business in the British Isles. For obvious reasons he desires to withhold his identity. The matters treated of in this article will come as a surprise to many in this country who have been under the impression that business was booming in England in so far as the pictures were concerned. It will be seen that the business in England has evidently arrived, through evolution, to a condition much similar to that existent in this country, and with the unusual obstacles imposed by the war is in anything but a flourishing condition.*

"FRIENDS outside the industry are saying it is prospering. Is it? Officialdom believes we are making money, are we? The general public think that the war has been a blessing to Cinematography, has it?

"As long as these fallacious opinions are allowed to exist we shall remain open to fresh taxation, persecution and unfair criticism.

"This article, couched in crisp, mild language, is intended to be a cold survey of the trade during and since the commencement of the war. The changes which have taken place, the almost fatal alterations, the increased handicaps, are set forth without exaggeration, together with a strong appeal to all to help each other and a few suggestions. We must be frank and admit that we do not like the look of things, at the same time we can and surely will face the facts and find solutions of our difficulties.

"Each section of the business has its own troubles, but the exhibitor, although he is, maybe, the most prosperous, demands first place because in this country he represents the greatest capital, he employs the largest number of employees, and is the mainstay of the whole fabric. What then has he suffered?

The Exhibitor's Troubles

"To set forth in brief statement the most poignant troubles, they are: The amusement tax, the daylight saving, the lighting restrictions, and the increased cost of programs. These four burdens are peculiar to the exhibitor and deserve individual, if curt, analysis.

"The Amusement Tax has, without question, pressed very hardly upon exhibitors; it has increased bookkeeping details when labor is most difficult to obtain, it has reduced takings by increasing admission prices at a time when economy is the one thing urged, and has come upon us when onr public is reduced in numbers and in income.

"The Daylight Saving Bill has reduced the earning hours of the Cinema by fully 20 per cent., for it has taken away six hours of night-light per week, which means approximately two evenings.

"Lighting Restrictions have made it most difficult to do business during the remaining night-light hours, for lack of light has kept folk indoors, and even when they have come out, the Picture theatre has lost some of its old attraction, because of its dull and unattractive exterior.

"These three factors are unavoidable, and have come upon us from the outside; they are not even the subject of protest, on the contrary, they are accepted in a proper British spirit as being our part of the common burden.

"The fourth trouble, 'Increased Cost of Programs,' is purely evolutionary. 'The Exclusive Program' has been forecasted by many in writing. The exhibitor is now showing programs of an exclusive nature except for the Current Events. This means increased cost. Keystones, Chaplins, Metro-Drews, Paramount Travels, Bray Cartoons, and all other short exclusives add to Programs Costs, and if the increased cost of these new exclusives amounts to 10 per cent., how is it possible, in addition to other difficulties, for the exhibitor to pay the piper? His takings are down, and his costs are up. Is he prospering? Is he making money? Has the war been a blessing?

"There are other obstacles, such as increased cost of labor, allowances to the dependants of men at the war, railway facilities, etc., but as they are common to all branches they will be spoken of as such; in the meantime the other extreme of the business can be considered—i. e., the Manufacturer.

The Manufacturer's Troubles

"The British manufacturer has been very badly hit, and in three places: The film tax, the distant release date, and the juvenile lead. It is well known that film stock manufacturers look for immediate payment for their goods, so that owing to the Film Tax the already none-too-rich British manufacturer suddenly found himself paying aproximately 33 1-3 per cent. more for his film stock, which is his bread, and at a time when the release date began to drift away into the dim and very uncertain distance. These two factors mean that money spent upon a production now becomes a lengthy investment instead of a rapid turnover, and, in consequence, he is being crippled. The manufacturer is hard hit in three ways: he is prevented from making a profitable and popular line of goods, he has to pay a higher cash price for his film stock, and has to wait much longer for his returns no matter what kind of film he ventures to make.

"The third difficulty may sound odd, but it is none the less existent. It is not possible to make handsome young lovers out of men of over military age, nor yet of medical rejects, and what is a film without the young man.

"These are not his only worries, but they are those for which the war is responsible, and they are enough.

The Renter's Troubles

"Now, to come to the Renter. This branch of the business is also suffering from special war conditions. They can be summed up under very few heads, but they mean more than we can bear. They are: railway facilities, transit boxes, depreciation of the quality of film base, decrease in hire prices, the death of the open market.

"Time was when a renter sent the complete program to the theatre in one box and the same amount of film each time, when the subjects he purchased worked solid for weeks on end and then found another market. Now films are sent in a spasmodic fashion in many sizes of special and expensive boxes, by very irregular and bad train service. No renter passes exchange day without untold anxiety and worry—all caused by contingencies beyond his control. The boxes are causing enormous trouble.

"The depreciation in the quality of film stock is just now causing much worry among renters. For some reason or other it appears that film stock will not last nearly as long as it did in pre war days, yet the renter cannot charge more for his hire nor can the exhibitor pay it. What can the renter man do? His margin of profit will not allow him to purchase twice the number of copies and still keep out of bankruptcy.

"The decrease in hire prices is just as certain as the depreciation in the length of life of the stock. This is due, in the main, to the quantity of film on the market, but for whatever reason, it is certain that the renter will rightly deny that he is doing well or that he is able to bear any more burdens.

"The Open Market question calls for no comment for, as already stated, this article is for home consumption. The war may not be responsible for the condition of that branch of the business, but it has not helped the Open Market Renter, and he is not likely to claim that business is good or that the war has benefited him. He will have no hesitation in making it quite clear that even if he once had a long pocket he is now diving down to the bottom of it, and has nothing to spare.

Universal Troubles

"To come to those things which oppress us all. We are all doing what we can, and ought to support those who have gone to fight. We claim no special sympathy for this, but it *is* a strain because every man has had to be replaced and frequently at a higher rate of wage. We are all suffering from lack of efficient help. We are all worried over the unsatisfactory conditions existing in transit matters over which we, at present, have no control and can obtain almost less satisfaction when we lodge complaints.

"This mass of worries, both general and specific, is becoming more than we can bear, yet we go on in the same old way, competing and fighting, stealing marches

and taking advantage wherever we think we can reap momentary gain. Is it not time we tried to forget that it is not to our eventual good that we should cut-out and bar the other man? Is it not wise that we should go farther than that and try our utmost to help each other?

"Everything points in no uncertain way to the need for economy and co-operation. We have passed the time when the six pences come in quicker than we can spend them, and we have arrived at the Economical Period of the Trade's history. We are going through a time of travail out of which, it is to be hoped, something higher and more virile will be born.

"Some people rush to peculiar expenditures in their dying flurries, but no extravagance will help us now. Cut out the ridiculous salaries, the reckless advertising, absurd prices for films, unnecessary traveling, cut-throat competition and everything unessential.

"Let us compete by backing our judgment, whether we be manufacturers selecting subjects for productions, renters selecting subjects to rent, or exhibitors making selection to appeal to the public; but in these times anyway we must not allow our enthusiasm run away with our judgment.

Get to Know Each Other Better

"Let first-run exhibitor get into touch with first-run exhibitor and arrange for crossovers for a few hours when let-down. Let renter allow this to be done. The same with other run exhibitors. Let all sections of trade loan operators to help each other in these days of shortage. Let those who run trade shows join up so as to avoid the running of three, four and five per day, thereby saving time and expense. Why wait until 11 A. M. to commence a trade show? Members of the business can appear at trade shows by 10 A. M.; it is only the unwelcome general public who would be missing. If shows started at 10:15 or 10:20 two would take place at one theatre —the advantages need no description. In these and other ways it is possible for us to lighten the load and to make it easy for us all to await the end of the war, and to look forward to brighter times."

O'BRIEN JOINS THANHOUSER FOR DIRECTION OF "MARY LAWSON'S SECRET"

John B. O'Brien, for many years with D. W. Griffith, and later noted as Mary Pickford's director, has been signed by Edwin Thanhouser and will begin work immediately at the Thanhouser studios. Mr. O'Brien's first Thanhouser picture will be "Mary Lawson's Secret," a five-reel feature starring Charlotte Walker, to be released through Pathe.

The story is by Lloyd Lonergan, and is a drama of circumstantial evidence, blackmail and love.

Mr. O'Brien is perhaps best known for his Mary Pickford productions, "The Foundling," "Hulda from Holland" and "The Eternal Grind."

In engaging Mr. O'Brien to direct Miss Walker, Mr. Thanhouser is carrying out his policy to produce for Pathe, five-reel features second to none.

Mutual Film Corporation Increases Executive Staff

D. J. Sullivan, in Charge of the Serial Department for Two Years, Is Made Assistant General Manager—This Arrangement Will Enable Graham to Have More Time to Look After Production

RAPID developments and increasing volume of business has moved President John R. Freuler of the Mutual Film Corporation to make important increases in his executive staff and a reassignment of the home office activities.

D. J. Sullivan, who for the last two years has been in charge of the serials department, has been made assistant general manager of the Mutual. This means in effect that Mr. Sullivan will extend his supervision of the merchandising of serials to cover the entire Mutual output.

J. C. Graham, assistant to the president, will be thus enabled to devote a larger portion of his time to the matters pertaining to production, the alignment and contracting of stars for special productions and related matters. This phase of the Mutual's activity has recently been making increasing demands upon the time and attention of the home office staff. Under the new arrangement Mr. Graham will divide his time between New York, Chicago and the Pacific Coast producing centers.

Incident to the readjustment to take care of the Mutual's greater business the publicity department, under Terry Ramsaye, is being assigned to larger quarters on the fifth floor of the Consumer's building in Chicago, where the Mutual now occupies practically three floors. The staff of "Reel Life," the Mutual's magazine house organ, and the publicity staff have been considerably augumented to handle the increasing publicity load.

The Mutual's output has grown remarkably within the last half year. The Mutual is now releasing two features of five reels or more a week, the usual quota of short-length films, and in addition has a total of four photo-novels and serials either now running or awaiting early release, as well as an important special feature "Charity?" announced and others to come.



Assistant General Manager Dennis J. Sullivan (Mutual)

"The increases in the home office staff, including the re-apportionment of duties incident to the promotion of Mr. Sullivan and reassignment of Mr. Graham," remarked Mr. Freuler, "come because the heavier demands upon us require more specialization, more sharply defined departmental lines.

"Both of my able lieutenants have their specialties and plenty to do. This is a part of our effort to do our utmost for our product and our customers.

"It is the distinct and special purpose of the Mutual Film Corporation to render to the exhibitor 'service beyond the films' all the time. As our industry progresses and competition increases the exhibitor more and more needs the fullest possible co-operation from the distributor.

"In the Mutual Film Corporation with all of its important connections and resources I am seeking to give the exhibitor all possible aid in realizing the utmost from the high earning power of the productions which we put into his house. Every move for Mutual efficiency is a move for theatre efficiency."

DIVERSIFIED SUBJECTS IN GAUMONT'S "REEL LIFE" NUMBER TWENTY-NINE

The Gaumont Company will offer an unusual and diversified group of subjects in issue No. 29 of "Reel Life," the Mutual Magazine in Film, released November 19. The first section shows "Catching Fish for Market" on the Massachusetts Coast. The pictures of weighing, cleaning and packing the fish have added interest, because they show also the gray fish which the United States Government has recently bulletined as being cheap and edible.

With the prices of zinc soaring higher every day, spectators will have an opportunity to see how this now almost precious metal is produced. The pictures were taken of the great Franco-Belgian zinc works at Mortague-du-Nord. Needless to say, these views were taken before the war by the Gaumont Company, since this country is now in German possession. How zinc is obtained by distillation will come as a revelation to people who are unfamiliar with the process.

Tea has been called "the cup that cheers but does not inebriate," and few who have been cheered by it know that it is now being grown here in the United States. Tea was grown in South Carolina, even before the Civil War, and now the industry is showing an interesting commercial development which is pictured in this issue of "Reel Life." The tea bushes are shown, and pickaninnies picking the leaves at the time of maturity. The only machine operation possible, rolling the leaves, is pictured on the screen.

Paramount Announces Program for 4 Months

A Total of Thirty-four Productions for Release in November, December, January and February Is the Plan of the Company—The Consolidation of Famous Players, Lasky, Morosco and Pallas Makes It Possible—Cheering Words from a Subscriber

A TOTAL of thirty-four productions are given in the Paramount schedule which will be distributed during the months of November, December, January and February. Announcements such as these on prior occasions were made by Paramount for only one month in advance, but by reason of the consolidations that have been effected by Famous Players, Lasky, Morosco and Pallas, during the past two months, they are now enabled to offer their exhibitors the subjects of their forthcoming releases three and four months in advance.

During this period Marguerite Clark will make three screen appearances and Pauline Frederick two. These two stars recently renewed their contracts with the Famous Players. The other stars who will appear on the program during these four months are Mae Murray, Fannie Ward, Irene Fenwick, Louise Huff, Owen Moore, Jack Pickford, Blanche Sweet, Dustin Farnum, Cleo Ridgely, Wallace Reid, Lenore Ulrich, Marie Doro, Lou-Tellegen, Frank McIntyre, Vivian Martin, Kathlyn Williams, Thomas Holding, House Peters, Myrtle Stedman, George Beban, Sessue Hayakawa, and Theodore Roberts. Of these stars, those who will be added to the list of "the greatest stars on earth," and make their debut in Paramount Pictures during this period are Irene Fenwick and Frank McIntyre.

Next to the long list of stars Paramount points to the exceptional list of productions that are to be presented during this period. Beginning with "Seventeen," Booth Tarkington's novel, the first week in November, and ending with "The Consul" by Paul West, the last week in February, the intervening weeks are filled with the best producing material that was obtainable.

Probably the most noteworthy offering to be presented will be that of "Oliver Twist" a particularly elaborate adoptation of Charles Dickens's immortal work, a Lasky production in which Marie Doro will play the title role supported by an all star cast. This pictorial revival of the great Dickens work will be one of the most magnificent dramatic spectacles ever produced for the screen, and provides Miss Doro with an opportunity to repeat the rare success which she won on the stage revival of the play at the New Amsterdam theatre in 1912.

A second stage success that will permit another popular Paramount star to repeat her oral triumph on the screen will be "Snow White," in which Marguerite Clark appeared in the title role under the management of Winthrop Ames, before Miss Clark made her screen debut. "Miss George Washington," an original story and "Racketty Packetty House," by Mrs. Frances Hodgson Burnett, another famed dramatic success, are the two additional productions that will be contributed to this list with Marguerite Clark in the stellar parts.

Pauline Frederick will be seen in "Nanette of the Wilds," an unusual character drama, and "The Painted Woman," from the pen of Frederic Arnold Kummer. The latter production is promised to be the most elaborate that Famous Players have ever made with Miss Frederick.

Other Productions

Among the other productions that are contained in the list are the "Martyrdom of Philip Strong," "Unprotected," "A Son of Erin," "The Plow Girl," "The Years of the Locust," "The Yellow Pawn," "Princess Zim-Zim," "The Road to Love," "The Victoria Cross," "The Traveling Salesman," "The Right Direction," "The Redeeming Love," "Betty to the Rescue," "The Evil Eye," "Great Expectations," "The Deliverance," "The Happiness of Three Women," "Lost and Won," "The Show Down," "His Sweetheart," "The Turning Point," "The Conflict," "Each to His Kind," "The Black Wolf," "The Wax Model," "Winning of Sally Temple," and "The Consul."

THE REX,
Bluefield, W. Va.
Editor, Motion Picture News,
New York City.

I have never had a trade paper that I liked so well, for the simple reason that it takes up every branch of the industry and shows more consideration to the exhibitor than any other paper.

It is full of live news each week and I certainly enjoy it. Kindly advise me when my subscription is up so I may renew it.

Very truly yours,
RUSSELL S. WEHRLE,
Manager.

The writers, authors and playwrights who have contributed to this list of productions are among the foremost in the world and include such names as Booth Trakington, Charles Dickens, Edward Sheldon, Blanche Dougan Cole, Paul Potter, James Forbes, Julia Crawford Ivers, L. V. Jefferson, Beatrice DeMille, Leighton Osmun, Hector Turnbull, Paul West, Albert Payson Terhune, Rennold Wolf, Owen Coyne, Frederick Arnold Kummer, Roswell Dague, Jean Barrymore, G. Vere Tyler, Mrs. Frances Hodgson Burnett, Ruppert Sargent Holland, Rev. Charles M. Sheldon, and Willard Mack.

The releases announced for the four months on the Paramount Program are as follows:

Nov. 30, Famous Players, "Martyrdom of Philip Strong," All Star Cast; Dec. 4, Famous Players, "Princess Zim-Zim," Irene Fenwick and Owen Moore; Dec. 7, Morosco, "The Road to Love," Lenore Ulrich; Dec. 11, Lasky, "Oliver Twist," Marie Doro; Dec. 14, Lasky, "Victoria Cross," Lou-Tellegen; Dec. 18, Famous Players, "Traveling Salesman," Frank McIntyre; Dec. 21, Pallas, "The Right Direction," Vivian Martin; Dec. 25, Famous Players, "Snow White," Marguerite Clark; Dec. 28, Morosco, "The Redeeming Love," Kathlyn Williams; Jan. 1, Lasky, "Betty to the Rescue," Fannie Ward; Jan. 4, Lasky, "The Evil Eye," Blanche Sweet; Jan. 8, Famous Players, "Great Expectations," Jack Pickford-Louise Huff; Jan. 11, Lasky, "The Deliverance," Mae Murray; Jan. 15, Famous Players, "The Painted Woman," Pauline Frederick; Jan. 18, Morosco, "The Happiness of Three Women," House Peters-Myrtle Stedman; Jan. 22, Lasky, "Lost and Won," Marie Doro; Jan. 25, Lasky, "The Show Down," Cleo Ridgely-Wallace Reid; Jan. 29, Pallas, "His Sweetheart," George Beban; Feb. 1, Famous Players, "The Turning Point," Irene Fenwick-Owen Moore; Feb. 5, Morosco, "The Conflict," Lenore Ulrich; Feb. 8, Lasky, "Each to His Kind," Sessue Hayakawa; Feb. 12, Lasky, "The Black Wolf," Lou-Tellegen; Feb. 15, Pallas, "The Wax Model," Vivian Martin; Feb. 19, Famous Players, "Racketty Packetty House," Marguerite Clark; Feb. 22, Lasky, "Winning of Sally Temple," Fannie Ward; Feb. 26, Lasky, "The Consul," Theodore Roberts.

In commenting upon the unusual array of stellar talent and the long list of specially selected subjects contained in the announcement of the next four months Paramount Program, Adolph Zukor, President of the Famous Players-Lasky Corporation said:

"When the formation of the Famous Players-Lasky Corporation was effected, we made the statement that the combination of the producing forces and mechanical resources of these companies would result in a far greater artistic scope than was possible under the individual management. When the Pallas and Morosco Companies were added to the combination we repeated the placing of all the producers contributing to the Paramount Program under a single executive government would still further obtain greater studio efficiency.

"The preparation of the next four months Paramount Program announced this week offered the first definite test of this theory. I am satisfied that the variety of the subjects included in this announcement, their individual and collective strength, the number of recognized dramatic successes which will be introduced upon the screen during this period, and the capable selection of stars for the proper interpretation of the leading roles of these plays, will make it apparent to trade and public that never before in the motion picture industry have united effort and purpose so largely proven their worth.

"What are the prospects for still greater superiority of merit in Paramount Pictures are indicated by the advanced standard of the productions for the next four months over all preceding Paramount release periods."

DIRECT-FROM-BROADWAY-FEATURES PLACES "DOPE" ON STATE RIGHTS PLAN

The Direct-from-Broadway-Features of New Rochelle, N. Y., of which W. Ray Johnston is secretary and treasurer, announces the placing of its six-reel six star photoplay, "Dope" (formerly booked through the Mutual exchanges) on a state rights plan.

"Dope," it will be remembered, is a protest against the indiscriminate use of habit-forming drugs, and was played by a cast, including Herman Lieb, Laura Nelson Hall, Ernest Truex, William H. Tooker, Gaston Mervale and Christine Blessing.

Mr. Johnston also announces that there is still a small amount of available territory on "Beating Back," based on the story of the life of Al Jennings, as written for the Saturday Evening Post by Will Irwin.

Al Jennings, former bandit, lawyer, and candidate for the governship of Oklahoma, has announced, according to the N. Y. American, that he will again be a candidate for the governorship of Oklahoma at the democratic primaries.

Under the supervision of Arthur Hull this picture is said to have recently played to $19,799 of business in Oklahoma, southern Kansas and northern Texas.

HARRIS GORDON BACK WITH THANHOUSER

Harris Gordon, featured in many Thanhouser productions, who joined Metro a few months ago, has returned to his old love, and is again a Thanhouser leading man. Mr. Gordon is to support Florence La Badie in "Enemies of Society," and will also have an important part with Charlotte Walker in "Mary Lawson's Secret."

Mr. Gordon was born in Glenside, Pa., and was educated at Cheltenham Military Academy at Jenkintown, Pa. The most notable Thanhouser features in which he appeared were "The Picture of Dorian Grey," "The Mill on the Floss" and "The Price of Her Silence."

He is to be seen soon in "The Image Maker," a Thanhouser-made Pathe Gold Rooster play, starring Valkyrien.

Stories for Kalem's New "Stingaree" Series Arrive

First Four Stories by E. W. Hornung Now Being Prepared for Screen—True Boardman to Have Stellar Role—Announcement of Complete Cast Later

KALEM'S Twenty-third street offices are humming with preparations for the new series of stories of "Stingaree," by E. W. Hornung, the famous creator of "Raffles." The first four stories for the new series arrived in the mails from England last week, and already the work of preparing them for production is well under way.

The enthusiasm of Kalem's executives over the successor to one of their most popular series productions has taken new bounds since the receipt of the initial stories. The plots of Mr. Hornung give every evidence that the second edition of the adventures of the Australian bush-ranger will have all the points of popular appeal that caused the original series to score so pronounced a hit. "Stingaree" is once more the debonaire, devil-may-care gentleman-outlaw, a Robin Hood in a modern and picturesque setting. A reading of the first stories to be received would indicate that the new series will contain even more action and tense drama than the first edition.

The second edition of "Stingaree" is probably the first motion picture to pass a censor in story form, but in this case it is Great Britain's War Censor who has O. K.'d the plots. That a sense of humor—or an appreciation of a good story—is not lacking even in a despotic mail censor is shown by a penciled notation across the corner of the first story. It read "Hope I see this story on the cinema screen—Censor." This approval by the august censor is taken as a good omen by Kalem.

As the first step in the production plans the company announced last week that James W. Horne will be in charge of the staging of the new "Stingaree." This is another assurance that the new series will be up to the mark of the original productions since Director Horne held the reins in staging those two reelers. The "Girl from 'Frisco" series from the pen of Robert Welles Ritchie is also evidence of the ability of Director Horne to stage series productions that maintain the interest steadily week after week.

A strong supporting cast is being formed to appear with True Boardman, who will once more be seen in the title role of "Stingaree." The next few weeks will bring full announcement of the other players to be seen in the series and other plans for the productions. It has been definitely decided that the series will consist of fifteen episodes, each of two-reel length. Following the plan that Kalem has developed in this special field, each of the two-reel releases will tell a separate story, with the central character carried throughout.

Within the past week two well-known publishing houses have been in communication with Kalem to learn what arrangements had been made for the publication of Mr. Hornung's stories. The announcement that an author of Mr. Hornung's international reputation had consented to write a series of fifteen stories around one of his most famous characters, especially for the screen, seems to have created a flurry in literary circles. Mr. Wright says:

"There are no authors, stars nor directors too good for the short picture. In arranging with so prominent an author as the creator of 'Raffles' to write original stories for us we have gone a step further even than the makers of long pictures who have been in the habit of claiming a monopoly of those features. It is such steps as this that will wipe from the minds of exhibitors all thoughts of length and leave only a desire for quality when he is making up his programs."

IVAN ENCIRCLES THE GLOBE

Ivan Film Productions, Inc., has contracted with the Hawk Film Company, of 145 West Forty-fifth street, for New York City to distribute all Ivan productions throughout the world except in the United States and Canada.



Mabel Taliaferro in Three Rays from the Metro-Rolfe Feature "The Sunbeam"

CHANGES IN GENERAL FILM EXCHANGES

General Film Company announces several changes at its branch offices, and in making the announcement refers to the increased demand for short length pictures featuring noted stars. This policy has been emphasized particularly since George Kleine became president of General Film Company and appears to have justified all expectations.

R. M. Simril has been placed in charge of General Film Company's Jacksonville branch, succeeding H. T. Tucker, who has been assigned to the managership of the Atlanta office, succeeding C. C. Ezell there, who has been transferred to Dallas as successor to D. Prince, who has been named as manager of the Detroit branch, succeeding E. M. Ames, resigned. Effective November 13, P. J. Swift will assume the management of General Film Company's branch at Charlotte, N. C., taking the place of William Conn, who has resigned.

FASHIONS IN GAUMONT'S "REEL LIFE"

Recognizing the women spectators at motion picture theatres are adept enough to copy fashions from the screen when the model is built up step by step, the Gaumont Company begins in "Reel Life," No. 29, released November 19, a series of pictures of how a fashionable gown is made. The method is to place a model on a stand and have the designer build the gown upon her.

In this manner the spectators will be able to see every part of the gown from the formation to the final touch of ornamentation.

VOSBURGH ENGAGED BY INCE

Alfred Vosburgh has been engaged by Thomas H. Ince to play opposite Enid Bennett in Triangle-Kay Bee productions. This is Mr. Vosburgh's second connection with the moving spirit of Inceville, having been a member of the old Kay Bee and Broncho companies.

Before the formation of the Triangle, he became associated with another studio, but has now returned to his first allegiance, to be featured in conjunction with little Miss Bennett.

Mr. Vosburgh gained his first knowledge of acting as a "super" in the company of Robert B. Mantell. Later on, while appearing as a butler in a stage production, the leading man failed to put in an appearance, and he was asked to do the part, which he continued in for the following four seasons. Mr. Vosburg says that his best work has been done under Mr. Ince's direction.

LARGER REFERENCE LIBRARY FOR TRIANGLE-INCE STUDIO

An appropriation of $5,000 has been set aside for the installation of a bigger and more complete library at the Triangle-Kay-Bee studios in Culver City. There always has been a research department at the disposal of the Ince authors and directors, but the general expansion of the literary staff has necessitated a commensurate expansion of the book-shelves. Miss Florence Vincent has been appointed librarian.

Race for Universal Trophy Thanksgiving Day

Fastest Automobiles in World Will Compete for Handsome Prize at Uniontown Speedway—Carl Laemmle to Present Trophy to Winner

OFFICIALS of the Universal, including Carl Laemmle, Pat Powers and R. H. Cochrane, have engaged a private car in the special train which will leave the Pennsylvania Station at 6 A. M. Thanksgiving Day for Pittsburgh, where, at the new $1,000,000 Uniontown Speedway, the most famous automobile drivers in America will compete for the solid silver $3,000 trophy presented by the Universal.

The Universal trophy which will be presented to the winner of the 112-mile feature event has been pronounced one of the most beautiful trophies ever offered in an automobile race. It was made by Black, Starr & Frost and is now on exhibition in their show rooms. Made of solid silver, it stands thirty-six inches high and is fifty-two inches around the base.

The Fifth avenue jewelers have been nearly three months making the trophy. Every portion of it was made by hand, and it represents the Universal trademark. The upper portion is a reproduction of the globe used by the Universal, and the Saturn ring which is used in the trademark has been slightly elevated so as to represent the Uniontown track outside of Pittsburgh, which was completed only this month.

The two figures, one on each side of the cup, holding up the track, are reproductions of the Goddess of Speed, while the Goddess of Victory is poised on the toes of her left foot on the top. On the base are reproduced the various stages of locomotion. One side is the first locomotive; on a second the first steamship; the third bears an aeroplane, and the fourth an automobile.

Arrangements are now being made by the Universal to have a scenario written around the race. This will be produced under the direction of one of its best directors, with a couple of its famous Universal City stars in the leading roles. It will be made into a feature picture and every detail of the race will be used in order that those who do not attend may see the actual race on the screen.

The Animated Weekly also will have exclusive privilege at the Uniontown track. The Animated Weekly pictures of the race and presentation of the cup by Mr. Laemmle will be shown in the 2,500 theatres throughout the United States using the regular Universal Program service.

Mr. Laemmle has further agreed to place at the disposal of the Uniontown Speedway officials his scenario and publicity departments to assist in an attractive presentation of the winning car.

The big Universal race will be the feature event on Thanksgiving Day at the Uniontown track. It will run 100 laps of 1⅛ miles or 112½ miles under the rules of the American Automobile Association Contest Board. No car which has not a record of 110 miles an hour to its credit will be entered for the Universal Trophy. Every effort to smash the Sheepshead Bay Speedway records will be made by the drivers, who declare that the Pittsburgh track is the fastest in the world.

President Laemmle, R. H. Cochrane and Pat Powers have been appointed judges by the Uniontown Speedway Association. President Laemmle is considering adding a cash prize of $5,000 to the first winner of the cup in the event that the driver breaks the world's record in competition for the Universal Trophy.

The second race for the cup will be held at the new Speedway track, now under construction at Philadelphia, which will be completed early next year, while the third event will be run off at the Indianapolis track.



Stuart Holmes, Fox Heavy, Reclining on a Circular Bed

BLUEBIRD WILL ISSUE "EAGLE'S WING" AS SPECIAL RELEASE IN DECEMBER

Bluebird will issue "The Eagle's Wing" as a special release early in December, featuring Herbert Rawlinson.

The process of manufacturing various forms of munitions for war purposes are shown in authentic detail, some of the views having been taken with the consent and co-operation of the Government. "The Eagle's Wing" will be a special, and there will be a Bluebird regular released on the week this preparedness feature is issued.

Hobart Henley gets into the Bluebird program December 4, in "A Living Lie," in which he will have Gertrude Selby as his leading lady. In this feature Henley plays a dual role and between the two characters is in evidence practically all the time through the five acts. Charles Swickard produced the feature from J. Grubb Alexander's scenario.

November 27 will be important to Bluebird exhibitors in that Ella Hall will return to the series after three months' lay-off. Rupert Julian directed "The Bugler of Algiers," in which with Miss Hall and Kingsley Benedict he will be featured. Robert H. Davis, editor of Munsey's Magazine, wrote the story in collaboration with Perley Poore Sheehan and E. J. Clawson made the scenario. As originally published in All-Story Magazine the title of "We Are French" was given to the story, a caption that does not seem general enough for moving picture purposes.

EDWIN CAREWE, METRO-ROLFE, TO UNDERGO SLIGHT OPERATION

The well-known Metro-Rolfe director, Edwin Carewe, though to all intents and purposes a well man, will walk into Miss Alston's private sanitarium, 26 West Sixty-first street, New York, in a few days to have an operation performed. It is only a slight operation, but Mr. Carewe believed in having repairs attended to at once, and makes no exception in regard to his own frame.

He expects to be in the hospital for a week or ten days, and will then take a trip to Cuba, giving the sea voyage an opportunity to put him in trim for the direction of his next Metro photoplay. This will be a five-reel production with Mabel Taliaferro as star, from the pen of Harry Chandlee, called "Renie of the Hills."

Mr. Carewe has directed Miss Taliaferro in all her Metro plays. During his absence John H. Collins will direct this star in "Jerry of the Emerald Isle," adapted by Edwin Carewe and June Mathis from the original story by John Clymer. Eugene Nowland will direct the next Metro play with her as the stellar attraction. This will be "Threads of Fate."

ROACH AND BRIDE RETURN FROM HONEYMOON

Director-General Hal Roach of the Rolin Company has returned from his honeymoon trip with his bride, who was Margaret Nichols, one of his players. Mrs. Roach was formerly featured in Balboa productions on the Pathe program and in going over to the Rolin forces is a Pathe player still. In addition to real talent she has youth and notably good looks.

Selig Tosses, Figuratively Speaking, $50,000 in the Air

"I Had Received Excellent Reports Concerning a Seven-Reel Production in the Course of Making, But on Seeing It I Ordered It Changed, at That Cost"

"FIGURATIVELY speaking, I tossed fifty thousand dollars out of the window recently," stated William N. Selig in the course of a recent interview. "A seven reel production had been in the course of making, I had received flattering reports as to the merits of the production, reports that sent my expectations soaring. The film was completed and I viewed it. I was disappointed. The story was a good one, the photography was good, there was a very capable cast of players, several stars in fact—but there was something missing, a something which, to my mind, put this production below the par of what Selig Red Seal Plays should be. I ordered the picture remade. That order cost me fifty thousand dollars for that sum was expended on the first production.

"As I stated at the formation of the Kleine-Edison-Selig-Essanay Service, I propose to release only dramas of the highest class in that organization. I propose to observe no especial release date. The author of the proposed play, the director, the players, all are to have all time necessary for the completion of finished picture. There is to be no hurry, no risk to complete a production in time for some certain release date. And, above all, the production must be unusual, must have unusual merit like "The Rosary," "The Country That God Forgot," "Into The Primitive," or "Thou Shalt Not Covet," and others of like calibre.

No matter the time or the expense incurred on a production, if it does not measure up to my standard, that production goes into the discard.

"And there can be no excuses on the part of authors or directors that they were hurried. I am giving all time wished for and if this policy together with a liberal appropriation of money cannot result in high class comedies and dramas, well, others will be summoned.

"The Selig Company is now releasing a number of Red Seal Plays through Kleine-Edison-Selig-Essanay Service and all of them are proving popular. These productions include "The Carpet From Bagdad" with Kathlyn Williams; "The Millionaire Baby," with Grace Darmond; "The Circular Staircase," with Eugenie Besserer; "A Black Sheep," with Otis Harlan; "The Prince Chap," with Marshal Neilan; "The Country That God Forgot," with Tom Santschi and George Fawcett. These and other Selig Red Seal Plays are, according to reports, increasing in popularity.

"There has been a cry to raise the standard in motion picture production. I believe that all the film manufacturers, those of responsibility, are doing their utmost to raise and maintain the art. Productions totaling hundreds of thousands of dollars are being discarded yearly by a number of manufacturers who have believed these productions are not up to the standard of their regular releases. The Selig Company is not releasing features by routine. There may be one release a year or two dozen; it depends on their quality."

Thanhouser's Tenth Gold Rooster Nearly Ready for Release

New Releasing Plan at New Rochelle Studios Has Proved to Be Success—Frederick Warde Will Be Seen in "King Lear" on December 17 on Pathe Program

WHEN Frederick Warde in "King Lear" is released through the Pathe exchange on December 17, Edwin Thanhouser will have issued his tenth Thanhouser-made Pathe Gold Rooster play under the Thanhouser Film Corporation's new arrangement with Pathe whereby Thanhouser releases two features a month.

Mr. Thanhouser is highly gratified with the success of the new plan whereby he concentrates his powerful organization upon the manufacture of only ten reels a month. He has found that the markeet never is bad for a good picture and the big demand for Thanhouser features, which increases with every release, has proved that he is delivering what the public seeks.

Florence La Badie's popularity is such that in order to meet the demands made by exhibitors, Mr. Thanhouser has seen to it that five of his first ten releases were Florence La Badie features. The first Thanhouser-Pathe release was "The Fugitive," by Philip Lonergan, one of the most successful of the ten. The others of the Florence La Badie series were "The Fear of Poverty," by Agnes C. Johnston; "Saint, Devil and Woman" and "The Pillory," both by Philip Lonergan, and "Divorce and the Daughter," a December release, by Miss Johnston. All of Miss La Badie's feature are directed by Frederic Sullivan.

Gladys Hulette's two plays, "The Shine Girl" and "Prudence, the Pirate," by Agnes C. Johnston, met with immediate success, placing Miss Hulette promptly among the few fully entitled to the biggest letters the electric signs can carry. Both plays have been highly praised for their ingenuousness and their wholesomeness. Miss Hulette's personality has distant charm and no other actress has been so successful as she in portraying lovable little girls.

The Thanhouser-Pathe program has been as varied in subject as it has been even in quality. Besides the Florence La Badie and Gladys Hulette features, Mr. Thanhouser has presented Valkyrien (Baroness Dewitz) in "Hidden Valley," directed by Ernest Warde, a story of a white goddess and a tribe of South African idol worshippers, and Jeanne Eagels in "The World and the Woman," directed by Eugene Moore, a powerful drama with faith healing as its theme. These two stories have been hailed with delight by grateful exhibitors, who always are looking for something new.

Frederick Warde's "King Lear" is the most pretentious offering of the first ten Thanhouser-made Pathe Gold Rooster plays. The production is a massive one and the adaption clings consistently to Shakespeare's play.

Fox Branch Managers Hold Second Annual Convention

President of the Company Present at All Sessions, Held at Hotel Biltmore, New York, on Octobre 28, 29, 30—General Manager Sheehan Presides at the Meetings—The Convention Members Attended Comedy Showing at the Academy of Music

ANNOUNCEMENT of new policies in the production and release of photoplays by the Fox Film Corporation was the outstanding feature of the second annual convention of the William Fox district and branch managers and department representatives which was held at the Hotel Biltmore, New York, Saturday, Sunday and Monday, October 28, 29 and 30.

William Fox, president of the Fox Film Corporation, was present at every session, and in person announced the policies which will be inaugurated immediately after the first of the year. W. R. Sheehan, general manager of the corporation, presided.

An innovation which had been previously announced but which was definitely outlined by Mr. Fox was the release of comedies of which one two-reeler a week will be given to the public, beginning in January. To prove his contention that only the best in comedy will be released by the company, Mr. Fox took the entire convention to the Academy of Music Sunday afternoon where the first of the new pictures was shown to the audience without previous announcement. The manner in which it was received by the large house convinced the delegates that Mr. Fox was right.

A second Fox production that the delegates received enthusiastically was "A Daughter of the Gods," which they saw at the Lyric theatre Sunday night. Wednesday morning the delegates were shown the newest big Fox production, "The Honor System," at the Academy of Music. This picture has not yet been released.

Ernest Reed, of London, England, general representative for Mr. Fox in Europe, addressed the convention Tuesday. He told of the great success of Fox productions in the British Isles, and declared that Britain offers a practically unlimited field for Fox features. Glowing reports were read from representatives in Continental Europe, Austral-Asia and South America.

Following are those who were present at the convention:

District Managers: Harry Leonhardt, Western; Paul C. Mooney, Central; C. L. Worthington, Eastern.

Branch Managers: O. P. Hall, Atlanta; Harry P. Campbell, Boston; J. E. O'Toole, Chicago; Joseph Kaliski, Cleveland; Harvey B. Day, Cincinnati; George C. Reid, Dallas; N. D. Thompson, Detroit; Albert W. Eden, Denver; E. H. Wachter, Kansas City; Field Carmichael, Los Angeles; S. N. Robinson, Minneapolis; J. L. Evans, New Orleans; Jack Levy, New York; Lester Sturm, Omaha; George Dembow, Philadelphia; C. W. Eckhardt, Pittsburgh; W. J. Citron, San Francisco; E. R. Redlich, Seattle; Joe Levy, St. Louis; G. R. Jermain, Syracuse; C. F. Senning, Washington; Mitchell Granby, Toronto; Maurice West, Montreal; Richard Wernick, New Haven; Nat Beier, Newark.

Home Office: Herman Robbins, assistant to Mr. Sheehan; Lewis S. Levin, assistant to Mr. Sheehan; Edward Waldo, auditor; Ewan Justice, publicity department; H. J. Roberts, development department; M. J. Horn, assistant to Mr. Robbins; George Buck, requisition department; Fred W. Lange, foreign department; Morris Greenberger, contract department; Sam Shapin, booking department.

Thomas W. Brady, New York Exchange; G. A. Gray, publicity department; J. F. Durham, publicity department; A. B. Bernd, publicity department; G. B. Spiero, publicity department; Sol Wurtzel, secretary to Mr. Fox; Ernest Reed, London, England. Much important business was transacted.



At the William Fox Convention of District Branch Managers, Hotel Biltmore, New York

A. W. Goff to Complete Swing Around Country

Assistant General Manager Has Started on Last Leg of Tour of Vitagraph Exchanges Covering South and Part of Middle West

A. W. GOFF, assistant general manager of the Vitagraph-V.L.S.E., has just embarked upon a trip that will take him as far as Dallas before he returns to New York.

This trip marks the completion of a general swing around the country which Mr. Goff undertook in the interests of Greater Vitagraph and its exchanges early in the Fall. Mr. Goff's first stop will be Philadelphia; from there he goes to Washington. He will visit in turn Atlanta, New Orleans, Dallas, St. Louis, Omaha, Kansas City, Chicago, Cincinnati and Pittsburgh before returning to New York in time to do his Christmas shopping.



Thomas Meighan (Famous Players-Lasky)

Inspired by the rapid strides that Greater Vitagraph has made since it became the sole owner of the V.L.S.E. exchanges, Mr. Goff will preach the twin gospel of "better and better pictures" and "pictures sold to exhibitors the way they want to buy them."

It is hardly necessary to add that the branch managers look forward to Mr. Goff's visits as a source of inspiration to them in their work, because they realize that through his sound advice their exchanges have rapidly forged to the front.

HEAVY BOOKINGS FOR "THE LIGHT THAT FAILED"

The managers of the various Pathe Exchanges report heavy bookings on "The Light That Failed," the first Kipling book to be filmed. Exhibitors have readily recognized the advertising value of the picture not only because of the Kipling name but also because of the splendid cast, which includes Robert Edeson, Jose Collins, Claude Fleming and Lillian Tucker.

THE EASTERN STUDIOS

STUART HOLMES, the man who made villainy a fine art, whose parts in moving pictures have always been about as cheerful as a banshee, sleeps in a circular bed.

The wonder of it all is how one who has left such a black trail behind him on the screen can sleep in anything. If there is anything in the line of finished double-dealing which Holmes has not done, a million movie fans have failed to discover it.

Flick, goes the ash from his cigarette as he palms fifteen or sixteen cards in the deck, including most of the aces, and all the kings, and ruins the hero of the film. A chuckle, and he pushes the beautiful heroine out into the winter snow, or off the mountain precipice. Through one hundred thousand feet of William Fox's celluloid, this master villain has broken hearts and torn apart families, or vice versa, and yet he can sleep.

"There were the crocodiles with their mouths wide open for me. There was I in the midst of them, tied hand and foot. And the men who threw me to them made three swings of the job. How was I to know just when the crocodiles would get busy?"

This from Annette Kellermann, the William Fox star in the million-dollar photoplay, "A Daughter of the Gods," in an interview by Nixola Greeley-Smith in the New York Evening World of November 2.

"One great horrible monster seemed to have his little wicked eye upon me even before I went over. 'Throw my feet toward him,' I said to the men as they swung me out. You see, my feet are skinny, and I thought he wouldn't like them quite so much as if my shoulders and arms were toward him. He might have thought that part of me quite a juicy morsel, you know."

To James W. Adams, a young University of Pennsylvania student, belongs the honor of having the first play he has ever written, accepted by William Fox for that famous screen star, Theda Bara. Mr. Adams is only 23 years old. Comparatively few writers have had such good fortune as Mr. Adams in having a first story accepted.

Mr. Adams is a native of Johnstown, Pa., and belongs to one of the leading families of that section. He was educated in the public schools of that city, and afterward took a course in the State College at Bellefonte.

After spending three years at Bellefonte, the young Mr. Adams was sent to the University of Pennsylvania, at Philadelphia. He has now been there three years, and will graduate in 1918.

If you have never seen a sweatshop in operation, you will in a new William Fox screen play. Several scenes were snapped last week for a forthcoming production, in a big East Side loft, with the actresses substituting for the regular operators.

June Caprice, William Fox's daintiest bit of screenshine, was born in Arlington, Mass., not fifty yards from the very road which Paul Revere used in his famous ride in 1775.

Jane and Katherine Lee, among the most famous children on the screen, were in Pittsburgh last week appearing personally at the showing of "A Daughter of the Gods," at the Pitt theatre, Katherine, age six, avowed that she was glad to make the trip, because "the change from the bright lights on Broadway would be quite a relief."

Gladys Hulette's Thanhouser-Pathe feature "The Shine Girl" and "Prudence, the Pirate," have met with such unqualified praise that exhibitors are clamoring for more of the same. Miss Hulette's next release will be "Her New York," a play by Agnes C. Johnston, author of Miss Hulette's other Gold Rooster plays.

"Her New York" probably will be the next Thanhouser-Pathe release after Frederick Warde in "'King Lear." Supporting Miss Hulette in "Her New York" Riley Chamberlin, Carey Hastings, William Parke, Jr., Robert Vaughn and Ethyle Cooke.

No persons read the weather forecasts more carefully than John B. O'Brien, the Thanhouser director, and Charlotte Walker, star of "Mary Lawson's Secret," which is now being made in the New Rochelle studios. They're looking for storm warnings, for one of the big scenes in Lloyd Lonergan's play occurs at sea in a hurricane and Mr. O'Brien insists upon having a real one.



Mineta Timayo as "Beauty" in "Beauty and the Beast" (International)

Vincent Serrano, Thanhouser star, is famous for his many appearances in the leading role in "Arizona." The other day he received at the Thanhouser studios a letter covered with postmarks and different addresses. Some person had addressed a letter to "Vincent Serrano, Star, Arizona," only that and nothing more, and the post office department had wasted many vain moments looking for a town in Arizona named "Star."

Forgetfulness saved Henry B. Walthall his big $4,000 motor car the other day. Two youthful thieves leaped into the machine as it stood in front of the Essanay studio and speeded away. A policeman halted the thieves on suspicion an hour later.

"Is that your car?" he asked.

"Sure," they replied, "did you think it was the Kaiser's?"

The policeman was about to let the thieves get away when he noticed a manuscript in the tonneau. It was that of "The Truant Soul," in which Mr. Walthall is at work in the Essanay studios, and had been forgotten and left by him in the car. On a "hunch" the policeman called up Mr. Walthall. The youths were arrested and the star's car returned to him.

Laden with one hundred ducks, Sydney Ainsworth has returned to Chicago from the marshes of North Dakota, and the Essanay players are feasting on choice mallard. Recently the Essanay heavy was arrested for hunting without a license in Wisconsin, his home state, while working on a location. So, when he had a chance to go after the birds on a real hunting trip he passed up the home neighborhood and went all the way up to North Dakota. He got one duck in Wisconsin, one hundred in Dakota.

Harry Dunkinson's "Trick watch" likes soup. This alleged timepiece was one which Essanay's bulky comedian purchased in Detroit recently. When he pulls it out to give an inquiring friend the time, the works spring forth. It was at dinner one evening that Dunkinson tried his trick. The works promptly dropped into his consomme.

American "dudes" will see a dyed-in-the-wool Parisian dandy when Max Linder strolls out on the boulevard. He has brought forty-six trunks crammed with the very latest French sartorial cuts here to uphold his reputation as the best-dressed artist in Europe.

In contrast to the baggy trousers, torn coat and aged derby utilized by many comedians, Monsieur Linder, the high priced Essanay star, provokes mirth in the attire of a Beau Brummel—shiny silk hat, frock coat, immaculate trousers, and all that sort of thing.

As a matter of fact the dapper young Frenchman is passionately fond of clothes. He seeks to attain in each article of his attire a distinct personality all his own. In Paris this individuality has given origin to a dress fad in his honor. For instance, there is the Linder tie, Linder shirt, Linder hat, collar, etc. American tailors might take the "tip."

Max changes his attire about every time he walks around the block.

Pauline Frederick killed Willard Mack the other morning and did it so artistically that he showed his appreciation by inviting the Famous Players star to luncheon. You see, Miss Frederick is starring in "Nanette of the Wilds," of which Mack is the author and in which he is also appearing. Mack had spent a good deal of time in planning the murder scene, and was enthusiastic over the manner in which his efforts bore fruit at the hands of Miss Frederick. There is nothing like enjoying one's own death, even if it is only for a Paramount Picture.

With the irrepressible spirit of youth, pretty Louise Huff is hopping nimbly from Booth Tarkington to Charles Dickens. That is to say, Miss Huff was last seen in the Famous Players adaptation of Tarkington's "Seventeen" and will now co-star with Jack Pickford in an adaptation of a Dickens novel.

It is not very often that a girl is proud to be wearing a dress that is four years old, but that is what Marguerite Clark will do when she begins work on the Famous Players adaptation of "Snow White." Miss Clark created a veritable sensation as Snow White on the stage, and now she is going to wear the same beautiful costume which she used in the theatrical production in 1912. Miss Clark was so fond of the dress that she has always kept it, though with never a thought that she would some day wear it in a Paramount Picture.

To Frank McIntyre belongs the distinction of being one of the very last successful stage stars to succumb to the motion picture. The announcement that he would star in a Famous Players adaptation of his great success "The Traveling Salesman" removes him from the almost negligible list of stage celebrities who have not looked the camera in the eye.

There are times to do water stuff and there are times not to do water stuff, if one is to listen to the plaintive cough of Owen Moore. He is playing the part of a young millionaire with Irene Fenwick in the Famous Players production "Princess Zim-Zim." The youth becomes violently intoxicated and decides that a swim is the only thing which will ease his aching head. Edward Sheldon, the author of the script, wrote it last June when everybody was sticking a toe into the water in anticipation of a good swim. Those scenes were not reached until November, and poor Moore plunged into the water with a gasp as it closed icily about him. He is still barking from deep down in his chest as a result of the cold which he contracted, and he declares that he is deeply interested in meeting Sheldon.

Thomas Meighan has arrived in New York simultaneously with an interesting



Mailing a Letter to Mary Pickford in Chicago
Insert: The Aeroplane that Brought it to New York

tale concerning his departure from the Lasky studio in Hollywood. It seems that the people at the studio decided to give Thomas a rousing send-off in the form of a party which was scheduled for the second evening prior to his exit. The party was held. In the midst of it Marshall Neilan, who has been directing Meighan, remembered that he had a couple of additional scenes to take and so informed Meighan. By this time is was very early in "the morning of the second day" and after a consultation the director and star decided that it was too early in the morning to retire. Hence the dismay with which the Laskyites who were at the studio promptly at opening time that morning beheld Marshall Neilan and Thomas Meighan arriving at the studio on time for the first time since either had been connected with the company.



Ethel Grandin (Consolidated)

Azimoolah sounds like the name of a new prematurely soured, predigested and generally debilitated brand of milk. But it isn't. It is just the name of one of the characters in "The Victoria Cross" in the adaptation of which Lou-Tellegen is being starred on the Paramount Program by the Lasky Company.

Raymond Hatton wants to be loved! He has been a member of the Lasky forces for two years, but in all this time he has never had the fair, round, powdered arms of an ox-eyed ingenue smear his carefully brushed coat collar, and he longs for the sensation. Hatton has always been sentenced to commit murders, thefts and other depredations which are not conventionally supposed to be rewarded with strangle-hold fade-outs.

The Selig studios, Chicago, are now open. Al Green will direct the production, "The Princess of Patches." Gilson Willets wrote the scenario version of the play. Many of the exterior scenes will be filmed in Louisiana.

The Selig News Weekly has instituted a fashion department, and the latest creations from London, Paris and New York City.

For the first time in all his years of movie acting, Tom Santschi wears a beard in Selig's "The Garden of Allah." However, the beard adorns Tom's chin only in a few scenes.

Little Billy Jacobs, the popular juvenile actor, appears in "The Garden of Allah," enacting several strong scenes with Helen Ware.

Jack Sherrill is to be one of the big features at the Reel Fellows Dance, Chicago, Friday, November 10.

Marie Shotwell will spend a few weeks at her Virginia home, after which, it is thought she will take up film work steadily. She has received many offers since concluding her efforts in "The Witching Hour."

JACKSONVILLE SCREEN CLUB FORMED

Special to Motion Picture News.

Jacksonville, Fla., Nov. 10.

The organization of the Jacksonville Screen Club was perfected when members of the motion picture fraternity and those interested in the indutsry gathered at the Hotel Mason for the purpose of discussing ways and means of making the stay of the visiting movie people to this city a pleasure and formulating plans whereby members of the "Fifth Estate" already located here would be made contented.

The meeting held in the Traffic Club rooms at the Hotel Mason was presided over by W. R. Carter, editor of the Florida Metropolis, who was elected temporary chairman, and was attended by one hundred and fifty motion picture players, cameramen, exhibitors, exchangemen and publicity men. Fred Schierbaum, assistant director of the Kalem Company, was unanimously elected secretary, and addresses were made by Mayor J. E. Bowden, George H. Mason, Louis Burstein, general manager of the Vim Company; W. R. Carter, Harry C. Myers of the Vim Company and Tracy Hollingsworth, motion picture editor of the Florida Metropolis.

Louis Burstein spoke on the value of a club where the motion picture players and people in allied industries could get together and fraternize, and W. R. Carter explained the purpose of the gathering, which he said was to bring those interested in the industry together and make their stay in Jacksonville pleasant. Mayor J. E. T. Bowden said he was particlarly interested in the motion picture people and that he wanted to see Jacksonville a greater motion picture producing center than any city in the United States. He pointed out the cooperation that had been given the producers as well as players by the municipal government, and offered to aid the movement to establish a screen club in every way possible.

The value of a screen club from the exhibitors' and exchangemen's standpoint was talked of by W. L. Whitehead, manager and owner of the Republic and Savoy theatres, and representatives of the General Film, Universal and Consolidated exchanges also delivered addresses. D. Joyce Milberry, of the Motion Picture Exchange, and G. Alfred Walker, business manager of the Juvenile Feature Films Company, who were responsible for the gathering spoke of the value of cooperation between all branches of the industry.

The cooperation of the Motion Picture News in taking care of the news originating from the motion picture people in Jacksonville, was commended, and a vote of appreciation ordered forwarded to that publication. The following committees were appointed: Organization, Storm Boyd, manager Kalem Company studio; Louis Burstein, general manager of Vim studio and Ferdinand Perez, general manager of Eagle studio.

Nomination: H. T. Tucker, manager of the Universal Exchange; Gus R. Barton, manager of the Consolidated Exchange; Harry C. Myers, of the Vim Company; D. Joyce Milberry of the Motion Picture Exchange, and L. D. Joel, manager of the Prince theatre.

"The Easiest Way" Is Bought by Selznick for Miss Young

The Original Drama, Written by Eugene Walter and Produced by David Belasco, Ran Continuously on Broadway for Eighteen Months

FOLLOWING his policy of backing the popularity of his stars with pictures adapted from successful novels and plays, Louis J. Selznick this week bought for Clara Kimball Young the motion picture rights to "The Easiest Way," the drama by Eugene Walter, originally produced by David Belasco with Frances Starr. This play as originally presented ran eighteen months continuously on Broadway.

Mr. Selznick has been negotiating for the rights to this play for several months but it was not until this week that the author, Eugene Walter, came to terms with the producer. The amount involved is large.

"The Easiest Way" will be presented as Miss Young's fourth Selznick-Picture.

Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law" and "The Foolish Virgin," will take charge of the production of "The Easiest Way." Miss Young's third picture, "The Price She Paid" is being produced by Director Charles Giblyn in order to follow up the Selznick plan of keeping Miss Young continuously engaged and increasing the number of her productions.

The theme of "The Easiest Way" is that a woman who once falls will, when bitterly tempted, always take the easier path to luxury and bodily contentment. Miss Young will be seen as Laura Murdock, who, facing poverty and hunger, becomes the mistress of a man of the world. While spending a summer in the Western mountains she meets another man and learns the true meaning of love. Laura's new suitor knows her entire story but is willing to forgive and make her his wife. The girl's wealthy patron convinces his rival that he should first test Laura's ability to withstand temptation. It is agreed that she return to the city and earn her own living for a year, at the end of which time, if she has not again sought the easier way, the second man is to come from the West and claim her for his wife.

Back in the city Laura bravely returns to the shabby life of rectitude but at last, when face to face with eviction from her lodging house, she weakens and accepts her former patron's proposition to return to his keeping. For taking her back he induces her to write the young man in the West to let him know of her decision. Laura secretly destroys the letter and resumes her comfortable existence in the handsome apartment provided for her by her first lover.

At the end of the year the Westerner comes to New York and finds her living in luxury which she attempts to excuse as the legitimate result of her success on the stage. The great scene of the play ensues, when, just as the deceived Western suitor is about to take Laura to the minister, a latch key rattles in the door and the real proprietor of the establishment enters. Laura is shown in her true colors and her double deceit results in the loss of both men. In the play the curtain is run down on the cynical but tremendously effective situation where the girl, giving up the struggle, orders her maid to lay out her clothes for a plunge into the night life of Broadway.

It is planned to present "The Easiest Way" on the screen in seven or eight reels and the picture will, without question, prove a tremendous drawing card. From the exhibitor's point of view as well as that of the motion picture patron, the combination of such names as Clara Kimball Young, "The Easiest Way," Eugene Walter, David Belasco and Albert Capellani is unquestionably a tower of strength.

Sherman-Elliott Dispose of "Crisis" for Forty-one States

Company Makes Record in Selling State Rights for the Selig Photodrama—Arrangements Are Made for Simultaneous Showing of Picture in Big Cities

FORTY-ONE state rights to William N. Selig's pretentious photodrama, "The Crisis," have been disposed of by Sherman-Elliott, Inc., who controls the selling rights for the entire United States and Canada.

Practically all sections of the country have been sold and deals are pending for the disposal of New York and New England, which will complete the entire sale of "The Crisis."

Among the buyers are: Warner Film Attractions, San Francisco, California, who have acquired the rights for California, Arizona and Nevada and are ready for booking.

A syndicate of well known Middle Western film men have purchased Ohio, Indiana, West Virginia, Maryland, Delaware and District of Columbia; the name of the leasing firm will be announced later.

The States Rights Company of Jackson, Mississippi, have purchased Mississippi, Tennessee and Louisiana.

The Master Photo Play Attractions of Newark for New Jersey.

William Sievers, Grand Central Theatre Co., of St. Louis, for Missouri.

A big combination of exhibitors who control theatres over the East are negotiating for the rights for New York and the same combination may include the New England territory.

A well known film corporation of Atlanta, Ga., have contracted for a group of southern states which include, Alabama, Georgia, Florida, North and South Carolina.

Arrangements have been made for a simultaneous showing of "The Crisis" on or about November 19 in St. Louis, Boston, Philadelphia, Chicago, as well as other principal cities of the East, possibly including New York City.

"BOUGHT AND PAID FOR" A BIG PICTURE

The most remarkable of the World-Brady pictures thus far produced seems likely to be "Bought and Paid For," with Alice Brady as its star.

In and Out of West Coast Studios

By J. C. Jessen

Los Angeles, Nov. 8.

PROGRESS in rebuilding the Lasky studio is going forward unhampered because it so happens all but one director have finished their subjects and are now working with the scenario department in the preparation for scripts for coming photoplays.

The new stage built in record time of eight hours by the contractors, the Milwaukee Building Company, is to be enclosed, and the workmen are now erecting the steel frame and enclosing the 75 by 250 foot space with glass. The foundation and entire floor of the stage was laid in eight hours last Sunday, and is considered the fastest work ever completed at a California plant. The addition of a city block to the Lasky plant is serving a long felt need, for at the present time no less than five large exterior sets are being built there for production work, which will be commenced shortly.



Neva Gerber Entertains Mr. and Mrs. J. H. Furay of San Francisco, at "U" City

William C. deMille is to return to New York where he will again resume his former position as head of the scenario department. When Mr. deMille first went with the Lasky Company, he served in this capacity, later taking up the work of directing. It is probable he will be retained in the east all winter, and in this position will supervise the writing of all Famous Players-Lasky stories.

Director General Cecil deMille has practically completed his Geraldine Farrar multiple reel feature based upon the story of "Joan of Arc," and a private showing at the studio elicited many complimentary remarks from members of the producing staff who were invited to witness the showing.

Plans have been prepared for the new administration building for the Famous Players-Lasky studio, and contract for the construction will be let within a few days. This is to be located in the center of the block midway between Selma Avenue and Sunset Blvd. on Vine street. This is a more central location, and will add to the efficiency of the plant.

Helen Has a Whole Car

Helen Holmes has the distinction of being the only motion picture actress who is furnished with a private Pullman car, a drawing room of which is to serve as her studio dressing room. Director J. P. McGowan of the Signal Film Corporation, has purchased such a piece of rolling stock for the company's future needs, and it has now been altered to serve the company completely for interior coach scenes. A portion has the appearance of an ordinary day coach, another looks like a chair car, still another resembles the standard Pullman and there are compartments.

Instead of the regular incandescent lights, powerful ones suitable for photographic purposes have been installed. On a flat car just in front of the coach is an electric plant operated by power from the locomotive which will furnish the necessary juice. This car may be used in many scenes needed for the company's railroad productions, and will also serve as a private car and dressing rooms for members of the players when they go to distant locations.

The new property of the Signal Corporation will be used first in the sixth episode of "Lass of The Lumberlands," practically every scene of this taking place within the sleeping car at night. The electrical equipment made it possible for Director McGowan to secure both interiors and exteriors of the car while in motion at night, and this is believed to be the first shot of this kind ever made for the screen.

Director McGowan and several members of the company will go to Yosemite Valley during the coming week to secure some exteriors needed for the next episode. The other members of the organization will remain at the studio and will work under the direction of Paul C. Hurst.

Leo D. Maloney, Thomas G. Lingham and William Brunton, all prominent members of the Signal stock company, narrowly escaped death last week when the car in which they were riding was run down by a two-ton truck. All escaped injury with the exception of Maloney who was in the back seat of the tonneau at the time. He was thrown to the pavement and did not regain consciousness for several hours.

The Bessie Barriscale fantastic drama, long heralded as the second edition of "Peggy," has been finished at the studios and is shortly to be released. The title is "Bawbs O' The Blue Ridge." Miss Barriscale takes the part of an uncouth mountain waif whose grammar nearly causes her mis-mating. Scenes are laid in Virginia. The exterior scenes for this were made when Director Charles Miller and the company spent three weeks in the mountains far above Bear Lake Valley. The photographic qualities of the pictures secured by Clyde Devinna, are said to be a "series of Rembrandts." Arthur Shirley takes the masculine lead, appearing in the role of an author who brings happiness to the life of the waif. Monte M. Katterjohn is the author of the story and scenario.

Dorothy Dalton is next to be the star in a drama, laid in the Cape Cod country, from the pen of John Lynch. Director Walter Edwards will be in charge of making this, and with a company is shortly to leave for northern California, where the rugged coast offers scenes very similar to those found near Cape Cod.

William S. Hart has completed the taking of scenes for another western picture in which he takes the part of a gambler.



Lloyd B. Hamilton of Kalem's Comedy Couplet "Ham and Bud"

This is a Monte M. Katterjohn story which gives Hart a number of big scenes and requires a great number of expert riders.

Hawks' Hindsight Helps His Foresight

J. G. Hawks' experience as stage manager for a road production of "Sweet Kitty Bellairs," made him a very valuable assistant to Director Raymond B. West when the first act of the famous play was reproduced on one of the big Ince studio stages for a current production. Dorothy Dalton and Howard Hickman are co-starred in this, and Charles Gunn is one

of the principal supporting players.

There is a bounty on all kinds of frogs, toads, turtles, snakes and insects at Inceville this week, and members of William S. Hart's "horse opera troup" are doubling their salary in the capture of these. The creatures are needed for a fairy tale vision introduced into the blind girl's story which stars Enid Bennett, being made by Charles Miller. Opposite Miss Bennett in this production will be seen Jack Gilbert, and Charles K. French takes an important part.

Kay-Bee Director Reginald Barker and players including William Desmond and Margaret Thompson are home from two weeks spent at the top of the world in the vicinity of Pine Crest. Barker spent several days in seeking out locations heretofore not used by motion picture companies, and as the result of the hazardous trips made to the locations selected, all members are unanimous in voicing the sentiment that they are fortunate to be home alive. To secure some scenes it was necessary for the players to work with ropes hidden about them so that in case of accident, they would not fall down the steep cliffs.

C. Gardner Sullivan was injured last week while riding at Inceville in search of inspiration and new locations. His mount stepped in a gopher hole, and the versatile writer was hurled over the animal's head. The fall resulted in a badly sprained hip.

Two settings representing scenes in San Francisco, one that of the U. S. custom dock, and the other a street in Chinatown, were built at the Yorke studio, Hollywood, and used for a number of scenes in "Pidgin Island." In all of these a number of extra people were used by Director Jay Hunt. Novel effects secured were street scenes in Chinatown at night in which more than four hundred people took part. Baby Virginia Corban has been specially engaged to play in this Harold Lockwood-May Allison production, and is the principal in a number of emotional scenes in which she learns of the death of her mother. Doc. Pomeroy Cannon, who supported Dustin Farnum in "The Parson of Panimint," has been engaged to play a character part in the present Yorke production.



James L. McGee, Superintendent Selig Zoo

The Bare Plot of "His Model Wife"

Producer Al E. Christie and Director Horace Davey are collaborating in the production of a comedy, "His Model Wife," in which all members of the Christie organization appear. Neal Burns takes the part of Henri de Brush, an artist who wins fame by his painting of a nude woman. The wife seeing this as a private exhibit becomes an admirer of the artist and is introduced. He in turn invites her to his studio. She arrives at a time when he is starting on another picture of the same character as his masterpiece. An old



Fannie Ward in Lasky's "Years of the Locust"

snoop, the pillar of the church, taken by Eddie Barry, seeing the form of a nude woman through the window after noticing Mrs. Newlywed enter, immediately draws his own conclusion and informs her husband, who being of a jealous frame of mind, with old snoop starts in to clear up the mystery. All parties engaged in the chase about the studio, including the poor shivering model, are ultimately brought together, and it ends with old snoop serving as a target for the new work of the artist when it is broken over his head. Billie Rhodes is the wife, and Harry Hamm the jealous husband.

Monte M. Katterjohn, who recently left the Ince Culver City studios where he had written a number of plays for Kay-Bee release, has returned to his first love, and is now beating the typewriter under the watchful eye of C. Gardiner Sullivan. Katterjohn left to accept the head of the department of Essanay Company, but states that he found disagreeable weather in the windy city, which was so disconcerting to literary minds, that he immediately made arrangements to return to the Ince staff.

Ince Culver City studios are to have a very complete library, and an appropriation of $5,000 was set aside this week for the purchase of the first books for this new department. For the past several years there has been a research department which worked in collaboration with the author, but this is to be greatly expanded, and will cover all fields pertaining to motion picture making, photography, and literature. An experienced librarian, Florence



Paddy McQuire (Vogue)

Vincent, has been engaged and will have charge of the new department.

Ince Guest of Honor

Thomas H. Ince was the guest of honor, and members of his staff were included as guests at a dinner given by E. A. Featherstone, Los Angeles millionaire club-man and sportsman, tendered in honor of Ince's return from New York. It took the form of a "duck" dinner, served in the English room of the L. A. Athletic Club. All directors, heads of departments, and stars of the studio were present at the party.

William S. Hart is bemoaning the loss of a beautiful six shooter, which he has used for more than a year in Ince pictures. The loss was occasioned by the director-actor becoming excited while directing a mob scene from the top of a one-hundred-foot platform from where the scene was being shot. He used the gun to fire a signal for action to begin, and then while directing the production through a megaphone, he unconsciously dropped the weapon and the barrel was broken from the handle.

Raymond B. West brought "the mountain to Allah" the other day at Ince Culver City studios. The sun would not shine in the right direction, and after consulting with his watch, using it as a compass, he decided to move the set instead of the sun.

Owing to injuries a number of the Rolin organization is absent from the studios. Harry Todd is in the hospital with one leg in plaster that the ligaments torn loose may grow back in place; Billy Faye has a dislocated knee; Gus Leonard is suffering with two broken ribs, and Lottie Case was injured internally in a fall.

Change has been made in respect to the Yorke Norroy series which was at first

placed in the hands of John MacDermott for filming. Each one of the episodes of this picture, which features Kingsley Benedict, will be separate in itself, and Donald McDonald and McDermott will take alternate numbers. McDonald is to take up the filming of the second number of the series.

Telegrams received at the Christie studio bring the information that their comedies are playing in some of the largest theatres of the central west. Included in the list being the New Palace, largest vaudeville house in Minneapolis; the Strand, largest motion picture theatre in St. Paul, and the American at Salt Lake City. The Illinois territory has been sold to Consolidated Players Film Company of Chicago, and



Maude Pavis, Bonavita, and One of the Bostock Lions

Wisconsin to Walter Baier of Milwaukee. It is also expected that the New York territory will be sold within the next few days.

With forty thousand dollars' worth of stories and scripts on hand it is stated at Universal City that no additional stories will be purchased until the present supply is produced. This means the reduction of the scenario department with respect to the several employed as readers. None of the present writers will leave. For the next several months all members of the staff will give their attention to preparing for the screen the stories now owned by the company. Another new ruling said to be effective at the big producing plant is that in the future the officers in New York will read and O. K. every subject before it goes into production. It is also stated that probably all stories will hereafter be purchased through the New York office.

Lynn Reynolds and company of Universal players are home from spending a week at the Grand Canyon of Arizona where they secured about two thousand feet of good negative, fifty per cent of which will be used in the subject "The Man With the Peanut Soul," which features George Hernandez and Myrtle Gonzalez. The photography was in charge of Clyde Cook, and projection room tests show that they contain some very excellent shots. Weather conditions were very favorable during their stay. General Manager H. O. Davis was a member of the party on this trip.

Wells Films "Constantinople"

Director Raymond Wells filming the five reel feature "Constantinople By the Sixth," will by the end of the present week complete the making of all scenes. This story, which is by Wells, was prepared for the screen by Fred Myton, and gives Ruth Stonehouse the role of a girl who runs away from home because her parents decide she shall marry a foppish young man of their choice. She becomes a stowaway and falls in with a young man who is beating his way to Constantinople on a wager and must be there by the sixth of a certain month. The subject takes on a melodramatic phase when they escape from the ship in a life-boat and are dashed upon a desert island where the eruption of a volcano makes possible their liberty. They are finally successful in reaching the Turkish capital on the given date. The subject will contain a number of sensational spectacular scenes including eruptions of a volcano on the island where the wanderers land. Supporting Miss Stonehouse are Jack Mulhall as the youth who made the wager, and Jean Hersholt as the foppish young man. Noble Johnson takes the role of the cannibal chief.

Dickens' "Christmas Carol" is being produced at U City under the direction of Rupert Julian who takes the part of Ebeneezer Scroogs. Others of the cast include Francelia Billington as Scroog's sweetheart, Harry Carter as Jacob Marley, Agnes Vernon as Caroline, John Cook as Bob Crachitt, Lydia Titus as Mrs. Fezziwig and Wadsworth Harris, Dick LeStrange and Tom Figee as ghosts.

A crystal globe purchased by a wealthy young clubman and his wife while on their honeymoon tour of the world, later serves the innocent bride to watch the actions of her husband who tires of her simple ways, and longs for his former gay carousals along the white way and returns to them. After numerous debauches, the husband comes to realize the wayward life he is leading when he sees his life's future foretold by a similar crystal in the stopper of his liquor bottle. The wife retains her purity and daily prays for his return. After a babe is born, the wife sees the face of the Christus in the crystal, and believes this the sign of victory, and is not surprised when the husband returns repentant, filled with love for the woman who has remained true to him. Herbert Rawlinson takes the role of the husband, the featured part supported by Edith Johnson as the simple country girl who becomes his wife, Dorothy Davenport the vampish chorus girl, and Dick Donaew an artist. Charles Swickard is the director of this subject, which is titled :: The Scarlet Crystal," and was written by J. G. Alexander.

"The Best Man" is a three reel program subject being filmed by Donald MacDonald which narrates the adventures of a young man who by mistake went to a wedding in a distant town three days ahead of time. He becomes the victim of a gang of pickpockets and second-story men, but the experience makes it possible for him to serve as a detective and bring about the arrest of all criminals and at the same time save the family of the bride from being robbed. Lee Hill takes the name part, and opposite him is Lois Wilson. Others in the cast are Hayward Mack, Nellie Allen and T. D. Crittenden.

New Western Character Discovered

A new western character has been discovered and this week was introduced in the two reel subject titled "Lem Cooley," made by William V. Mong who played the title part—the circuit barber. Lem in his wanderings from one camp to another sees a holdup of the stage and later comes upon the highwayman just as he is leaving after counting the money secured. The barber discovers the robber left a handkerchief, and being short of towels takes it with him. This later causes his arrest, but not until after he had won the bully's daughter on a wager with her father while engaging in the great American indoor game of poker.



Lou-Tellegen in "The Victoria Cross" (Lasky-Paramount)

With the Exhibitor

This department offers free public expression to every sentiment "of the exhibitor, by the exhibitor, for the exhibitor." In accordance with the well-known policy of the News, no censorship whatever will be exercised by the editor, beyond the selection of live topics of general interest from the correspondence received. Motion Picture News accepts no responsibility for statements or opinions appearing herein. The department is conducted by an experienced exhibitor, who will editorially discuss from week to week the topics of most interest suggested by correspondents. All exhibitors, whether subscribers to the News or not, are invited and urged to use these columns

Edited by George N. Shorey

"High Cost of Living" as Felt by the Theatre

FRANCIS DOOLEY, of Washington, D. C., "started the ball rolling" last week with a letter on the "high cost of living" as it is being felt by the exhibitor. On the front page of this issue will be found a letter from an exhibitor who fails to sign his name, but who evidently does know what he is talking about, and we know some of his views will make a ten-strike. We want to keep the ball rolling and call attention here to the main points brought out in this new letter. Don't fail to read the letter itself. If you agree, tell us why; if you disagree let us have your side of the question.

We are sure an open discussion by the exhibitors on such important matters will result in a clearing of decks for action, and get real results. How right is to conquer, actual ways and means, will be found when a clear consensus of opinion is reached.

The most serious charges by this exhibitor against the producers and exchange heads suggest the following:

First, big heads of the industry fail to see that the small manager independently working for his own interest, owning his own theatre, is the mainstay of the industry and can't be frozen out without killing the industry itself. Theatrical history confirms this.

Second, head-office advertising "stunts," pushed to excess, over-stimulate the business with an unhealthy result. Two many theatres, maintained by hot-house methods, means fatal weakness, which is bound to affect the producers.

Third, the body which nourishes a parasite that will eventually devour its own host, is an exact parallel to the theatre which boosts a star or program, and then has to pay such a price for continuing the star or program the house becomes but a dead husk of its former self. There are many such husks of theatres, constantly changing hands, and conditions are getting worse.

Fourth, fixed film rentals, not taking into account the actual available patronage for a theatre, size, nature of patronage, and a hundred other details which only the "human touch" can determine, indicate fatal blindness at the head-office. Frequent changes in local exchange managers indicate the instability of present "system."

These and many other questions, such as standardization, co-operation between exchange men and exhibitors with the ostracism of any member unwilling to "play fair," are effectively mentioned in this meaty letter. That newspaper advertising is being overdone, is suggested—and here it must not be overlooked that the newspapers have "made" the present stars. But have they made the good picture? The house organ, direct to the patron, is what some of the best thinkers in the business have come to.

We want to keep the ball a rolling. Let us have many letters, from many more exhibitors, touching on one or all of the subjects so far discussed, or upon brand new topics which will interest all exhibitors. We don't want "literary" correspondence, just heart to heart expressions from one exhibitor to all his brother exhibitors. What do you think about present conditions? Speak out! Do your little or much to help change them, if you believe they should be changed. Write the editor of the News now. This is *your* paper. Published with the exhibitors' interest always, is its first thought. And this is your special corner to say what you think. We'll expect a letter *today*.

ARRANGEMENTS FOR SCREEN BALL IN FULL SWING

Arrangements for the fifth annual reception and ball of the Screen Club, which will be held at the Hotel Astor on the evening of Saturday, November 18, are in full swing. Jule Burnstein, chairman of the committee on sale of boxes, reported on November 10 that twenty-two allotments already had been made. King Baggot will be chairman of the floor committee and Frank Carroll will head the reception committee. Oscar Lund will have the direction of the grand march, which is scheduled to begin at 11:30 o'clock. Mr. Lund has designed one formation among others which will represent the initials of the names of the club's three presidents, B. K and Q—King Baggot, James Kirkwood and the present incumbent, Billy Quirk. Twenty-five members of the club are now rehearsing the movement, so that it may be put over without a hitch on the big night. The music will be provided by the Astor's great organ and its concert orchestra.

The grand march will be led by President Quirk and a leading motion picture actress.

Among the boxholders are Carl Laemmle, P. A. Powers, the Universal Film Manufacturing Company, Bluebird Photoplays, William A. Brady, Barry O'Neill, Billy Quirk, Monmouth Film Company, E. K. Lincoln, Edwin Carewe, World Film Corporation, Will C. Smith, C. A. ("Doc") Willat, Adam Kessel, Jr., J. V. Ritchie, Herbert Brenon, Nicholas Power, Famous Players-Lasky Corporation, Vitagraph, Herbert Blache, Fox Film Corporation, and Paul Scardon and Harry Morey. Two boxes will be reserved for representatives of the daily and trade press.

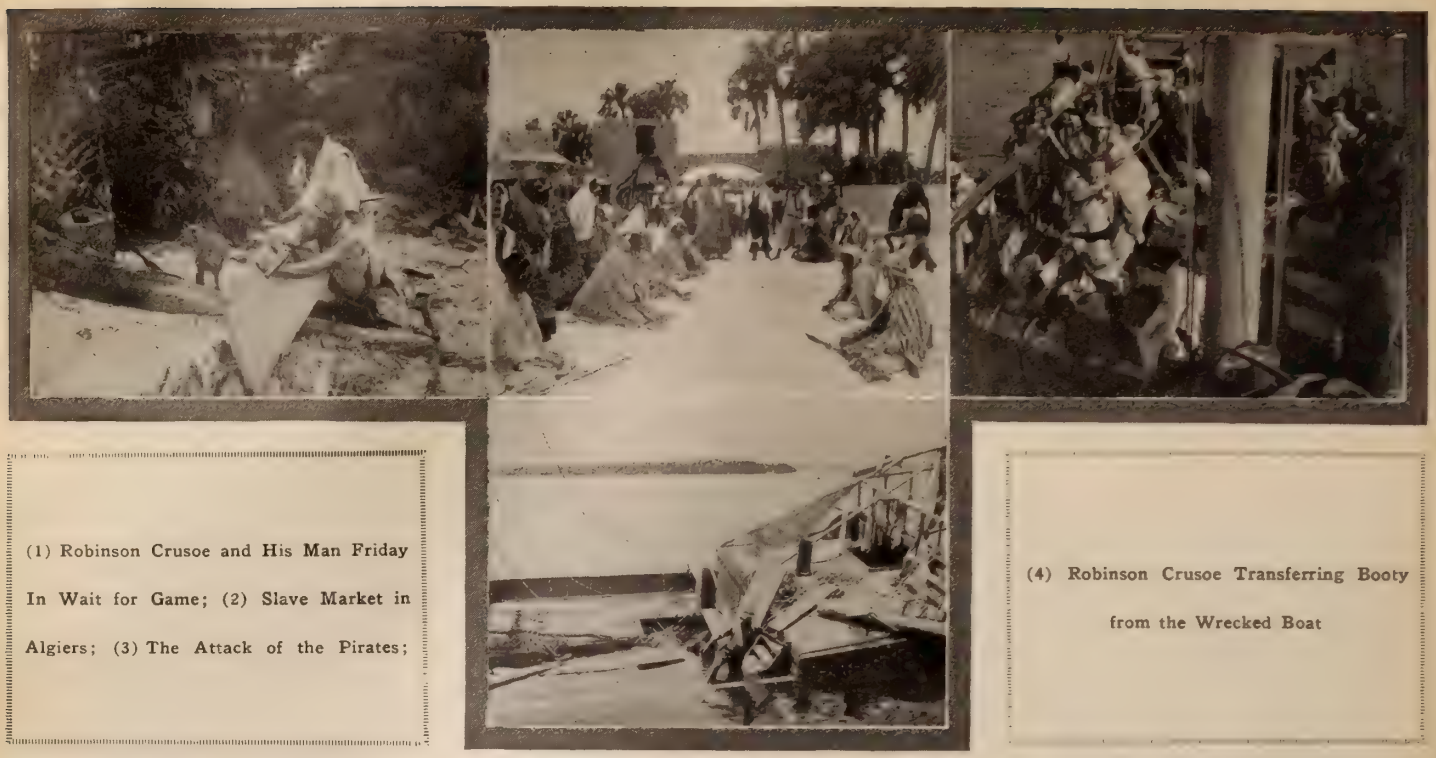
ARNOLD ADVERTISING PICTURE MAKES HIT

An advertising film which throughout contains an education feature and in practically every scene has thrills that compare most favorably with the greatest startlers of melodramas, has been prepared by O. K. Parker, director of advertising for the Arnold Motor Car Company, Los Angeles, and was shown last week at the Los Angeles auto show as one of the big entertainment features of the annual exhibit.

The film is titled "Death Valley Dodge and Its Mountain and Desert Travels." The two reels show trips through Yosemite Valley, over the glacial moraine regions of the high Sierra Mountains, over California deserts, and from the top to the bottom and vice versa of the Grand Canyon of Arizona. Prior to the showing of the picture in California, a copy had been sent to the Dodge Brothers plant at Detroit, which resulted in arrangements for the making of a number of prints to be furnished dealers of this brand of motor cars.

"Death Valley Dodge" which is a familiar car to practically every Los Angeles motorist, was so named because it was the first small car to successfully cross the great American Sahara in May of last year. Every effort to test the strength of the car has been made, the intention of the owners being to send it over every difficult drive in the southwest. The film shows the car's hazardous trips over regions without roads. It ends with a race between the "Death Valley Dodge" and a Southern Pacific train when the automobile attains a speed of sixty-two miles an hour.

In one scene the car descends a thirty-seven per cent. grade filled with boulders two feet in diameter, and another leaps down a four-foot embankment and then runs at the rate of thirty miles an hour through water two feet deep.



(1) Robinson Crusoe and His Man Friday In Wait for Game; (2) Slave Market in Algiers; (3) The Attack of the Pirates; (4) Robinson Crusoe Transferring Booty from the Wrecked Boat

FOX TAKES PARK IN NEWARK, N. J., FOR PICTURES

Special to Motion Picture News.

Newark, N. J., Nov. 13.

The Park Place theatre hereafter will be known as the Terminal theatre, and will be reopened Monday, November 13, as a motion picture playhouse, under the control of William Fox. The playhouse has undergone extensive interior decorations, the elaborate stage setting installed equalling the splendor of the interior of the Academy of Music in New York.

"To entertain" is the announced policy Mr. Fox will pursue, and, with this end in view, he is completing arrangements for programs of highest worth. The outstanding feature will be photoplay productions of superior quality. Besides this there will be a concert orchestra, which Mr. Fox has already assembled for this theatre. A new mammoth pipe organ is being installed. The management is also arranging for the appearance of special vocal and instrumental artists with each program, which will be changed every Monday, Wednesday and Friday.

MARY PICKFORD RECEIVES LETTER BY AEROPLANE MAIL CARRIER

Mary Pickford had the unusual distinction the past week of being the only star in the amusement world to receive a letter in the United States demonstration of carrying mail by aeroplane from Chicago to New York, the flight being made under the auspices of the New York Times. Added interest was given by the fact that the letter came from the faculty and students of the University of Chicago inviting Miss Pickford to be their guest at the winter dance just before the holidays.

Mary Pickford also received cards of greeting from the motion picture editors of Chicago, and Jones, Linick and Schaefer predicted that the engagement of the Artcraft production, "Less Than the Dust," at the La Salle would be big.

Elaborate Titles Will Be Used with "Witching Hour"

"In Many Respects They Are Different from Anything Seen on the Screen," Says an Official of the Frohman Amusement Company—Smith Goes Abroad for Another Locke Script

THE Frohman Amusement Corporation will use a number of elaborate titles with "The Witching Hour."

"The titles are unlike, in a great many ways, anything heretofore displayed in a screen production, and serve well their purpose in this instance of maintaining the dignity of the story throughout," says an official of the company.

"'The Witching Hour,' therefore, will serve two purposes. It will bring to light a powerful seven-reel dramatic feature in which there is no resort to the extra-sensational.

"Throughout the seven parts, dramatic action is the entire theme. There is not an instant where the spectator will not be refreshed by a powerful dramatic situation, a tremendous emotional climax or series of counter plots, so closely interwoven as to make the play more than a strong story—a mighty dramatic document."

C. Aubrey Smith, who plays the principal part, that of Jack Brookfield, sailed for Europe last Saturday to confer with W. J. Locke as to the procuring of another of his stories, and in all likelihood will return with another script for the Frohmans.

Exhibitors and Exchangemen Discuss Trade Questions

They Convene with Purpose of Launching Organization in New York to Settle All Differences—Exchangemen Declare That a Certain Class of Exhibitors Treat Them Unfairly

AT a meeting held last week by the Film Club, exchangemen and exhibitors of New York City got together to discuss relations existing between themselves in the New York locality and surrounding districts. The original purpose of the meeting was to inaugurate an office similar to the Hoy Reporting Service of Chicago, a concern which acts as mediator between the exhibitor and exchangeman whenever difficulties arise.

The exchangemen brought in the argument that there was still a certain class of exhibitors that treated them unfairly whenever the opportunity was presented. It will be the duty of the Film Club to preside over such cases when they are brought to light and render an equitable decision. A committee made up of eighteen exhibitors and twelve exchangemen will act on the cases. In other words the Film Club will assume the duties of a Supreme Court between the exhibitor and exchangeman. The exchanges are only waiting the sanction of such an organization from the exhibitors' locals.

At the meeting the question of return express charges was broached by the exhibitors. Although the exchangemen had made it clear that no previous differences were to be mentioned at the meeting, they listened to the arguments on express charges and finally agreed that decision would be left to the manager of each exchange. This settlement of the difficulties that have long been brewing on this question is regarded as most decisive.

EARLE WILLIAMS STARTS WORK IN "ARSENE LUPIN"

At the Greater Vitagraph Studio in Brooklyn work has already commenced upon "Arsene Lupin," with Earle Williams in the title role. Paul Scardon, who so successfully directed Barney Bernard and Peggy Hyland in recent productions, has been named to handle this important story.

RUSSIAN SETTING FOR ANITA STEWART'S NEXT

In her forthcoming picture, "The Girl Philippa," Anita Stewart was "Somewhere in France." In a picture she has just begun she is to be in Russia.

The story is "The Glory of Yolanda," by Maibelle Heikes Justice. Miss Stewart will play Yolanda. Her leading man will be Evart Overton, while others in the cast include Denton Vane, John Ardizonia, Anna Brody, Bernard Siegel and Mr. Turin. This drama is being directed by Marguerite Bertsch, who has just completed the directon of Earle Williams in the Curwood story, "The Soul Master."

BILLIE BURKE'S BABY MAY BE NAMED "GLORIA"

On Monday, October 23, Billie Burke, star of George Kleine's motion picture novel, "Gloria's Romance," became a proud and happy mother. The tiny edition of Billie Burke was ushered into the world at the Hotel Ansonia in New York City exactly at 3:15 o'clock, Monday afternoon. At that moment Mr. Ziegfeld was superintending the rehearsals of his new all-star show at a downtown theatre. It was some time before he could be found and the news imparted to him, but upon learning of the arrival he promptly dropped everything and hurried to the side of Billie.

And now for the real news of the event. Several days before baby Ziegfeld was born, her fair mother told Ada Patterson, of the New York American staff, that if the baby was a girl, there was every likelihood in the world that she would be named "Gloria," after the role that Billie last appeared in.



Billie Burke

Billie Burke and Mr. Ziegfeld were married quietly in Hoboken in April, 1914. The ceremony was performed by the Rev. Dr. Enzelfeld and so carefully were the arrangements for the ceremony made that no one outside the parents of the principals knew of it for several days. Miss Burke appeared in "Jerry," the play in which she was starring at the time, the evening of her marriage and it was some days later before the news of the wedding leaked out.



Six Hundred People Mostly Children Attended the Opening Matinee of Pathe's "The Shielding Shadow" at the Pastime in Toledo

Masterpiece Film of Missouri Buys "The Crisis" Rights

Company Will Control Missouri, Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia—Price Paid Is $100,000, Says Sherman

THE Masterpiece Film Corporation, of Missouri, has purchased the rights of the Selig featurè film, "The Crisis," for the States of Missouri, Ohio, Pennsylvania, Maryland, Delaware, District of Columbia, Virginia and West Virginia. The price paid, it is stated by Harry A. Sherman, of Sherman-Elliott, Inc., was $100,000.

H. P. Wolfburg, who has been affiliated with the General Film Company, for the past seven years, will be in charge of the booking of "The Crisis" for the above-named territory. It is said to be the intention of the Masterpiece Film Corporation to book "The Crisis" as a first-class road attraction, playing the best theatres. The production will be widely exploited. Mr. Wolfburg is known among film men as a "live wire" in every sense of that meaning, and it is anticipated that there is a great future in store for "The Crisis."

Harry A. Sherman, president of Sherman-Elliott, Inc., arrived in Chicago, Ill., last week for a conference with William N. Selig. Mr. Sherman is enthusiastic over the outlook for "The Crisis," and again predicts that the Selig film will prove one of the most popular film dramas of the past few years.

"'The Crisis' has everything," declared Mr. Sherman. "There is a fine plot, a wonderful cast, and, above all, a great big story. 'The Crisis' is more than a series of beautiful pictures—it is a drama of American life and of American people.

"We expect to open in Chicago just as soon as an appropriate theatre is engaged," said Mr. Sherman. "Perhaps premier presentations of 'The Crisis' will be made simultaneously in New York City and Chicago. I shall open my Western offices in Chicago within the next week or so. Their location will be made known at the proper time, and I am enthusiastic over the outcome."

"Faust," from California Motion Picture Corporation Is Nearly Ready

THE film adaptation from the opera "Faust," which has been for many months in the making at the studios of the California Motion Picture Corporation, San Rafael, is now nearing completion, and, according to announced plans, will be released for indefinite runs this winter in several of the leading cities of the country.

The scenario was from the pen of Captain Leslie T. Peacocke. The adaptation, according to the producers, religiously follows Goethe's original and Gurnot's operatic versions.

The star of the production is Beatriz Michelena, the celebrated prima donna, whose insistency, ever since her screen debut, that the greatest of the operas be adequately produced in film version, is largely responsible for the present endeavor. As Marguerite, Miss Michelena will find it necessary to add a new type to her already long and diversified list of motion picture heroines.

Something of the demand that is said to have been made upon Miss Michelena's talent and emotional responsiveness may be gathered from the fact that the big theme of the screen story is Marguerite's fall from innocence, her tribulations, as pictured in Goethe's drama, and her final redemption.

HYLAND AND MACDERMOTT CAST TOGETHER

Peggy Hyland, after finishing "Her Right to Live," and Marc MacDermott, after finishing his work in "Whom the Gods Destroy," are working together for their next appearance in a drama by Maibelle Heikes Justice, called "The Grand Duke." The title role, however, will be played by little Bobby Connelly. Others in the cast are Templar Saxe, Brinsley Shaw, Mrs. Remley, Harry Southwell, Miss Nellie Spitzer and Miss Curley. John Robertson, is in charge of the direction of this Vitagraph five-reel production.



True Boardman in Three Poses from Kalem's "Stingaree," a Series Which Is Still Bringing Big Business to General Film Exhibitors

"CIVILIZATION" AND THE PRESIDENTIAL ELECTION

Four years ago, when President Wilson was a candidate, considerable use was made of the fact by the film companies, and short length subjects, including his portrait, found their way on the programs. The motion picture films had for some years even anterior to this played some little part in presidential contests.

This year, however, the picture entered the arena as a factor which was set to help the cause of one of the candidates. This candidate was President Wilson, himself, who asked the country to re-elect him.

"'Civilization' the Thos. H. Ince spectacle played no inconsiderable part—it would be ridiculous to say in determining the result—but in the accidents, if not the essentials of the contest," says an official of the company. "It will be recollected that in October last President Wilson received Mr. Ince at Shadow Lawn and congratulated him on having produced such a splendid film as 'Civilization' in the form of a message to Humanity, which letter was copied and added to the film. A very large number of prints of 'Civilization' with the Presidential endorsement and Mr. Wilson's portrait was shown in various parts of the country during the closing days of the contest.

"Mr. Ince, himself, at Culver City, Cal., together with large numbers of his staff, worked hard and heartily on the Democratic side. It is not mere conjecture, but a reasonable probability that this picture operated to influence large numbers of votes in favor of President Wilson.

"During the penultimate phase of the Presidential campaign, a news item was written and about to be sent out with the startling caption '"Civilization" Wins the Presidential Election.' This effort of imagination was probably not overdone."

FROHMAN AMUSEMENT WILL SHOW "HOUR" THIS WEEK

"The Witching Hour" is being assembled, and will be ready for display about Nov. 14. A trade showing will be held, in all probability at the Strand theatre during one morning of that week.

"Girl from 'Frisco" Going Strong in West

Marin Sais and True Boardman Forced to Tour Southern California Theatres on Demand of Exhibitors

MARIN SAIS, "The Girl from 'Frisco," and True Boardman, her co-star in that Kalem series, received a taste of their former stage life during the past few weeks on a tour of California theatres. The personal appearance of the stars on the stages of the photoplay theatres have been met with enthusiastic crowds at each of the dozen houses thus far visited, while eight more are on the list.

Neither the Kalem Company nor the stars was directly responsible for the plan of having the players make a circuit of the theatres. Since the success of the Kalem series of the West exhibitors have been frequent visitors to the Kalem studio at Glendale, which is under the management of Director James W. Horne. Four weeks ago a committee representing the Southern California exhibitors booking the series from the Los Angeles General Film Exchange, declaring that "'Frisco" had become the most popular feature of their programs with their patrons, requested a possible personal appearance.

Though it meant a considerable sacrifice of time Miss Sais and True Boardman readily assented to the plan and have been appearing at the houses possible to reach without delaying operations at the studio. With the series extended to twenty-five episodes, the studio force is now kept working at top speed.

The requirement for unusually elaborate and different settings in each of the two-reel episodes of the series makes the demands on the studio force especially exacting. For "The Reformation of Dog Hole," the episode released October 11, Director Horne found it necessary to construct the entire main street of the fictitious town of Dog Hole. In "The Yellow Hand," issued the following Wednesday, some weirdly realistic settings in the interior of Chinese joss-houses called for the outlay of much time and expense.

The story of "The Yellow Hand" is built on the theme of Chinese immigration and involves the operation of the mysterious Dragon Brotherhood. Two hundred Chinese players were engaged for the production by Director Horne, most of them appearing in the vast temple scenes, while a few have parts of importance, in which they were seen to good advantage.

PETROVA'S NEXT TO BE VENDETTA PLAY

On the shores of Long Island, not many miles from the heart of Manhattan, a Corsican village soon will appear. It is a setting for scenes in a vendetta play in which will appear Madame Petrova, the Metro star. Director Burton L. King of the Popular Plays and Players studios, accompanied by assistant director, Edward James, has selected an ideal site which commands a wide sweep of sea.

Some new and substantial effects are to be obtained, but as to these Mr. King and Mr. James are silent, since the play is yet unnamed. The village will have everything that a village should have except an election. There will be a market place and a church, and Mr. King will see that the humblest store is built solidly and well.

VITAGRAPH WITHDRAWS TWO PICTURES FROM PROGRAM

Two Greater Vitagraph productions scheduled for release have been withdrawn from the announced program, as they did not measure up to Vitagraph's standard of excellency.

Each of these features was produced with the usual care and attention. The stories were by prominent and successful authors and seemed adaptable for screening, the characters appeared to be well cast, the direction was good, and every scene photographically was excellent. After each of these features had been assembled and edited, the executives noted particularly that the stories seemed to be well told, but that there was something about both that raised a doubt as to their ultimate success from the box office standpoint.

AMONG THE EXCHANGES

Butner, Triangle in Washington, D. C., Is Successful Nominee for President of Exchangemen's Association

J. H. BUTNER, manager of the Washington branch of the Triangle Film Corporation, was the successful nominee for the presidency of the Exchangemen's Association selected at the meeting held at the National Press Club Monday evening, November 6. A Nominating and Steering Committee appointed at the preceding meeting brought in recommendations for a slate, which also included the following officers, who were agreed upon by the full membership, and will serve during the ensuing twelve months: L. M. Day, Metro Film Service, vice-president; E. G. Evans, Mutual Film Company, secretary-treasurer; Sidney B. Lust, New Film Exchange, sergeant-at-arms; and Fritz B. Wathne, International Film Service, chairman of the Executive Committee.

The managers of all film exchanges in the District of Columbia offering a regular film service to exhibitors are eligible for membership in the new organization, and at this meeting eleven of the big companies were represented, an even dozen sitting down to the tables that had been set for the dinner in the club's grill room. After words of greeting by Mr. Butner a very excellent spread was attacked, for the hour of meeting had been set for eight o'clock and appetites were ravenous.

The first regular business was the organizing as a permanent proposition, and there then followed discussions covering the new fire regulations proposed by Fire Marshal Nicholson, and the free shows suggested for the children of the city by the Federation of Women's clubs.

It was brought out at this meeting that many of the managers are disappointed with the action taken by Mr. Nicholson in urging what they believe to be are drastic regulations which will serve to greatly inconvenience the exchanges without bringing about any needful results, and accordingly a committee was appointed to take the matter up with that official and with the several people who have announced a willingness to erect a film building that would comply with the regulations, to see in what shape their plans are and to be ready to report back to the full membership at the next meeting to be held two weeks hence. On this committee Frank B. Spurrier was appointed as chairman, and D. F. O'Donnell, L. M. Day, E. G. Evans and George R. Mayo as members.

Mr. Spurrier also brought up the matter of the children's matinees, and it was agreed by all those present that they should attend the joint meeting with members of the Federation of Women's clubs to be held the following Wednesday at the New Ebbitt House.

Other matters of purely local and personal interest were discussed following which an adjournment was taken. Clarence L. Linz, a newspaperman, who has been more or less actively connected with the film industry in Washington, was unanimously elected an honorary member of the association in recognition of his services in bringing about its formation.

FULLER GIVES PRIVATE SHOWING OF LEW FIELDS PICTURE FOR ACTORS IN ST. LOUIS

George W. Fuller, manager of the World Film Exchange, at 3626 Olive street, St. Louis, with the co-operation of William Sievers of the Grand Central theatre, gave a private showing of "The Man Who Stood Still," at the Central, reecntly, to Lew Fields, the star of the feature, and the entire company of players taking part in the musical comedy showing at the time in a St. Louis theatre.

Mr. Fields had not had an opportunity of seeing himself in the film, and to make it convenient for him and his supporting company the performance was given after the theatre had closed to the public, at eleven o'clock at night. Several film and newspaper men were invited, and the select audience, though small, received the film with enthusiasm, and all declared the acting excellent and the story a strong one.

A few days after the midnight matinee, George W. Fuller resigned as manager of the St. Louis branch of the World Film Corporation, and departed for Pittsburgh, where he will assume management of the Pathe Exchange in that city.

Jack Weil was summoned from Detroit to take charge of the World Film office in St. Louis. Mr. Weil formerly lived in St. Louis, and he says he anticipates seeing his old friends and acquaintances with much pleasure. He steps into a well organized business office, where an ever increasing demand for Brady-made pictures has been thoughtfully and carefully considered and fostered.

MUTT AND JEFF EXCHANGE GROWS

The two comic characters Mutt and Jeff are the cause of the Mutt and Jeff Film Exchange adding more space to their already spacious offices on the tenth floor of the Godfrey Building.

A beautifully arranged projection room has been constructed in the additional space for the showing of Mutt and Jeff cartoons.

The rapid growth of this company is entirely due to the demands of exchanges and exhibitors for Mutt and Jeff subjects.

Boland Opens Booking Office for Out of Town Exhibitors in Los Angeles

J. M. BOLAND has opened the first booking office in Los Angeles for out-of-town exhibitors, and will represent thirty-two managers of Arizona houses in the selection of programs for their theatres. He has opened offices at 730 S. Olive street, Los Angeles.

The All Star Feature Film Exchange, Los Angeles, announce the purchase of rights for Rocky Mountain states on the seven-reel feature "The Libertine." First showing will be made in Los Angeles within the next two weeks.

The partnership heretofore existing between Charles Klopot and Jacob Cone in the ownership of the California Comedy Film Company with exchanges at Los Angeles and San Francisco, has been dissolved. Mr. Cone retains the Los Angeles exchange, and Mr. Klopot the one at the Bay City.

The Warner Film Attractions has moved its Los Angeles exchange from Eighth street, and in the future will occupy a portion of the room at 731 S. Olive street with the California Comedy Film Company. William Bernard, formerly of Fox and Metro Los Angeles exchanges, is now manager for the Warner Attractions.

TAYLOR BACK IN OMAHA AFTER CHICAGO CONFERENCE

Manager Taylor of the General Film Company exchange in Omaha, Nebraska, has just returned from a conference with F. C. Aiken, division manager at Chicago. Branch managers from over the Middle West met to take up future releases and prospects in general. Mr. Taylor declares the General's releases in his territory will be of better quality than ever before and will have stars in one, two and three-reel productions—something greatly desired by the little exhibitors, a class largely in the majority in Omaha's territory. The service will meet every requirement, says Mr. Taylor, and adds that the entire output of the company will be handled through his branch.

IVAN BUSINESS GOOD

The exchanges throughout the country that handle the productions of the Ivan Abramson Company are reporting such increase in business that the home office is unusually encouraged. Arrangements have been made to hold a convention of Ivan exchangemen in either New York or Chicago at an early date.

IN AND OUT OF TOWN

J. C. Graham, assistant to the president of the Mutual Film Corporation, after having spent a week in New York, has returned to Chicago, but is expected to make a return visit any day.

Hopp Hadley of the New York office of the Mutual Film Corporation left for Chicago Sunday last and will be gone a week or ten days. In the Windy City he will confer with the heads of departments of their main office.

C. R. Seelye, Pathe business manager, is making an extended tour through the Middle West and will improve upon the occasion by visiting the various Pathe exchanges in that section.

L. E. Ouimet of the Specialty Film Import, Ltd., and Pathe representative in Canada has returned to Montreal after a two days' visit to the New York office.

With the idea of making things congenial for the trade paper critics who review Greater Vitagraph production in the projection room at 1600 Broadway every Tuesday afternoon, the Vitagraph-V-L-S-E Home Office has installed a piano.

J. G. von Henberg, treasurer of the Greater Theatres Company, Seattle, Wash., is in town for a few days transacting business for his theatrical enterprises on the Pacific Coast.

"THE DEVIL'S BONDWOMAN" RELEASED ON NOVEMBER 20

THE Universal Program for the week of November 20 is noteworthy in that it contains the first issue of the "Universal Screen Magazine" which will be released on November 24. This magazine will treat of new inventions, microscopic and astronomical photography, phases of sociological and civic betterment work and in general of subjects which cannot be strictly classified as "news" for the Animated Weekly. In other words, the Universal Screen Magazine will be a supplement to the Animated Weekly just as the Sunday Magazine section of the daily newspaper supplements and elaborates upon the news of the day.

On November 20 the Universal will release "The Devil's Bondwoman," a five-reel Red Feather drama written by Willie Woods, scenarioized by Maie Havey and produced by Lloyd Carleton. Dorothy Davenport, Emory Johnson, Richard Morris, Adele Farrington, William Canfield and Miriam Shelby appear in the picture. On the same day Eddie Lyons and Lee Moran will offer the comic relief in the Nestor comedy, "How Do You Feel?" which was scenarioized by Walter Newman from the story by Robert McGowan and produced by L. Chaudet. Fred Gamble and Priscilla Dean play the principal roles in the picture.

"The Woman He Feared," a three-reel society drama featuring Vola Smith, will be released on November 21 under the Gold Seal brand. This feature was produced by Harry Millarde from the story by E. M. Ingleton. Franklyn Farnum, William Canfield, Clarissa Selwyn and Adele Farrington play the principal roles. The Special Victor comedy, "Felix Gets In Wrong," featuring Edith Roberts, will be released on the same date. The story of the play by Frank Ormston was scenarioized by Calder Johnstone and produced by Frank Ormston. George Felix, Frank Staple, Margaret Whistler, George Odell, Viola Lind also play important parts. There will be no Victor release this week.

Betty Schade and Charles Cummings are featured on November 22 in the Imp drama "When He Came Back" which was written by Joseph Le Brandt and produced by John McDermott. Malcolm Blevins appears in support of the principals. On the same day Billie Ritchie raises particular Ned in "Where Is My Wife?" a L-Ko two-reel comedy and No. 47 of the Universal Animated Weekly will be reelased.

"The Emerald Pin," a Laemmle two-reel drama scenarioized by Maie Havey from the story by E. Magnus Ingleton and produced by Burton George will be released on November 23 with Roberta Wilson, Eileen Sedgwick, Gretchen Lederer, Charles Perley, Louise Owen and Myrtle Gillette in the principal roles. On the same date the Powers juvenile release, "Irma In Wonderland," written and produced by Lule Warrenton will be released with Irma Sorter, Dorothy Clark, Linne Gee, Bennie Suslow, Gerald Ward and George Hupp in the leading juvenile roles.

Universal Submarine Picture Meets with Success

"Twenty Thousand Leagues Under the Sea" Has Done So Well at Chicago That Picture Will Now Be Shown in Big Theatres All Over the Country

ENCOURAGED by the overwhelming success of "Twenty Thousand Leagues Under the Sea," the new superfeature picture filmed at the bottom of the ocean, now attracting capacity audiences to the Studebaker theatre in Chicago, the Universal Film Manufacturing Company has decided to organize a number of companies to present the picture in the principal cities of the country.

Arrangements have already been made to open at the Savoy theatre in San Francisco, November 26, and at the Lyric theatre in Minneapolis, at about the same time. It is quite likely that by the first of the year at least a dozen companies will be operating in as many cities.

The unusual character of this picture has created the widest interest. The uncannily prophetic story of Jules Verne has been followed very closely in the picturization, such scenes as have been added materially enhancing the value of the work in visualizing the author's vivid descriptions. Many months were required to complete the work which, but for the wonderful inventions of the Williamson Brothers would have been impossible.

An entire company of carefully selected players was transported to the West Indies, where the peculiar clarity of the water of the ocean, and the beautiful under-sea gardens afforded conditions ideal for the undertaking. Some idea of the difficulties encountered may be had when it is remembered that there was no guiding precedent for the work at hand.

The Williamson Brothers had successfully made motion pictures under the ocean, but merely of the fishes and formations, with occasionally an incident in the activities of the pearl divers. But the idea of enacting a drama at the bottom of the sea was an altogether different proposition. So carefully had their arrangements been made, however, that the work was carried on with hardly a delaying accident, and although over 200,000 feet of film was used, the drama is concisely preserved in some 8,000 feet, every yard of which discloses wonders of the deep never before revealed to the human eye.

Savage's "Robinson Crusoe" on States Rights Plan

Production to Be Marketed by A. and H. M. Warner—Picture Said to Be Wonderfully Well Produced Under Direction of George Marion

AN announcement of interest to states rights buyers throughout the country comes from Henry W. Savage, who has just effected an arrangement with A. & H. M. Warner of 729 Seventh avenue, New York, whereby the Messrs. Warner will handle the distribution of Mr. Savage's five-part photoplay, Rovinson Crusoe.

With that rare judgment that has enabled Mr. Savage to sense the value of a play and to then produce one success after another, this time he has selected probably the most popular hero in fiction. While all of us know Robinson Crusoe as a childhood joy, Mr. Savage aided by the masterly direction of George Marion has given us a screen version of the exploits of this daring character that makes him an idol for the grown ups.

The release is being handled as a states rights proposition solely. The opportunity for states right buyers to get a five-reel screen play that has not suffered mutilation by the censors, and a play with the universal appeal to all, means much for all.

The scenes of adventure are laid in the tropics and Juan Fernandez Island was never more wild or more beautiful than the spots selected by Mr. Marion for photography. The footprints on the sands, the fight with the pirates, the cannibal feast, the slave market, the real tropical storm and numbers of scenes that approach the colossal give to the Savage production of Robinson Crusoe distinction rarely enjoyed by films.

For centuries millions have known Robinson Crusoe, yet no one ever saw him. Now he comes in all his charm and glory to bring us back to days when we pored over him and to bring the youth of today up to him as a real living screen personage. Many of the flesh and blood heroes of today lack the exquisite charm that attaches to this daring outdoors hero.

With his man Friday, and his pets we see him hold his own against odds and solve problems that might mean disaster. It was a happy selection of Mr. Savage's and the picture industry is richer for it.

LIVE WIRE EXHIBITORS

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Original Business-Getters for Dull Days Instituted by Manager Hoyt at the Liberty, Long Beach, Cal.

PUTTING in a new theatre and charging higher prices than any of his competitors has placed before Manager O. Hoyt of the Liberty theatre, Long Beach, Cal., the problem of advertising features of the program which will mean good business for his house.

He has resorted to many tried means and some which are only made possible by local conditions. Before he opened the house he made sure that the theatre would have proper advertising, and secured an advertiser, Roy Bagley from a Spokane, Washington, house. Mr. Hoyt aims to give the people the impression that he has the best show in town and he has convinced a large portion of the forty thousand population that this is so.

One of the most successful and yet inexpensive features that he has found, was to give what he termed an "autumnal fashion parade." For this he induced the largest ladies' ready-to-wear garment store in the city to co-operate with him in the furnishing of gowns, cloaks, suits and hats. To properly show these from the stage, twelve professional models were secured. On each side of the proscenium arch at the showing stood a door-man in colonial dress who drew back the curtain to show the living model, and also change the announcement card describing the apparel worn. The added feature to his program was given on the dullest nights in the week, but the novelty of it and the advertising brought record breaking crowds.

The theatre has given fifteen children's matinees, each one held Saturday morning beginning at ten thirty. Each week the theatre has had a full house. Manager Hoyt, has carefully selected the films for these programs, and gives particular attention to eliminating all scenes which show crime, drinking and smoking. The manager lectures the picture himself, and has an intermission at which time a story teller entertains the children. The programs all begin with the children singing some song that they know. The special program is advertised one week in advance by hand bills, and newspaper advertising is used during the following week.

TAMPA EXHIBITOR PULLS GOOD STUNT

Edward Kane, manager of the Alcazar theatre, Tampa, Florida, the Paramount house, recently closed a deal with the city officials which is "some publicity."

Tampa was in need of street depositary cans for each block of the city, so Mr. Kane closed a deal with the officials to supply these cans free of cost to them.

The cans are painted a bright orange color with blue letters and on each can is painted a large Paramount trademark. This new idea was awarded the October prize by "Paramount."

Paramount Empress in Salt Lake Inaugurates Special Entertainment for Children

THE Paramount Empress theatre in Salt Lake, has reaped the harvest of co-operation with the element in the community that demands special entertainment for the children. Matinees every Saturday morning will be boosted by the Home and School League, which agrees to furnish fifty chaperones to care for the children. The opening performance, which used Mary Pickford in "Cinderella" as the backbone of the program, drew in round numbers two thousand children of all ages to this theatre.

It took the management, three school principals, and several employes of the theatre, twenty minutes to sell the tickets, all traffic near the theatre being held up for a while by the crush.

All of which goes to show that the children, as the coming patrons of any theatre, will repay a little cultivation as present patrons. The Paramount Empress made a host of friends, and dealt a great big blow against unfair censorship when they allied themselves in this practical manner with the public spirited folks of their city. Have you tried the children's program yet? Think it over. The women and school authorities are a powerful factor in moulding public opinion in any community.

DUMMY NIGHT RIDER USED TO ADVERTISE "FLOWER OF FAITH"

One of the most attractive and elaborate lobby displays ever made was used by Manager Miller, of the Alhambra theatre, Los Angeles, Cal., to call attention to the fact that "The Flower of Faith" was being shown in his theatre. Mr. Miller booked the International's beautiful Golden Eagle feature for a week's run. At the entrance of the theatre he had erected a horse of white paper mache, mounted by a night rider. The device was beautifully illuminated by night. "The Flower of Faith" played to record business during the week's engagement.



Children's Matinee at the Liberty, Long Beach, Cal.

SPECIAL TRAVEL PROGRAMS

"Special Travel Programs" is the title by which Edward McCray, manager of the Lyric theatre at Oskaloosa, Iowa, is drawing patronage to his theatre. These programs are given each Thursday and generally consist of two Paramount travel pictures, a Pictograph and a Cartoon Comedy. The price is the same as for feature productions and the attendance is always as large.

A matinee at four o'clock each Thursday afternoon, to which the school children of one of the schools of Oskaloosa are admitted free is one of the features of the program. It can easily be seen that this does not lessen the importance of the Lyric in the eyes of the school kids—or their parents, for that matter. In advertising these programs Mr. McCray's copy is headed "Easy Chair Journeys."

In the body of the advertisement is found some good live reading matter—matter that holds the attention until the end is reached. One of his recent lines is: "Not at railroad rates, but at five and ten cents."

HE COULD'T KEEP THE WOMEN AWAY —$75,000 FASHION SHOW

R. R. Russell, manager the Strand theatre, Evansville, Indiana, gave a five-day Fashion Show recently.

It was one of the most successful Fashion Shows ever staged by a Paramount exhibitor. Five of the large stores co-operated with Mr. Russell, who played to 17,-139 paid admissions during the five days.

Seventy-five thousand dollars worth of gowns, jewelry, shoes and furniture were shown by 142 different young ladies, posing as models, and over 300 different gowns, suits and other apparel were shown.

This is to be a permanent affair at the Strand, both Spring and Fall.

RUNS TWO SERIALS AT ONCE

A good piece of publicity work was inaugurated by Jake Miloslowsky of the Palace theatre, Des Moines, when his Billie Burke serial ran out. Mr. Miloslowsky got another serial, "The Crimson Stain Mystery." In order to keep the interest of the Billie Burke crowd, Mr. Miloslowsky ran the last two episodes of this picture the same day he ran the first two of "The Crimson Stain" picture. Although there is a lot of difference in the two serials, Mr. Miloslowsky is of the firm opinion that this method will keep his serial lovers with him during "The Crimson Stain Mystery."

MARY MILES MINTER WILL BE KNOWN AS "THE GOLD AND WHITE" GIRL

Gold and white have been chosen as Mary Miles Minter's own colors.

Colleges and schools are known by their colors. So the Mutual has decided to give Mary Miles Minter, its dainty little fourteen-year-old star, the same mark of distinction. Hereafter, Miss Minter will be known as "the gold and white" girl.

Any number of attractive lobby displays have been devised for Mary Miles Minter Gold and White days, and may be obtained at the branch offices of the Mutual.

"Old Folks at Home" Given Appropriate Staging by Manager Von Herberg at the Liberty in Seattle

"THE Old Folks at Home" the Fine Arts release taken from the Rupert Hughes story, starring Sir Herbert Beerbohm Tree, was the screen classic that admirably lent itself to the unusual lighting and musical effects that are the "hobbies" of J. G. von Herberg of the Liberty Theatre, Seattle Wash. On each side of the Liberty screen are boxes in which were employed the lighting effects. The theatre was completely darkened as the familiar strains of "Home Sweet Home" were heard on the unit orchestra. At the end of the first bar, the left hand box was lighted up revealing on old homestead in the soft glow of the sunset. This quickly deepened to twilight when the windows of the house were illuminated. From twilight the scene darkened to night, the stars coming out one by one, the moon, a crescent, casting its beams down the walk faintly revealing the quaint picket fence in the foreground. At this point a dim red light was noticeable in the right hand box made to resemble an old fashioned sixteen framed window. This strengthened gradually showing "the old folks at home" seated before the fire-place, the glow of which faintly suggested the outlines of the room.

It takes much longer to tell of the staging than it did to operate, for all this was done while the organist played "Home, Sweet Home." The effect produced on the audience was dramatic in the extreme and the applause was instantaneous and prolonged. The title strip of the picture was flashed on the velvet curtain which was raised in time to frame the author's announcement. The cookie stealing episode produced a hearty laugh, proving a very satisfactory safety valve for the emotions of the audience stirred up by the music and staging.

Unusual business greeted this picture and so many comments and compliments were received on it, that Mr. Wallace, the organist, held over the effect another day for his Sunday noon concert, and played a request number of "Home, Sweet Home" with the above mentioned lighting effects.

NOVEL STUNT USED TO EXPLOIT "SHOES"

When Sisk & James of the American, Cherokee, Ia., showed "Shoes," they got the shoe stores in their city to decorate the windows and a display window in the theatre. The night of the picture a child picked out a pair of woman's shoes. The first woman they fitted won them. The winner had to go upon the stage in front of the screen, along with the other applicants, and try them on.

LIVE WIRE THAT HAD A KICK-BACK

The experiment was tried recently of "money back" to all patrons who could resist the lure of the final thrill in the "Crimson Stain Mystery" by a Minneapolis "live wire." The theory was good, all right, and the refunds were not asked for, until some of the "wise ones" among the patronage discovered they could stay through the show twice, for nothing. This was a live wire stunt that "kicked back."

BABIES IN AUDIENCE ARE PHOTOGRAPHED FOR OMAHA FIRM

Taking the pictures of every baby brought to the theatre at a certain set time, photographing the audience in the theatre, and pictures of Omaha places, all to form an Omaha-made picture, "A Twentieth Century Courtship," is the idea of Manager Thomas of the Strand theatre for boosting his attendance. Every relative of every baby—and there were scores of them—every relative of people in the theatre crowds, and there were hundreds of them, went to see the picture, to become acquainted with the comforts and beauties of the Strand, and, many of them, to become steady patrons.

"It paid as an advertising stunt," said Manager Thomas.



A Theatre That Packs Its House by Live Wire Methods

THEATRE MAKES GOOD WITH UNICORN PROGRAM

The Eureka theatre at Hoboken, New Jersey, is conducting a series of special Unicorn showings. At these performances, Manager Campo reports that he places an exhibition of Unicorn features, dramas, comedies, and western screen dramas, the result being a very material increase in the box office of this theatre.

Mr. Campo's house is one of the largest and most elaborately equipped in New Jersey, and he states that he was induced to install Unicorn features, owing to the demand of the patrons for this program. Mr. Campo intends to make a special display and advertising campaign, when he plays the "Billy West" comedies, which are the latest features to be released upon the Unicorn program.

On "Unicorn nights," Mr. Campo states that not only does he play to capacity, but that he has a long waiting list which in many cases he is unable to accommodate. Mr. Campo is planning in the near future, an extensive and aggressive advertising campaign, in connection with his featuring of the Unicorn program.

NEW MIDNIGHT THEATRE FOR CLEVELAND

Cleveland is to have a midnight photoplay theatre according to announcement made Friday by Louis Becht, manager of the Mall theatre now under construction two doors east of the present playhouse on Superior avenue N. E.

According to present arrangements, the performances will be given on Saturday nights beginning at 11:30 and finishing at 12:25.

The Mall is one of the few duplex theatres in the world, and the only one with one auditorium above the other, each with an entrance on a different street. The entrance to the lower auditorium will be from Superior avenue, while the upper one will be accessible from Euclid avenue, which is fifteen feet higher than Superior.

"ANY SHOES, ANY BOTTLES, ANY RAGS TODAY"

An Elyria picture theatre manager advertised recently that he would accept old shoes in lieu of admission tickets from children while he was exhibiting Mary MacLaren's picture, "Shoes." He collected 150 pairs and gave them to charity. Not to be outdone an Urbana proprietor advertised that he would accept an egg or two potatoes at the children matinee. He reports that he got too many eggs and potatoes to count and gave them all to charity, except one egg which broke and was discovered bad.

VIOLINIST GIVES RECITAL AT REGENT, BUFFALO, NEW YORK

The first Musical Evening at the Regent theatre, Buffalo, N. Y., last week, proved to be a popular innovation. Arthur C. Snelgrove, well-known Buffalo violinist, appeared in a repertoire of popuar and classical numbers. Miss Pearl Smith, contralto soloist, will give a recital this Friday evening. This music feature is given in addition to the regular program.

Placards Worded Like Patent Medicine Advertisement Make Effective Publicity for Kolb and Dill Film

ATLANTIC CITY, Iowa, awoke the other morning to find itself placarded from end to end with posters of all shapes, colors and sizes, urging the inhabitants, in huge letters, to buy a certain sort of pill warranted to cure all human ills.

This is how the posters reads:

MIKE'S AND LOUIE'S PANACEA.
FOR ALL ILLS.
TAKE A PILL EVERY HOUR.
PRAY AND HAVE FAITH.

Immediately the drug stores were overrun with demands for Mike's and Louie's pills. Inquiries began early and lasted all day. The next morning there were still more posters. Mike and Louie seemed to be spending money like water to advertise their panacea.

But the drug stores didn't know a thing about these pills. They had none on sale and didn't know where to get them. It was a mystery, so the interest continued to grow.

Then the newspapers took the matter up editorially. They pointed out that if Mike and Louie were conducting a hoax it must be an expensive one, and that probably there would be a solution of the problem ere long. They advised the public to await developments.

Suddenly the announcement was blazoned forth that Mike and Louie would appear until further notice at the Garden theatre in the new Kolb and Dill Mutual success, "A Million for Mary."

Then the town went wild. Not alone the town, for farmers and their families came from five miles out in all directions. Manager Frost had his hands full as well as his house. It was the biggest drive the Garden theatre has ever registered. The "S. R. O." sign is part of the regular front-door furniture. Here is an example of intelligent advertising initiative. Mr. Frost is to be congratulated on his success in his new departure.

Cut-Out Photographs of Triangle Stars Form Novel Window Display of Los Angeles Jewelry Store

IN the most important and exclusive jewelry store of Los Angeles, there has been recently a unique and effective display of the Triangle stars. These charming little figures shown in the accompanying photograph were cut from heavily mounted photographs colored in oils, and with a little strip of cardboard arranged easel fashion in the back so they would stand upright.

This sample of skillful and attractive window dressing was maintained for two weeks by Feagans and Company, and attracted a great deal of attention as it is the first of its kind that has been seen on the coast.

Conspicuous on the left will be noted in the upper row the figure of Louise Glaum in her remarkable peacock dress composed entirely of shimmering taffeta and real peacock feathers for head-dress and train. Below her is Bessie Barriscale as she appeared in "Home." Other Triangle stars can be readily recognized, Mabel Normand, Fay Tincher, Clara Williams, Dorcas Matthews, and the whole list of screen favorites.

The second photograph shows how these figures were cut out with a sharp knife following the edges of the photograph, and how it was mounted so as to stand upright. The delicate effects of the oils and tinting and colors unfortunately is lost in the reproduction.



Window Display of Triangle Stars as Employed by Feagens & Co., Los Angeles

VALUE OF ACCURATE CLOCK IN THEATRE

An accurate clock in a motion picture theatre, once busy patrons know it is there will prove as good or better drawing card than a lobby attraction. The New Garden theatre, Minneapolis, playing Universal films exclusively has proven it. The theatre maintains a stereoptical clock with time changes every two minutes. It is just at the right of the screen. The busy man who wouldn't fumble with a watch will go to this theatre because the clock will get him out on time. The clock has made the New Garden a men's theatre. A man who wants to be entertained half an hour or more while waiting for a car or an appointment doesn't care for the admission fee but he does want convenience. Jewelers' ads and others pay the extra expense of maintaining the clock and a little more, so everybody is happy, the operator, the manager and the patron.

RECIPROCITY ADVERTISING METHODS NO. 1

Many of the Paramount exhibitors in the Middle West have adopted a plan of advertising their local newspapers, that has made the editors and publishers a lot more willing to advertise the moving picture houses. The editors have been running pages of matter about the attractions, and many had got the notion that they were doing it all for the exhibitor. Now the exhibitors are running slides showing reproductions of the moving picture pages of the newspapers, on which is a card suggesting the interest in these pages, and the value of advertising in the newspapers. The plan works fine—and the editors are responding.

FREE ADMISSION COUPON IN NEWSPAPER ADVERTISEMENT

Manager L. J. Quagliotti of the Variety theatre, Vancouver, has just started the Universal serial, "Liberty," at that house, and in his newspaper advertising before the opening of the picture printed in the advertisements a free admission coupon, entitling the holder to admission on any day on which the first installment was run.

"FRIDAY THE 13TH" SHOWN ON FRIDAY THE 13TH

W. Roney, manager of the Berkeley theatre, Berkeley, Cal., believes in giving his patrons the right thing at the right time. When he booked the World feature, "Friday, the 13th," with Robert Warwick, a short time ago he took care to see that he had it on the proper date and showed it on Friday, October 13. The production was advertised well in advance, and many were attracted by the coincidence.

TIMELY ADVERTISING AT GARDEN IN DES MOINES

Timely advertising is what the action of the Garden theatre in Des Moines might be called. The Iowa State Association of Teachers recently held a three-days' meeting in the Iowa capital and each day during the gathering the following paragraph was run at the head of the Garden's advertisement: "Do not fail to include a visit to the Garden as a part of your stay here. It is Iowa's representative theatre devoted to the drama of the screen—in every respect it measures up to the highest ideals of environment, entertainment and music."

Whether this little note did it or not, a mighty good business is reported from that place during these three days.

Good Newspaper Advertising Stunt

ONE of the most successful advertising schemes ever made a reality in St. John, N. B., was successfully put through a short time ago by "Billy" Smith, manager of the Empress theater, West St. John. By special arrangement with the advertising manager of the St. John Evening Times, the most widely read evening paper in the city. Mr. Smith contracted for a full page ad for "The Grip of Evil," which he was opening that evening at the Empress. The understanding was that the first 1,000 copies turned off the press would be placed at his immediate disposal. As soon as the copies were received they were rushed to a West St. John printer's, where presses were inked and in readiness. In big, bold, red letters across the front page of each copy of the Times was the message. "See the Grip of Evil To-night at the Empress." These papers were quickly put on the streets by a crowd of willing youngsters and distributed free to the mill and factory hands as they came home from work. It might also be said that these papers were on the field as soon as those that came by the regular method from the Times office. Mr. Smith said the scheme proved a great success, and more than paid for itself in one evening.

EXHIBITORS LISTEN TO CRY OF POWDER PUFF

The powder puff is exerting a powerful influence on the film business in Minneapolis. It wins where criticism of film or music might never avail. The new theatres in Minneapolis all have women's dressing rooms and have the corridors lined with mirrors. Some of the older ones, originally intended for the spoken drama where the present good fellowship did not prevail were built without them. When the managers of the older theatres heard women say, "Let's go to Seventh street, they have a dressing room and mirrors there," they harkened. Mirrors are being put in and wherever possible dressing rooms are being equipped.

ANOTHER NOVEL EXPLOITATION IDEA

Fair Brothers, at Glenwood, Iowa, running the Rex theatre there, recently showed Charley Chaplin in "One O'clock." A whitewash artist painted clocks on the sidewalks all over the city—the hands invariably pointing to 1 o'clock. Interest in the novel idea was widely aroused. The mystery was cleared away when the local paper and myriads of handbills came out and in big type told what the picture was and when it was coming.

JAPANESE ATMOSPHERE FOR LASKY PICTURE

When William L. Meyers, of the Palace theatre at Waterloo, showed the Paramount release, "His Honorable Friend," featuring the Japanese actor, Sessue Hayakawa, he decorated his house with Japanese lanterns and fans. He topped this off by burning incense sticks. Then he advertised his show extensively and it ran for three days.

CONSTANCE TALMADGE, NEW TRIANGLE STAR, TO HAVE SPECIAL AQUATIC DRAMA

It is not generally known that Constance Talmadge, who has been elevated to stardom on the Triangle program, is so accomplished a swimmer and high diver that she had the opportunity of being an aquatic champion instead of a screen favorite.

Miss Talmadge is a Brooklyn girl and learned the intricacies of the "trudgeon crawl" and the "jack-knife flip" under the best professional auspices at Brighton Beach. One of the chief reasons why she now finds life as congenial in the Fine Arts colony, near Los Angeles, is that she is enabled to indulge in year-round bathing.

Although she has not yet celebrated her eighteenth birthday, Constance has appeared in motion pictures for the past two years. Her successful handling of the co-star part with Wilfred Lucas in "The Microscope Mystery" has justified the faith that the Fine Arts directors have held of her adaptability for the higher branches of screen acting.

It is even rumored in the scenario sanctum of the Triangle that a special story is now in process of evolution for Miss Talmadge that will offer her the opportunity to utilize her aquatic prowess before the camera.



Scenes from "The Cossack Whip," Edison's Feature, Starring Viola Dana, released Through K-E-S-E

PICTURES OF HUGHES AND WILSON VOTING FEATURES OF MUTUAL WEEKLY NO. 98

An important and historical echo of Election Day is the filming of the two candidates for the presidency as they cast their ballots before Mutual cameras. The pictures of Mr. Hughes in New York, and Mr. Wilson in Princeton are excellent. The Republican candidate had two surprises in store for him when he visited his voting place. The first came when he was handed Ballot No. 13. The second came when Editor Pell Mitchell of the Mutual Weekly began to set off radium flares to light the small room in which Mr. Hughes voted. The picture was a success, but the election clerks and even the distinguished voter himself were choked by the dense smoke. The Hughes picture is a Mutual Weekly scoop.

Another set of pictures in this issue of the Mutual Weekly which are intensely interesting are views of the French town of Combles, showing the effect of the terrific artillery bombardment, and the prisoners taken by the French after their gallant capture of what once had been a smiling, happy community. Other war pictures show the Anzac troops quartered in Egypt to protect the Suez Canal.

The raising of the street car which plunged through a draw at Boston is also shown in this number. Other pictures include a new automatic mail tying machine.

HARRY RAVER DISPOSES OF FILM INTERESTS TEMPORARILY

Harry Raver, formerly in charge of the business of the Raver and Ocean Films has turned over the management of these companies to Films Lloyds in the Candler Building, New York City. His interests in the Itala Film Company of America, including the spectacle "Cabiria" are at present being attended to by D. J. McGowan at Rockville Center, N. Y. Mr. Raver has temporarily retired from the film business and is resting on his farm in Bound Brook, N. J. He plans to re-enter the field at a later date, but not as an independent producer.

NEW METRO SERIAL PROGRESSING RAPIDLY

Work is progressing rapidly on the great Metro-Quality serial in which Francis X. Bushman and Beverly Bayne are the stars, and which is being directed by W. Christy Cabanné.

Five of the fourteen episodes in the serial have been finished. Mr. Bushman, Miss Bayne and Mr. Cabanné are enthusiastic over the work thus far completed. Mr. Cabanné, who did some of his greatest work with D. W. Griffith and has still greater plans under the Metro banner, says the serial has effects never heretofore attempted in motion pictures.

AITKEN ARRIVES IN LOS ANGELES

Harry E. Aitken, president of the Triangle, arrived in Los Angeles Monday for a stay of a week or more with Mack Sennett, Thomas H. Ince and Frank E. Woods of the three studios where subjects for this program are made.

UNCLE SAM DELIVERS THE WRONG MAIL TO THESE MEN



On the Left is Edward Earle the Actor; on the Right Edward Earl Who is Vice-President and Treasurer of the Nicholas Power Company

Famous Players-Lasky Engages Lorimore To Go Abroad

He Will Sail for Sydney, Australia, About December 1—He Will Have Complete Survey of New Zealand and Tasmania as Well as the Island Continent

THE Famous Players-Lasky Corporation has engaged Alec Lorimore as its special representative to Australia and he will sail for Sydney about the first of December.

Mr. Lorimore is one of the best known figures in the motion picture industry and is recognized as one of the ablest of the younger men in the field. His prodigious efforts in behalf of "Civilization" are still fresh in the minds of all in the trade.

The selection of Mr. Lorimore for this important work is especially happy because of his English origin, which will permit him to meet the Australian film men with an understanding of which the average American is totally incapable.

The sending of Mr. Lorimore to Australia by no means marks the introduction of Famous Players and Lasky subjects to the Antipodes, as they have long held high rank in the amusement field in the island continent, being distributed by the Australian Film Company, Ltd., under joint arrangement entered into by the producers for the distribution of their features everywhere except in the United States, where they are handled exclusively by the Paramount Pictures Corporation.

Though the present system of distribution has proven highly successful, it is felt by the producers that the sending of a special representative to Australia will give a personal touch to the business relations of the producers and distributors which thousands of miles of intervening ocean have rendered impossible.

Under the auspices of the Australian company, Mr. Lorimore will make a complete survey of Australia, New Zealand and Tasmania, meeting as many exhibitors as possible and carrying to them the personal greeting of the Famous Players-Lasky Corporation, of which he is the first emissary to make the great journey to Australia since the formation of the company.



Scene from Universal's Special Picture "Twenty Thousand Leagues Under the Sea"

Looking Ahead With The Producers

"What Happened to Willie" Is a Paramount-Bray Cartoon Drawn by L. M. Glackens, Released by Paramount, November 30

ONE of the funniest animated cartoons that has ever been drawn by L. M. Glackens, the well-known cartoonist, will be released by Paramount, November 30, the title of which is "What Happened to Willie." The story of the cartoon tells of a witch who is sailing through the air, endeavoring to land on the shore, but instead falls into a pond, and is only saved when the water recedes, leaving her on dry land. Seeing a farmer approach, she turns herself into a tree and as he passes raps him on the head. He, thinking his son, who is following him, has hit him with one of the apples he is carrying, scolds him severely and proceeds on his way. The youngster watches his father for awhile then drops his bucket of apples, and after making motions and grimaces at the old man, begins to eat some apples. He takes a bite out of one and throws the apple back of him, which hits the tree.

The same thing happens with the second, enraging the witch to such an extent, that she turns the boy into a pig, and after giving him a kick, to send him on his way, picks up the bucket of apples and changing into a cat, goes home. By nightfall, the little pig reaches home, and after some time and difficulty, convinces the father that it is his son. The two now go out to seek the witch, who appears as they reach a lonely spot. She changes herself into a cow, and when the farmer starts to beat her, kicks him through the air.

At this time the little pig jumps at her, grabs her tail, and together they go sailing through the air. As they reach the moon, the pig gets caught and is forced to remain behind. The man in the moon who has been asleep up to this time, wakes up and by his anger, so frightens the pig, that the latter loses his balance and drops through the air right into the witch's house. The witch is sitting on a bench eating the apples, when the pig strikes the end of the bench, causing it to upset and flinging her into a large cauldron. The pig forces her to change him back into a boy in which guise, he changes her into a rat. Her pet crow, not recognizing his mistress, devours the rat and explodes by spontaneous combustion thus terminating the "change" system.

POLLARD TO PRODUCE BIRTH-CONTROL PICTURE

Henry Pollard, head of the Pollard Picture Plays Company, which was organized to produce photodramas starring Margarita Fischer for the Mutual Film Corporation, has purchased what he considers one of the greatest scenarios ever written on the theme of birth control, and will produce it with Miss Fischer in the leading role as soon as Henry Otto has finished the production of "The Butterfly Girl," the third of the Fischer-Mutual series on which he is now at work.

It will be remembered by the followers of the silent drama, that it was a Mutual picture starring Miss Fischer and produced by Harry Pollard which started the present run of birth-control pictures which has been sweeping the country the past year. The title of the picture which was released over a year ago and received a distinct ovation when it appeared was "The Miracle of Life."

The name of the new picture which Mr. Pollard will produce is "The Devil's Assistant." It was written by J. Edward Hungerford and is pronounced by Director Pollard as the most startling and most convincing plot he has ever read.

"The Devil's Assistant" will take the place of "The Light of Heaven" in the releasing schedule of the six Fischer pictures already announced and is dated for appearance in December.

FAIRBANKS FEATURE TO FOLLOW "THE MATRIMANIAC," TRIANGLE

The Douglas Fairbanks feature to follow the Triangle production of "The Matrimaniac," which is nearing completion, will be a screen version of Eugene P. Lyle's novel, "Blaze Derringer," to be done under the direction of John Emerson.

Miss Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario of the story, which should make an unusually strong Fairbanks plot. It is said that "Doug" will be given full opportunity to utilize his well-known strength and agility amid remarkably picturesque settings.

The tale is that of a young American who goes to a Central American republic of imaginary location in the company of a couple of notorious jail-breakers to get the deposed president out of jail.

"Blaze" is the son of a wealthy father who has sent him out into the world with a certain allowance which he has succeeded in scattering on the four winds of irresponsibility—hence his eagerness to join forces with the jail-birds to get the reward of $100,000 which the incarcerated president has offered any one who will effect his release.

The manner in which this ambitious undertaking is carried out furnishes the novel thrills in what is said to be a sure-fire Fairbanks drama.

JEWEL CARMEN JOINS FOX

Jewel Carmen, one of the prettiest and most capable actresses in moving pictures, who has been playing opposite Douglas Fairbanks, has joined the William Fox forces.

Miss Carmen is probably remembered best for her excellent work in "Manhattan Madness," one of Mr. Fairbanks' most recent photoplays. She made her debut in the silent drama only four years ago, when she was still in her teens.

Miss Carmen is a native of Danville, Ky.—the State which has furnished so many of William Fox's best photoplayers. She will appear in Pacific Coast productions.



Lenore Ulrich in "The Road to Love" (Morosco-Paramount)

"GRANT" SERIES TO RUN INDEFINITELY, IS KALEM ANNOUNCEMENT

EXHIBITORS who have been inquiring as to the number of episodes that would be seen in the "Grant, Police Reporter" series are answered this week by the announcement of the Kalem Company that the dare-devil series featuring George Larkin and Ollie Kirkby will be run indefinitely. This decision follows the complete tabulation of reports from all over the country on the first five episodes. These reports from exchange managers show that the one reel series is running neck and neck with "The Girl From Frisco" in the race for popularity and indicate an overwhelming success.

"We know that it is a revolutionary step to announce that a series will be released indefinitely," declared Mr. Wright of the Kalem Company, "but the record of bookings is so phenomenal and the reports from exhibitors showing the series so enthusiastic that it is the only move left to us. I would hesitate in the face of this success and set a limit on the life of 'Grant.' Much as we expected when we set out to get an author and stars of such importance for one reel series, we have been literally swept off our feet."

While the Kalem executives were announcing their plans for the indefinite continuance of the once-a-week series, dare-devil George Larkin, was busy making his own plans at the Jacksonville studio. In the second week of his work on the "Grant" series Larkin was injured in making a leap from a window to a speeding automobile and found it necessary to lay idle for several days while his ankles were recovering. On his return to the studio Larkin stated that he was out to make a record of not missing a day of work on the rest of the series.

"MASQUE OF LIFE" BRINGS BIG BUSINESS

"The Masque of Life," handled by Signet, has met with marked success at the Park theatre, New York, having just completed a four weeks' run there. J. L. Kempner, who procured the picture for the American market, declares that state right buyers have made attractive offers to the company for rights on the picture in their territories. Mr. Kempner realized at the start that most foreign made attractions fell below the American standard, but "The Masque of Life" being an exception differed little from the domestic picture, except that it was full of the unusual.



Left: Mother Wright and Universal City Girls; Right: Lieutenant R. F. Zane, Mrs. Zane, Mrs. Stephens and Lieutenant-Governor Stephens of California

"The Sheriff's Blunder," from Selig, Leads General Program for November 20-25

"THE Sheriff's Blunder," a two-part drama produced in Selig's studios, featuring Tom Mix and Victoria Forde, will be the first picture screened on General Film Service program for the week November 20-25, inclusive. Tom Mix is the Simon pure cowboy actor, and "The Sheriff's Blunder," it is said, affords him an excellent vehicle for displaying his undoubted knowledge of Western life on the plains. This will be followed by a Vitagraph one-reel comedy, with Mary Anderson in the titular role, entitled "The Fasters." Selig-Tribune will then feature pictorially all the big news of the world, and the day's program will be brought to a close with "Fish," a one-act Biograph comedy, in which Bert Williams, widely known as a top liner in vaudeville, and also as a star of the Ziegfeld "Follies" is featured.

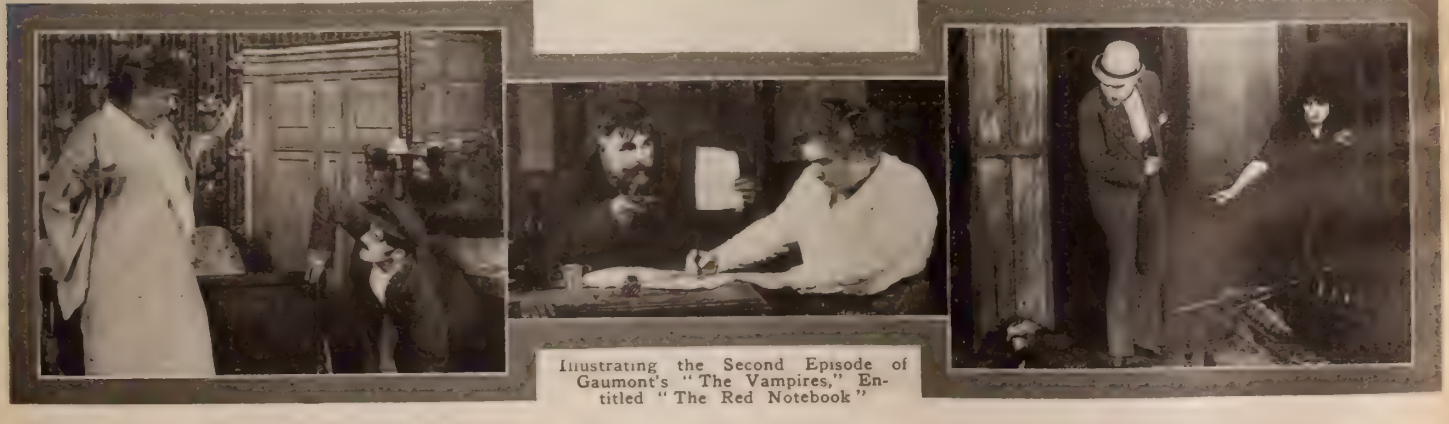
An Essanay two-part drama, "Unto the Least of These," with Mary McAlister and John Cossar in the titular roles will be the first picture shown Tuesday, November 25. This will be succeeded by "Rival Fakers," a Kalem one-act comedy, presenting "Ham," "Bud," Ethel Teare and Henry Murdoch. "Oil and Water," a two-part Biograph drama, in which Blanche Sweet and Henry Walthall are starred will be the final picture of that day.

Ben Turpin, Essanay's comedian, will be featured in the first picture shown Wednesday, November 22, a one-act comedy entitled "Some Bravery." Henry Myers and Rosemary Theby will get the limelight next in a Vim one-part comedy, "The Good Stenographer." Then will come the sixteenth episode of Kalem's "The Girl from 'Frisco," entitled "The Fight for Paradise Valley." Marin Sais and True Boardman are featured in this two-act drama.

Selig-Tribune and a Vim one-act comedy presenting Babe Hardy and Kate Price will be Thursday's offerings.

"Twin Souls," a Knickerbocker Star feature drama in three parts, will be the first picture shown Friday, November 24, with R. Henry Gray and Lillian West in the stellar roles. This will be followed by Kalem's "The House of Three Deuces," the sixth adventure of "Grant, Police Reporter," presenting George Larkin and Ollie Kirkby. Then will come a Vitagraph one-act comedy, "Justice à La Carte," with Huntly Gordon providing the fun. A Vim comedy in one-act, "Money Maid Men," featuring "Pokes" and "Jabbs."

An Essanay three-part drama, "The Border Line," presenting Nell Craig and Edward Arnold will be the first picture flashed on the screen Saturday, November 25. This will be followed by an episode of the "Hazards of Helen Series," "The Forgotten Train Order," in which Kalem's venturesome girl, Helen Gibson, supplies some daring feats. The week's program will be brought to a close with a Selig one-act drama, "Hedge of Heart's Desire," presenting Virginia Kirtley and Robyn Adair.



Illustrating the Second Episode of Gaumont's "The Vampires," Entitled "The Red Notebook"



Marie Wayne, Who Will Sinerate and Vamp in Pathe's New Serial "Pearl of the Army"

Miss Wayne's Grandfather was a Methodist Bishop, Which Only Goes to Show That Blood Doesn't Always Tell

Valeska Suratt Will Appear on the Screen in "Jealousy" for Fox on November 20

VALESKA SURATT will be seen in "Jealousy," which William Fox will release on November 20.

Miss Suratt herself is authority for the statement that her costumes in this new photodrama exceed in number and in splendor, even the gorgeous creations which helped make notable "A Soul of Broadway" and "The Straight Way," her two previous Fox pictures.

There are many beautiful interior settings. The drawing-room in the home of Anna Baxter (Miss Suratt), which is fitted out with luxurious Oriental furnishings, and is done throughout in a rich black and white, cost several thousands of dollars to erect.

Other members of the supporting cast are: Charline Mayfield, Lincoln's grandniece; Curtis Benton, Joseph Granby, and George M. Adams. Seven years ago, Granby and Benton acted together in a sketch written by the latter.

Director Will S. Davis screened the photoplay, his eighth for Fox Films. Mr. Davis is also the author of the scenario.

Miss Suratt plays the role of Anna Baxter, a woman without heart or emotions, who wrecks the lives of two men. She marries Peter Martin (Walter Law), whom she does not love. Roland Carney (Curtis Benton), the man she really loves, could not support her in the luxury to which she was accustomed.

Carney marries Agnes Maynard (Charline Mayfield), and soon forgets his old sorrow. Anna, tired of her mock wedded life, attempts to make Roland jealous of his wife.

She induces Carney to visit the home of Randolph Parsons (Joseph Granby). There Roland finds his wife, but a sudden twist of affairs results in his discovering that Agnes is innocent.

Anna tries new tactics now. She knows that Carney has been losing steadily in the stock market, through her husband's efforts to ruin the man his wife loves. Anna finds a memorandum on Martin's desk; "Corner B. H. R. Stock." She gives this information to Carney.

He is overjoyed and grasps the tip eagerly. Martin, however, learns of what Anna has done, and reverses his tactics. The result is that Carney is ruined completely. In his rage he thinks that Anna has tricked him purposely, and he goes to her, furious. While he is there, she sees Martin returning.

She thinks she has an opportunity for revenge. She tears her clothing and lets down her hair. Then she turns out the lights and screams. Martin enters. Anna shrieks that Carney had been atacking her.

Martin smiles, and takes out the B. H. R. memorandum.

"I know your game," he says. "Go," he tells Carney, "you are ruined. You have been punished enough."

Martin bids his wife good-by, and informs her that he is going to leave her. Anna falls senseless to the floor.



Mildred Manning (Vitagraph)

"A LASS OF THE LUMBERLANDS," CHAPTER V, READY NOVEMBER 13

Helen Holmes' new serial story "A Lass of the Lumberlands," being filmed by the Signal for distribution by the Mutual Film Corporation, in its fifth chapter, released November 13. As a background to the thrills is the picturesquely beautiful bigwoods forest and contrasting are scenes of rough Western life in a lumber camp town.

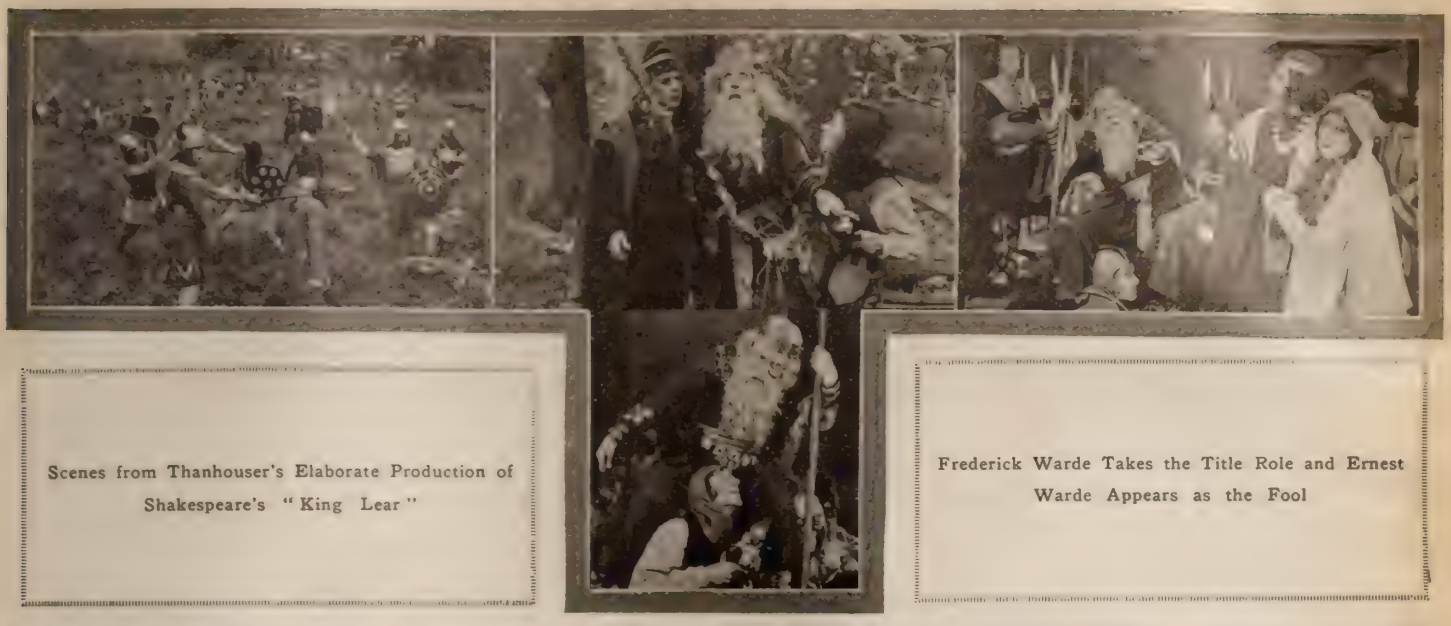
The Interstate Commerce Commission has declared "Dollar" Holmes' railroad a common carrier, and he has to transport his rival's logs to mill. He blows up the boilers of the mill to prevent the milling of his rival's timber, pulls off a crooked mayoralty election to make his plot good—and gets up against the daring and resource of Helen Holmes, whom he has tried to have murdered, when she calls in a troop of cavalry to stop a rifle and pistol battle.

The action of the lieutenant of the cavalry, after the battle has been stopped by his troopers, leaves the audience in suspense until Chapter VI as to whether Holmes or Helen and her friends have won out for the moment.

"A BATH TUB ELOPEMENT" THE NEXT TWEEDLEDUM RELEASE FROM UNITY

"A Bath Tub Elopement" is the title of the next Tweedledum release to come from the Unity Sales Corporation this week. In this amusing one-reel comedy Tweedledum decides to go on a lark with another man's wife, leaving his own to sit lonesomely at home. But like many another adventurer, who plans to stray away from his own fireside, Tweedledum proceeds to get into trouble.

The wife goes out on a still hunt for her erring partner and catches him with the third member of the triangle. Tweedledum and the woman naturally try to elude the pursuing wife and finally take refuge in a bath tub, which they find floating on the water, and the last we see of them, they are in mid-ocean. Just how long Tweedledum can dodge the wrath of the wife in this manner is left entirely to our imagination.



Scenes from Thanhouser's Elaborate Production of Shakespeare's "King Lear"

Frederick Warde Takes the Title Role and Ernest Warde Appears as the Fool

WEEK OF NOVEMBER 19 BRINGS FIRST EPISODE OF "THE VAMPIRES," AS WELL AS THE FOUR CUSTOMARY GAUMONT SINGLE-REELS

The outstanding announcement of the week of November 19 upon the Gaumont program of releases through Mutual is the first episode of "The Vampires, or The Arch Criminals of Paris." This is a complete story in itself, as are the eight which follow, entitled "The Detective's Head." Each episode is complete in three reels. The photo-novel is a high class example of the best style of French detective screen fiction.

"Reel Life" No. 29, released Nov. 19, has "Catching Fish for Market," taken on the Massachusetts coast. "How Zinc is Produced," pitcures of a great France-Belgian plant before the war, "Growing Tea in the United States," an infant industry of South Carolina, and "Up-to-date Fashions," illustrating how a gown is made by draping it upon a model in its successive stages of manufacture. This is a new screen departure.

"Tours Around the World" Number 3, released Nov. 21, takes spectators to the picturesque capital of Egypt, Cairo, and to Antwerp, the great port of Belgium, showing it as it looked before it came temporarily under German rule. The third picture is one crowded out of the previous issue, the Gorges of the Vesubie river, a mountain torrent of the Maritime Alps.

"See America First" No. 63, released Nov. 22, has beautiful pictures of the locks and rapids at Sault Ste. Marie, Mich. Dividing the reel with it is an animated Gaumont Kartoon Komic, "What's a Home Without a Dog?" by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly.

UNITY SALES CORPORATION RELEASES TENTH EPISODE OF "THE YELLOW MENACE"

The Unity Sales Corporation will release this week the Tenth episode of "The Yellow Menace," under the title of "A Message from the Sky." In this episode we see introduced some very striking aviation scenes which add an impressive and pleasing novelty to the picture.

Sato, one of Ali Singh's Japanese helpers, applies for lessons in the Government aviation corps and, while presumably a novice, is really an expert in the handling of the machines. He manages to arrange a flight alone to prove the progress he is making in his lessons and succeeds in stealing a fine new monoplane. In his flight he passes over Errol Manning's garden and drops a message, stating that Margaret Bronson and May Manning have been captured and are held by Ali Singh. Their release from torture is promised if Manning will give himself up to Ali Singh.

In this episode also Hong Kong Harry is lashed almost to death for his disloyalty for interfering with the torture meted out to the beautiful Najla. As a balm to his tortured body and wounded spirits Najla again braves the wrath of the Arch-Demon and takes care of Hong Kong Harry, dressing his wounds and ministering to his comforts. These scenes depicting the torture of Hong Kong Harry are in striking contrast with the attractiveness of the aviation scenes and are so reeled as to surely make the audience forget that after all it is only a picture and not real life.

DORIS KENYON ENGAGED FOR "THE TRAVELING SALESMAN"

The Famous Players Film Company has engaged Doris Kenyon to play opposite Frank McIntyre in an adaptation of the latter's celebrated stage success, "The Traveling Salesman," which is scheduled for appearance on the Paramount Program on December 18.

Miss Kenyon is a native of Syracuse and was educated at Packer Collegiate Institute in Brooklyn, studying languages later at Columbia University. When studying vocal music she became acquainted with Victor Herbert who was so charmed by her personality that he obtained an important role for her in his opera "Princess Pat," in which she was very successful.

Since that time Miss Kenyon has been engaged before the motion picture camera at various studios, her work attracting the attention of the Famous Players and so impressing them that she was engaged for an important role in the McIntyre production despite her comparative inexperience.

Miss Kenyon has gained an enviable record as an amateur athlete and is a devotee of all outdoor sports.



Left to Right: Grenville Keogh, Mrs. William K. Vanderbilt, Miss Anne Morgan, Captain A. Pialt Andrew, Engaged in Putting Out the Triangle Film "Our American Boys in the European War"



Illustrating Some of Al Christie's Latest Comedies, Released on the Open Market. Left to Right: "Some Kid," "Sea Nymphs," "Bride and Groom"

William Russell in a Strong Story of Indian Life Heads Mutual Releases for Week of November 20

WILLIAM RUSSELL in a strong tale of Indian life on the Nebraska reservations heads the releases of the Mutual Film Corporation for the week of November 20. The title of the five-reel Mutual Star production in which Russell is starred is "Lone Star." Russell plays the title role, that of an uncivilized Indian, who becomes one of the country's most celebrated surgeons.

This production gives Russell a great opportunity to do some excellent work and it is quite remote from any type ever portrayed by him heretofore. His transition from an uncouth, hot-tempered and uncivilized savage to the highly polished surgeon is steady and Russell is called upon to do some very clever work to show this transition.

The story of "Lone Star" is by Kenneth Clarke and this in itself speaks a lot for the success of the production. It was directed by Edward Sloman of the American Film Company.

In this story the white man's civilization appeals to Lone Star, who becomes part of it. He becomes an outcast of the Indians for seeking the white man's civilization and is scorned by the whites because he is an Indian. Russell feeling that this role was one of the best opportunities of his career and that the character of Lone Star was well suited to his type has made the most of it.

Charlotte Burton as the millionaire's daughter, Harry Von Meter, Alfred Ferguson and Ashton Dearholt support Russell in "Lone Star."

"The False Clew," a two-reel Mutual drama, will be released on November 20, 1916. Dorothy Davenport is starred in this production. It is the story of the murder of a girl's father being placed at the door of her lover, who was not approved of by the murdered man. The maid tells of a quarrel which had ensued between the two men and later the young man is arrested. He is cleared by the story told by the butler. The butler relates of how the girl had been brought up by him and his wife, after the death of her mother and they had been the only ones to know of the girl's secret marriage. He then tells who the real murderer was.

"The Detective's Head," the first chapter of the great Gaumont photonovel, "The Vampires," will be released on November 23. This is in three reels and contains thrills galore. "The Vampires," shown both in England and France, has been one of the most successful serials ever put out. It follows the "Fantomas" pictures and bids fair for eclipsing their wide popularity.

This first chapter tells of the murder of Detective Durtal by the "vampires," a band of criminals operating in Paris. Durtal had sworn to run down the crime trust and this was their answer. The head of the murdered man is missing. No one knows who the Vampires are but do know that they commit the most dastardly deeds. After the discovery of the dead man, Philip Guard, a young newspaper reporter starts out to find the clues which will lead to the arrest of the Vampires.

George Ovey, in a very clever one-reel comedy, "Jerry's Double Header," in which he not only captures a hold-up man, and gets a big reward but is made the hero of the hour and wins the girl of his dreams is released on November 24.

"An Artful Dodger," a one-reel comedy featuring Bill Parsons and containing a whole raft of laughs, is scheduled for November 25, in connection with a one-reel drama, title to be announced later.

For the 26th of November, Rube Miller and Lillian Hamilton, famous for their comic actions with the Vogue Company, will appear in "Up the Flue," a two-reel Vogue production. A laugh a minute in store for everyone seeing this comedy in which after many hair raising incidents, a bomb is thrown out of a window which lands on a big chimney, causing the chimney to fall to the earth. Everyone in the cast is rained upon with thousands of bricks.

There are also four one-reel scenics to be released this week.

SOCIOLOGICAL DRAMA FOR VIOLA DANA

Vivisection is one of the subjects dealt with in "Threads of Fate," the Metro-Columbia feature in which Viola Dana will next be seen on the Metro program. Eugene Nowland is directing this production.

The play has been adapted for the screen by June Mathis from the original story by Richard Barry. A cast of unusual strength has been selected to support Miss Dana. Robert Whittier plays Gregory, "the wanderer," father to the character played by the star.

Augustus Phillips, will be seen as Miss Dana's foster-father. Helen Strickland, Richard Tucker, Nellie Grant, and Fred Jones are in cast.



Left to Right: Joseph F. Poland, Maury Stewart and Katherine Kavanaugh (Metro)



Doris Kenyon and Scenes from "The Ocean Waif," International Golden Eagle Feature in Which Miss Kenyon and Carlyle Blackwell are Starred

ESSANAY TO USE TITLE, "MUSTY SUFFER"

Special arrangements have been made between George Kleine and George K. Spoor, president of the Essanay Film Mfg. Company by which the generic title "The Mishaps of Musty Suffer" will continue to be used to cover a new series of Watson comedies to be made by Essanay. Mr. Kleine has given express permission to the Essanay Company to employ the name in connection with Essanay-Watson comedies.

Two series of "Musty Suffer" comedies, each consisting of ten one-reel productions, have already been released under the Kleine standard through the Kleine-Edison-Selig-Essanay Service. It is understood that the new Essanay "Musty" films will also appear on the Kleine-Edison-Selig-Essanay Program. A number of side-splitting scenarios have been prepared for Mr. Watson's use, and a company of experienced laugh-makers assembled to support the star. Work on the first units of the forthcoming series has been begun.

"KITTY MACKAY" FROM VITAGRAPH

What promises to be one of the Vitagraph's best pictures is well under way at the Vitagraph Studio in Brooklyn, under the direction of Wilfrid North. "Kitty Mackay" is the name of the vehicle selected for Lillian Walker, who will wear the original costumes provided for Mollie McIntyre, who was the star of the stage production at the Comedy theatre. This amusing comedy drama ran for a whole season in New York as a stellar Broadway attraction, and exhibitors can count themselves fortunate that the play has been purchased by Vitagraph, and that Miss Walker is to enact the title role.

Included in the cast of this drama by Catherine Chisholm Cushing are William Shea, Nellie Anderson, Beatrice Anderson, William Ferguson, Jewell Hunt, Charles Kent, Mrs. Isabelle West and Thos. R. Mills.

Stars New to the Series Will Lead Bluebird Players in "The Sign of the Poppy" and "Price of Silence"

WHEN December is ended Bluebird will have about completed its first year, and in anticipation of that event an attractive array of features have been prepared for the "home stretch." Two stars new to the series will lead Bluebird players December 4 and December 11 in "The Sign of the Poppy" and "The Price of Silence," respectively.

Hobart Henley will play a dual role in "The Sign of the Poppy" with Gertrude Selby leading the supporting company. During the progress of the "double" Mr. Henley will be in evidence most of the time, playing contrasting roles that must have taxed his staying power while the five reels were being made. J. Grubb Alexander wrote the "mystery play" which Charles Swickard directed. The release date will be December 11.



Kathryn Adams (Thanhouser)

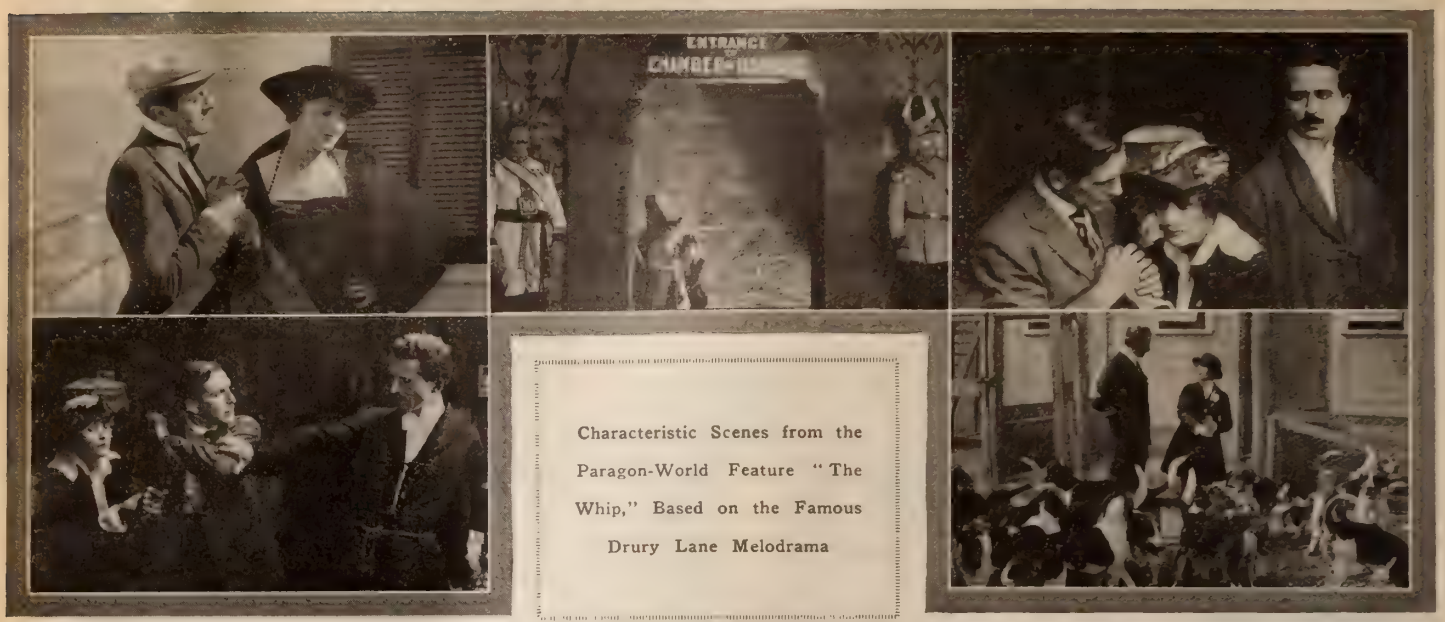
"The Price of Silence" appeared originally in popular story form, from the pen of W. Carey Wonderly, during the past summer. Ida May Park prepared the scenario and Joseph De Grasse, who brought out Louise Lovely, another Bluebird star, directed Dorothy Phillips in her present introduction to the series. Frank Whitson, Lon Chaney, and Jack Mulhall will be prominent in the supporting company. This release will be made December 11.

Cleo Madison will be featured in Rex Ingram's production of "Black Orchids," although the title of this feature may be changed. It was Mr. Ingram who directed Miss Madison when she recently became a Bluebird star in "The Chalice of Sorrow." He wrote and directed "Black Orchids." Frances McDonald and Wedgewood Nowell will be prominent in Miss Madison's supporting organization. Very likely this picture will be set for release December 18.

"The Eagle's Wings" is not to be considered a part of the Bluebird program as it will be issued early in December as a special release handled by Bluebird Exchanges throughout the country along state right lines, exactly as individual showmen promote a feature when they buy territory. This feature has been prepared at considerable expense with this method of marketing in view from the outset. Bluebird believes that their exchange managers are as good showmen as anybody else, and propose to prove it in presenting "The Eagle's Wings" to exhibitors.

BURKE APPEARS WITH HARRY WATSON, JR.

Joseph Burke, of legitimate stage and vaudeville fame, appears in support of Harry Watson, Jr., in some of the most recent "whirls" of George Kleine's "The Mishaps of Musty Suffer."



Characteristic Scenes from the Paragon-World Feature "The Whip," Based on the Famous Drury Lane Melodrama

RELEASE DATE SET FOR LA BADIE PLAY

December 3 has been set as the release date for "Divorce and the Daughter," Florence La Badie's next Thanhouser-made Gold Rooster play. The story is by Agnes C. Johnston. Frederic Sullivan is the director.

In the cast supporting Miss La Badie are J. H. Gilmour, Edwin Stanley, Sam Noblack, Kathryn Adams, Zenadie Williams, and two children, Ethelmary Oakland and Arthur Le Vien.

Miss La Badie's part is that of an impressionable girl who is suddenly shocked to find that her father has lost his love for her mother and is paying attention to a young widow.

The girl has two suitors, one worthy and the other a man of the world who preaches the new ideas of a free love marriage. He almost convinces her, using her parents as an example, that the old marriage forms are unsuited to this age and that happiness can only be found in a bondless union.

She is almost trapped by the unscrupulous man but escapes and finds that the old form of marriage, after all, is the best.

The photographic effects are especially beautiful and the story is one of wide appeal.

GAUMONT SPLIT REEL PROVING POPULAR FOR MATINEES

The Mutual branches report that film of Gaumont's split-reel, "See America First" and Gaumont Kartoon Komics, never lies upon the shelf after what is regarded as the natural life of the film. These reels are in great demand among the young because of the happy combination of American scenery and humor.

The advantage lies in the fact that the child's interest is aroused and its imagination stimulated by pictures of historic importance, and then comes Harry Palmer's animated cartooms with their naive and appealing sense of humor. Since adults are but children of a larger growth, the pictures enjoy the same popularity with them, and at the same time make an even greater appeal.

Change Made Necessary in January Vitagraph Schedule by Insertion of Sothern Release on January 8

OWING to circumstances over which it had no control, the executives of the Greater Vitagraph Company have found it necessary to make a slight revision in the releases for the month of January as previously announced.

On the second Monday, January 8, exhibitors will have an opportunity to book for first runs "The Man of Mystery," the third E. H. Sothern production in place of "Indiscretion," which is moved down for release on the 15th.

"The Man of Mystery," is an adaptation of the romantic situations evolved by Archibald Clavering Gunter in his popular book entitled "The City of Mystery." It represents a type of film drama totally different from the other two pictures in which Mr. Sothern has been starred by Vitagraph and it was purposely selected because it afforded this renowned master of dramatics an opportunity to reveal through the medium of motion pictures every bit of his technique and demonstrate his splendid versatility as an actor who is very much at home before the camera. Frederick Thomson who has directed Mr. Sothern in his film appearances for the Vitagraph, has secured some amazing realistic exterior locations for "The Man of Mystery." One in particular is a reproduction of a volcano in action which is so genuine as to pass unquestioned.

"Indiscretion" with Lillian Walker as its star, will be released January 15; "Her Right to Live," with Peggy Hyland and Antonio Moreno, will be released January 22. This production has also been renamed; it was formerly referred to as "The Little Brown Sparrow."

INDEFINITE RUN FOR "THE MASQUE OF LIFE"

"The Masque of Life" will be played for an indefinite run at the La Salle theatre, Chicago, starting on November 20, according to an announcement by A. B. Jones of Jones, Linick & Schaeffer, who arrived in this city early Friday morning of last week and completed his contract with J. L. Kempner who is releasing the film before noon of the same day. Mr. Jones's firm is considered the leading buyers of states rights for the Middle West and their theatres in the Loop district of Chicago are greatly sought after. In order to book "The Masque of Life" Mr. Jones had to decline several other offers.



From "Arms and the Woman," with Mary Nash (Pathe)



Scenes from "The Witching Hour," the Frohman Amusement Feature With C. Aubrey Smith, Marie Shotwell, Clay Whipple, Jack Sherrill and Helen Arnold

ELLIS AT WORK ON A KALEM

Director Robert Ellis, of the Kalem staff, is at work on a story that finds its basis in a page from the annals of the New York police department. Because of the number of crimes committed at a house on the East Side the street number of which was 222, it became known to the police reporters of the New York dailies and the detectives as "The House of Three Deuces." Robert Welles Ritchie has taken this title for an episode of "Grant, Police Reporter," which tells the story of one of the mysterious crimes occurring there.

George Larkin, the dare-devil star of the one-reel series, in "The House of Three Deuces" engages in a struggle with Robert Ellis on a rickety fire escape which suddenly collapses. Ollie Kirkby contributes a remarkable bit of acting as an Italian girl. The cast also includes Arthur Albertson, William McKet, G. Chira and Mary Taylor Ross.

"The House of Three Deuces" is scheduled for release by Kalem on the General Film program on Friday, November 24.

FINE CHARACTER WORK IN MUTUAL PICTURE

One of the most interesting little bits of character work which has recently been seen on the screen is that of Frank Thompson, the American Mutual actor, in the role of Abraham Lincoln in the coming Kolb and Dill Mutual Star Production, "A Peck O' Pickles," to be released the week of November 13. The quaint setting of the Civil War period, in which part of the picture is laid, is given startling realism by the appearance of the gaunt figure and homely features of "Honest Abe" as he rides through the crowds before the capitol. In his characterization of the Nation's most dearly loved president, Mr. Thompson has done a fine bit of work.

There are so many things to make "A Peck O' Pickles" unusual and interesting, that it is hard to designate them all. The meeting of the Suffragists demanding purity in politics, after the setting of second half of the picture had been changed to modern times, is extremely amusing, as is the ride on the back of a sporting whale, essayed by the inimitable Kolb and Dill, their scenes in camp life and all the rest.

"Woman Redeemed" from Moss on December 1

THERE are few more popular stars than Marie Empress, and certainly she has appeared in no vehicle hitherto, in which her art has equalled in dramatic value and power "The Woman Redeemed," the work of Stanley Kent, which will be released on December 1, by B. S. Moss.

Briefly told, the story of "The Woman Redeemed" is as follows:

Far from the bustle of the city, the Reverend James Martin is the beloved pastor of a simple flock. Among his parishioners is Mary Brown, the daughter of a "shellback" deacon of Martin's church. Jack Rance, a wealthy and unscrupulous broker who is spending the summer in Martin's little community, becomes enamored of Mary, who finally yields to his importunities. Confessing to her father that she has been betrayed by Rance, she is cast off by the rigid pillar of the church, and ordered out into the world; ultimately she seeks oblivion in death. Outraged by the dogmatic religion which has driven the young girl to desperation the Reverend Martin decides to leave the narrow-minded village behind him.

In one of the rookeries which abound in the city which he has sought, lives Zelma, a beautiful daughter of the slums who is eagerly sought for her youthful charms by Paul Jerome, who is known as "the king of the underworld."

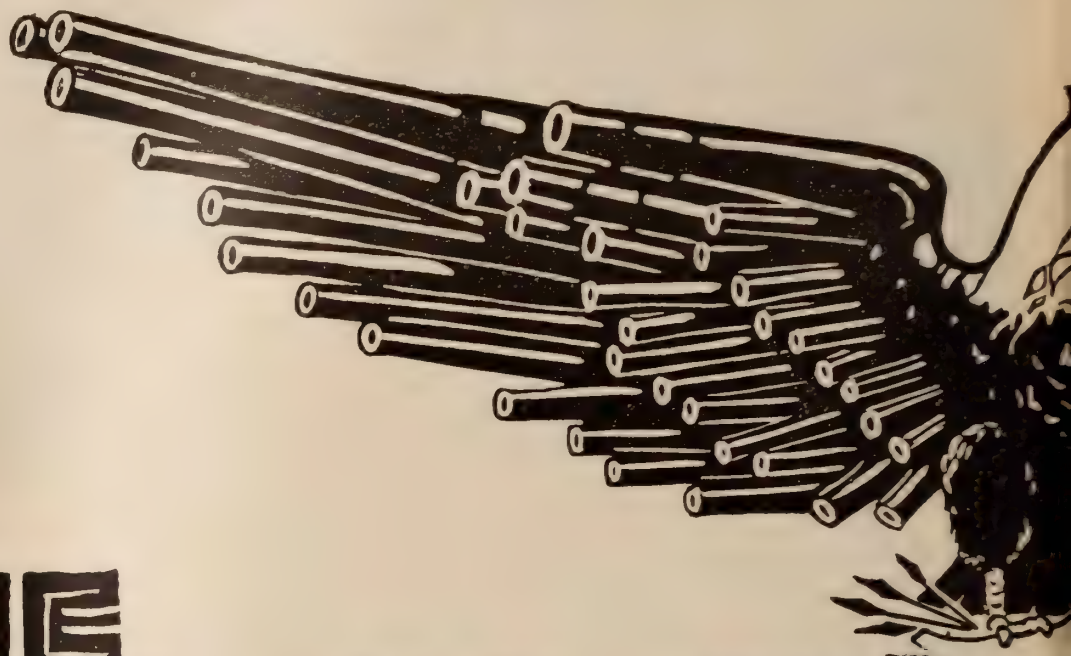
Tragedy enters Zelma's life when Wallace Stanton a young bank cashier, who has become infatuated with her, embezzles the funs of the institution in order to win her love. Driven to frenzy by her disdainful attitude, Stanton kills himself. This awakens Zelma to the true facts of her existence, and she wanders into the night determined to seek oblivion in the dark waters of the river, but the Reverend Martin, who is conducting a meeting near the spot at which she seeks to end her existence, saves her, and persuades her to become a worker in his mission. Zelma worships her savior, but Jerome seeks her out in her refuge and the ashes of the love that she once felt for "the king of the underworld" are fanned into a flame in Zelma's heart when she beholds him once more. Jerome in order to cut short what he believes is a love affair between the young minister and Zelma, resorts to desperate measure, and what follows leads up to a marvelous climax, in which the powers of good and evil grapple for the soul of the young girl.

"ENEMIES OF SOCIETY" IN WORK

"Enemies of Society," Florence La Badie's newest Thanhouser picture, a story of modern prison conditions, is being made at the Thanhouser studios for release on the Pathe program. Frederic Sullivan is the director and Charles W. Hoffman the camera man. Miss La Badie will be supported by H. E. Herbert, Ethyle Cooke, Harris Gordon, Sam Niblack, Arthur Bauer and Gene La Motte.



Left to Right: Constance Talmadge, Alfred Vosburgh, Bessie Love, Triangle Stars



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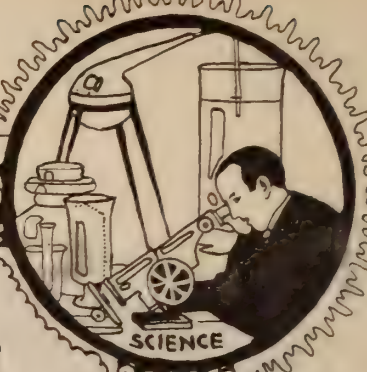
From the Virile Pen of Rufus Steele

Not on the Regular BLUEBIRD Program

BLUEBIRD Exhibitors will please take notice that "The Eagle's Wings" is not on the regular BLUEBIRD program. Originally intended for a State Rights production, this magnificent drama made so strong an impression on its executives that BLUEBIRD secured it at an enormous sum for BLUEBIRD Exhibitors and others who wanted a supreme box-office attraction. You must expect to pay good money for this sure-fire winner, because it will mean capacity houses to you at every performance. Don't let your competitor get ahead of you. Wire or write for your booking reservation now. Special paper including magnificent 24 sheet.

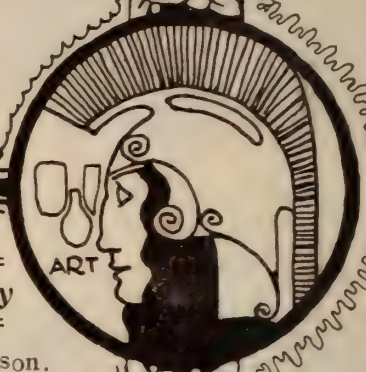
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CARL LAEMMLE, Pres. 1600 BROADWAY, NEW YORK





ROOSEVELT AND PARKHURST COMMEND "CHARITY?"

"Charity?" Linda A. Griffith's charity graft expose picture, has won the endorsement and approval of some of the foremost public men in America.

Dr. C. H. Parkhurst, famous New York divine, in a letter to Frank Powell, the producer of the picture, has written:

"I am profoundly gratified to learn that the picture drama 'Charity' is to become public property. The story which it tells and the lesson which it inculcates is of no merely local application. It is nation-wide in its relation to the children and its due effect will be to render the public more sensitive to child-suffering and more humane in its ministration to child needs.

Yours very sincerely,
C. H. PARKHURST.

Theodore Roosevelt, in a letter to Mr. Powell, discussing "Charity?" makes references to his words in an address at the conference on the care of dependent children called by the president at Washington, January 25, 1909, when Mr. Roosevelt said:

"I believe that we all of us have come to the conclusion that where possible the thing to be done for the orphan child is to provide a home for it; and that where that is not possible we should make the conditions as nearly as possible like those which the child would have in a home.

"In connection with the photo-play 'Charity?' you are entirely at liberty to use the quotation from my address.

"Very sincerely yours,
(signed) "THEODORE ROOSEVELT."

A pre-view of the picture was held by the Mutual at the Ziegfeld theatre in Chicago Friday morning (November 10) with a special musical program, and an introductory address by Bishop Samuel Fallows, one of the best known clergymen in America. The production is to be released November 27.

"IT MAY BE YOUR DAUGHTER" GOES WELL

Although it has only been offered for sale for the last three weeks "It May Be Your Daughter" has met with unusual success as a state right proposition.

Iowa and Nebraska have been purchased by the Western Film Company of Sioux City, Iowa. It gave the initial showing at The Scenic theatre, Sioux City.

Michigan has been taken over by G. W. Weeks of Detroit, Michigan. The Eagle Film Company of the Strand, Cleveland, has secured Ohio and Kentucky. Illinois and New York are in abeyance.

DE LUXE-LASKY TO HANDLE ART DRAMAS PRODUCTS

The De Luxe Film-Lasky Corporation of San Francisco, with luxurious offices in the Humboldt Bank Building, announce as their sure profit producer the Art Dramas, program of one feature a week. Those high-class productions will be released shortly through this company with a positive guarantee of a profit to the exhibitor.

It being always the aim of this institution to obtain the confidence of all—and its name to stand as a monument in the field of motion pictures.

"The Argyle Case" Is First Vehicle for Robert Warwick

Picture Story Will Be Based on Stage Success in Which Robert Hilliard Starred Successfully —Ralph Ince Is Engaged by Selznick to Direct the Film

ROBERT WARWICK, the latest of the Selznick-Pictures stars, began work this week on the first of his productions under the new management, an adaptation of "The Argyle Case," the play by Harvey J. O'Higgins and Harriet Ford, in which Robert Hilliard starred so successfully in New York and throughout the country a few seasons ago.

Mr. Harry Rapf, president of the Robert Warwick Film Corporation, purchased the picture rights to "The Argyle Case" for Mr. Warwick by bidding far above the offers of several other corporations eager to secure this valuable material. The play was one of the most successful detective romances ever staged and unquestionably offers the athletic and talented Mr. Warwick the greatest opportunity of his screen career.

"The Argyle Case" is a detective story. The authors had the advantage of the services of no less an authority on the science of modern detection than William J. Burns, the internationally famous investigator. The story involves counterfeiters and the use of the dictagraph and has a strong love interest as well. As Asche Kayton, the role in which Mr. Hilliard appeared, Mr. Warwick will be called upon to perform many feats of daring and physical strength of the sort that has made Douglas Fairbanks such a successful film star, as well as to display an uncanny cleverness in outwitting the most skillful band of counterfeiters in America.

Ralph W. Ince, who recently severed his connection with the Vitagraph Co. has been engaged to direct the production of Mr. Warwick's first Selznick-Picture.

Vitagraph Picture Receives Support of Bankers

"The Dollar and the Law" Shown at Convention of American Bankers' Association at Kansas City

WHEN the "Dollar and the Law," Irvin Cobb's first photodrama produced by the Greater Vitagraph with Lillian Walker in the title role, it was shown to a crowd estimated at between 14,000 and 16,000 people, who packed Convention Hall, Kansas City, to capacity.

This important contribution to the Greater Vitagraph's Winter program will be released December 4 and the bankers of the United States are pledged solidly to its support; thus assuring its money-making qualities to every theatre that books it.

The occasion for the Kansas City showing was the annual convention of the American Bankers Association, and on this particular evening, Mr. M. W. Harrison, secretary of the Savings Bank Section of the National body, acted as master of ceremonies and called attention to the "Dollar and the Law" as one of the finest sermons on financial preparedness ever delivered.

The "Dollar and the Law" contains some intimate scenes taken in and around Washington, D. C., and there are several scenes where Miss Walker does some clever work with the Secretary of the Treasury, Hon. Wm. G. McAdoo, and the Hon. John Burke, Treasurer of the United States.

"THE MAINSPRING" TO BE RELEASED BY UNIVERSAL

The Universal has scheduled for release as a Red Feather for the week of November 27 "The Mainspring," a story by Charles Agnew McLean, directed by Jack Conway and featuring Ben Wilson with Francelia Billington.



Holbrook Blinn in "Pride" (McClure)

JUST TO MAKE TALK

By LONGACRE

AT the Claridge on Monday, October 23, Pete Montebello entertained his friends in the American trade at an informal luncheon. For the benefit of those not in the know Pete is a chimpanzee, who drinks Montebello champagne, hence his name perhaps. Pete is said to be the first animal ever dined at the Claridge, and he feels very proud over the fact. Flushed from the success of his premier at the Park theatre in "The Masque of Life," he presided over a gay party at the Claridge. He had champagne straight and then soaked his bread in the wine to reap the benefit of the dregs. He took to it just like a regular actor. As his guests he had Daniel Frohman, Fannie Marinoff and the Count and Countess de Cippico, besides a few others of lesser repute.

Here's one told on Jack Muhall, Universal leading man who recently became a father. With friend wife he went a-shopping. The desired purchase was made, and the family started down the street. Every one they met laughed. Finally after traveling a block or more they came across a friend, and he laughed. When questioned as to the cause of the mirth, the friend pointed to a sign on the front of the newly purchased baby carriage which read: "Our own make, $22.50."

F. A. Kelsey is not using want ads to find what he has lost, for the loss was a desirable one by Kelsey. It consists of twenty-six pounds which disappeared in the past four weeks as the result of training suggested by Henry McRae. Director Kelsey now tips the beam at 230, but hopes to soon be a perfect forty-two.

The scenario department at the Fine Arts studio has one office which the average visitor would think was a playroom for the Fine Art kiddies. The furniture in this is of a diminutive size, as the sole occupant of the office is a wee mite who tips the scales at but eighty-seven pounds. (The name of Anita Loos would be mentioned here, but the little lady states she is ashamed of being known as a scenario writer.)

Afraid of Friday the Thirteenth, the Screamers put their semi-occasional dinner over one day, and made it a joyous event at the King George roof garden Venice, Saturday evening, October 14. This was director's night with the Screamers and their friends, and the guests of honor were Al. E. Christie and Horace Davey, directors of Christie Company; Lloyd Ingraham, director at Fine Arts, and J. C. Epping, business manager at Fine Arts studios.

In connection with the dinner, a kidding sheet named the Screamer was issued. This is said to be a pocket edition, the price of which is one boost. The "eight-reel" paperette contained sufficient advertising to make possible the distribution of a large number of copies gratis at all Los Angeles studios. All studio publicity men and trade paper representatives, as well as local newspaper writers who are members of the Scream Club, will contribute to this sheet, which is shortly to have a complete staff of officers.

The wild eyed fellows you met on Broadway at nine A. M. Thursday morning last were just returning from William Fox's beefsteak dinner held at Tom Healy's.

Well, still being able to punch our typewriter, we print another exclusive interview from that English paper. Just for your edification this one is about Helen Holmes.

"What gave you your start, girl?"
"I got in the Game."
"A success?"
"A 'Signal' success."
"Go out much?"
"No, we're stay-at-Holmes."
"Did you star in 'Hazards of Helen?'"
"We did Kalem (call 'em) that."
"Do you get a good salary?"
"If I didn't there'd be Helen to pay."

Rumors of a Universal-Bluebird combine were set adrift when Joe Brandt was seen going about arm in arm with M. H. Hoffman at the Bronx Exhibitors' ball.

Howard Estabrook, who has directed many secnes in features in which he has starred, has now gone in for direction in earnest and is temporarily absorbing Triangle technique assisting Charles Giblyn in his first eastern production, after which he plans to play the megaphone solo.

For the past several weeks plans for the organization of a Players Club have been in the process of formation, a number of the best known people of the colony being back of the movement. They have so far interested a number of Hollywood business men in the project, and already it is the belief of those at the head of the temporary organization that sufficient members may be secured at a seventy-five dollar initiation fee and twenty-five dollars annual dues to make possible the erection of a club house in the center of Hollywood.

The promoters have leased the Shrine Auditorium for Thanksgiving Eve., and will give a photoplayers' dance later. James Young, Lasky director, is temporary chairman, and others interested in the movement are Wallace Reid, H. P. Caulfield, Charles and Sid Chaplin, William and Dustin Farnum, Oscar Apfel, and many others.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., November 25,'1916

EDITORIAL

The majority of trade reviewers are ex-newspapermen—most of them have once been reporters and perhaps that is why so much fun is poked at the motion picture reporter who enters a scene armed with a stenographer's note book. But the other day we talked with an architect who, of course, knows considerable about surveying, and he was complaining about motion picture surveyors. None of them knew how to handle a transit, he said. A minister found fault with the way church marriage scenes were conducted. A doctor laughed at his celluloid impersonator for the amateurish way he entered upon his work.

All of which goes to show that the motion picture director does not fully acquaint himself with the class of people he is handling in his picture. We say the director because he has charge of the players, and it is he who should see that his actor who is to do the doctor, the minister or the surveyor or the reporter be on a familiar footing with his role. It is quite a hard thing, of course, but the director must remember that the chances are a hundred to one that a member of some profession of which he deals in his picture will be present in the various audiences that witness the production.

LOCAL NEWS

—Quite a few from here attended the ball of the Bronx exs. last week.

—Quite a few from here attended Bill Fox's dinner last wk.

—Quite a few from here voted on Nov. 7 last.

—M. Pickford doubled at the Strand and B'way last wk.

—Ye ed. watched election returns with Howard Estabrook from Fred Gunning's window 1 night last wk. but learned little.

—Walt K. Hill was high in the air, as you might say, about the contest between Charley Hughes and Woodrow Wilson, both of them being contestants for Pres. of the U. S.

—Offers are coming in so fast for Miss M. Milne, sister of the w. k. reviewer, that they have 2 be filed now. This speaks well for the adv. power of the Lampoon.

—E. Dick Schayer was a Lampoon caller last wk.

—Harry Ginsburg had a girl named Kitty Brown at the Bronx ball last wk.

—There is no news about S. Smith this wk.

—Tom Kenendy has a cold which is too bad for Tom.

—Jim Stiles is out of bed at last.

—Dave Griffith's piece "Intolerance" is still running at the Liberty.

—Mrs. Bill Johnston was a Lampoon caller last wk.

Herb Brenon's show called "War Brides" started at the B'way theatre Sun.

Pathe's New Serial Ready for Release Dec. 3

"Pearl of the Army," Featuring Pearl White, Upholds the Doctrine of National Preparedness and Shows Great Danger to Country of Trying to Enforce Monroe Doctrine Without Adequate Facilities—Serial to Have Country Wide Newspaper Publicity of Unusual Nature

"PEARL OF THE ARMY," a military serial of love, adventure and mystery pointing to the dangers that confront this country as a result of the Monroe Doctrine and a policy of unpreparedness, will be released at an early date, according to an announcement just made by J. A. Berst, vice-president and general manager of the Pathe Exchange.

This serial featuring Pearl White in the role of an American Joan of Arc, is now being booked by all of Pathe's thirty exchanges. In "Pearl of the Army," Mr. Berst believes he has a serial with a greater popular appeal than any serial that has ever been made. "Pearl of the Army" deals tactfully with the question of preparedness which today is uppermost in the public mind, and maintains a strict neutrality.

There is a special introduction to the first episode giving the views of Woodrow Wilson, Charles E. Hughes and Theodore Roosevelt on this important question.

"Pearl of the Army" was produced by the Astra Film Corporation under the direction of Edward Jose who produced "The Iron Claw," "The Light That Failed," "The Beloved Vagabond" and other Gold Rooster successes.

The cast, in addition to Miss White includes Ralph Kellar, hero of "The Shielding Shadow" serial, Marie Wayne and Theodore Friebus.

Miss White is probably the most popular actress appearing in serials today. The three serials in which she has already appeared—"The Perils of Pauline," "The Exploits of Elaine" and "The Iron Claw"—were all such great successes that they were prolonged beyond the original number of episodes. Since the conclusion of "The Iron Claw" there has been an insistent demand by exhibitors for another serial featuring Miss White.

The success of "Neal of the Navy" more than a year ago was due in great measure to the patriotic appeal that these pictures made to the motion picture millions in the United States. Ever since that time Pathe has been on the lookout for a story of the army with a patriotic appeal, a strong love interest and a sustained element of mystery that would bring audiences back week after week. A contest was instituted in which many of the foremost authors of the day competed for the large cash prize offered by Pathe for an acceptable story. The winner was Guy McConnell, a popular magazine writer, who in conjunction with some of the leading military authorities of the United States, has devoted many years to a study of the preparedness question. Mr. McConnell's story is based on actual facts unearthed by him in his investigations. These facts have been presented in a manner that will be highly entertaining to motion picture audiences, as the following synopsis will show:

"Pearl of the Army" affords Miss White an opportunity to exercise her splendid abilities in a patriotic way. Her role is that of an American Joan of Arc, stimulated with resolve to prove the innocence of a high military crime for which an officer to whom she was attached was degraded, without posing as such a public benefactor.

In her adventures "Pearl of the Army" discovers that secret foes menace our national peace, and eventually she reveals who they are and why they are plotting to destroy our national independence by wrenching from our control the most highly prized gateway to the commerce of the world—the Panama Canal—thus awakening us to our dangers.

HERBERT, ENGLISH PLAYER, SIGNS WITH THANHOUSER

H. E. Herbert, one of the best known English leading men now in this country, has been signed by Edwin Thanhouser to play opposite Florence La Badie in Philip Lonergan's newest feature, "Enemies of Society."

Mr. Herbert has been in the United States for four years, coming to New York to support Billie Burke in "Mind the Paint." He was leading man with Grace George in Barrie's play, "Half an Hour," and remained with the company when Blanche Bates, and later Martha Hedman, played the leading feminine role.

Preliminary reports indicate that the cooperation of a greater number of newspapers than ever before will be secured. The campaign is being handled by C. R. Seelye, business manager of the Pathe Exchange, and G. A. Smith, serial publicity manager, working under Mr. Berst's direction.

"Pearl of the Army" has been adapted for the screen by George B. Seitz, author of "The Iron Claw" and "The Shielding Shadow."

STEGER ANNOUNCES TERRITORIES FOR "LIBERTINE"

Julius Steger, president of the Triumph Film Corporation, announces the sale of the six-part photoplay entitled "The Libertine," with John Mason and Alma Hanlon to the Masterpiece Film Attractions and the All Star Features Distributors (Sol L. Lesser and Leon D. Netter, Mgrs.) for the following territories:

Pennsylvania, Ohio, Indiana, Kentucky, Virginia, West Virginia, Deleware, Maryland, District of Columbia, Illinois, California, Nevada, Arizona, Colorado, Utah, Wyoming, New Mexico, Oregon, Washington, Idaho and Montana.

Also to the Mammoth Film Coropration (F. E. Backer, Pres.) for the territories of New York, New Jersey and New England.

Also to the Favorite Feature Film Corporation (M. Gottlieb, Mgr.) for Minnesota, Wisconsin, North and South Dakota and Iowa.

The southern territories and Missouri, Kansas and Nebraska will be exploited for the Triumph Film Corporation by N. R. Greathouse, which leaves only Michigan unsold. Negotiations are now pending for the last named territories as well as Canada and the foreign rights. The prices paid for the above mentioned territories have established records in the film trade.



Producer Fred J. Balshofer Announcing "Pidgin Island" at Los Angeles, Cal.

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

RESEARCH BUREAU KNOCKS PICTURE HOUSES

Through the efforts of public spirited citizens, who felt that in many respects, the city government of San Francisco could be changed to advantage, an investigation of municipal ordinances and methods of raising and expending revenues was made a short time ago at a cost of $10,000, the work having been done by the New York Bureau of Municipal Research. To the surprise of theatre owners the report covering saloon licenses, vice conditions and similar matters also contains some advice regarding the management of local moving picture houses.

In connection with the recommendations for the abolishment of private booths and rooms in cafes and restaurants, where liquor is served is one affecting motion picture houses. The investigators profess to have been impressed with the need of separate sections in motion picture houses for the use of women and girls who might come to entertainments without an escort, and urged the passage of some measure that would compel theatre owners to keep their houses fairly well lighted. They declared that some motion picture houses were being kept almost totally dark, and that this state of conditions was being maintained for "commercial reasons." This report has not been widely circulated, but those among the trade who have seen it are loud in their disapproval, declaring that local houses are in the front rank among the theatres of the country.

"CIVILIZATION" PASSED BY OHIO CENSORS

"Civilization," the Ince spectacle, was unanimously passed by the Ohio State Board of Censors at its meeting on Wednesday, November 1st, without a single elimination. Mrs. Maude Murray Miller, in charge of the Board, tendered her congratulations to Producer Ince on the exceptionally good qualities of his picture.

This is the first big spectacle which has secured the unanimous commendation of the Ohio Board, which is noted for the severity of its methods in censorship. Mrs. Miller stated to Frank Walton, Mr. Ince's representative, that the Board was so accustomed to seeing the mediocre in photoplay productions that it was refreshing to have something as good as "Civilization" presented for inspection.

The approval of the Ohio State Board immensely enhances the value of the picture to the A. G. Fontana Productions, Inc., which controls the rights of the picture for Ohio, Pennsylvania, Delaware, Maryland, and West Virginia.

Mutual Has Set Aside Large Fund for Prosecution and Conviction of Thieves Stealing Chaplin Films

A CAMPAIGN of damage suits, and criminal prosecutions against film pirates operating with fake Chaplin pictures has been ordered by President John R. Freuler of the Mutual Film Corporation.

A special protection fund of formidable proportions was set aside for the purpose when the Chaplin project was launched. A staff of detectives and legal aids has been organized for operations under the direction of Samuel M. Field, general counsel of the Mutual.

Attempts to steal Chaplin prints from a number of the Mutual's sixty-eight exchanges in the United States and Canada, have led to discoveries that will come to light in the form of raids and action in the criminal courts.

A recent raid in a southern city recovered several stolen Chaplin reels. Meanwhile indictment for grand larceny has been returned against three men, who will be taken into custody on warrant now in the hands of special detectives, if the fugitives can be overtaken.

"I suppose this thievery will continue," remarked Mr. Freuler, "until we put two or three of these fellows into prison. That we will most certainly do. The bold and astonishing daring of the thieves, crooks and grafters upon the fame of Chaplin is beyond belief. Exhibitors are being offered pictures of Chaplin made up of ancient junk, stolen, "duped" and assembled together by various devious and unlawful methods.

"Such pictures are of no value to the exhibitor and any showing of them is a damage to the reputation of Mr. Chaplin. The old Chaplin pictures are no more representative of the Chaplin art of to-day than the nickelodeon of 1905 is representative of the modern theatre. We are spending $670,000 for Mr. Chaplin's services, and a good many thousands more to put out the pictures. We have a good deal ready to spend in prosecutions to protect our investment, and our customers. This statement is not a threat—it is a sincere promise, and we earnestly hope it will be duly observed."

Minneapolis Exhibitors' Association Appoints Own Censorship Board to Work with City Authorities

UNLESS the next Minnesota Legislature passes a censor law, Minneapolis is free from its grip. Both Otto Langum and Thomas Van Lear, called to address the Motion Picture Exhibitors' League of Minneapolis on their attitude toward censorship, have declared that they will not work with the present unofficial board. Mr. Langum said he would either do the censoring personally through the aid of his police department or turn the work over to a board composed of motion picture men. Mr. Van Lear said he was opposed to censorship in principle and would have no board advisory or otherwise.

Mayor Wallace G. Nye, who created the present advisory board, has two months to serve. He gave the association until October 30 to offer a substitute for the present board.

They have offered to make up a board composed of a state's rights film manager, a feature exchange manager, a regular service exchange manager, an exhibitors' supply house manager, a local film producing manager, a motion picture trade journal manager, one representative appointed by the mayor and the nine executive officers of the association. Many were opposed to the formation of any kind of a board, but the motion offering this one was passed because the association had promised the mayor to name a substitute for the present board.

PURITY PASSES CENSORS IN PENNSYLVANIA

"Purity" has at last been declared fit to be viewed by the inhabitants of Pennsylvania. The Censor Board, of course, did some purifying of "Purity," but let her off lightly.

Another Censor Board, the Newark, N. J., one of police commissioners, has also put its official sanction on the "Purity" picture.

Exhibitors in Pennsylvania are eagerly sending inquiries about the release date of the film

"THE LIBERTINE" BOOKED FOR A WEEK'S RUN AT THE BURLAND

F. E. Backer, president of the Mammoth Film Corporation, which is handling "The Libertine" for New York, New Jersey and the New England States, has booked the picture for the Burland theatre, the Bronx, during the week of November 26. "The Libertine" was produced in six reels by Julius Steger and Joseph A. Golden, and features John Mason and Alma Hanlon.

SUPREME COURT TIGHTENS TEXAS CENSORSHIP

The Supreme Court of the State of Texas has settled a long dispute between the Xydias Amusement Company, Houston, and the City of Houston in favor of the second party. A. J. Xydias, head of the amusement company, sent out a writ of error on November 4, 1915, to enjoin the City of Houston and the members of its censor board from prosecuting the plaintiffs for exhibiting motion pictures without first obtaining a permit from the local board of censors. The case was hard fought but was finally decided in favor of the board. This means that all exhibitors of Houston will hereinafter as before be obliged to obtain a permit from the board before showing their pictures, no matter whether the pictures are open to argument on the part of the board or not.

The case had been well discussed before exhibitors' meetings throughout the State of Texas and at one time was taken before the Board of Trade. The motion picture trade in general looked with interest on the case, for if the decision had swung the other way it would have brought about sweeping changes in the censorship policy now effective in the state.

Exhibitors of Texas believe that the Supreme Court decision will result in even a much more rigid censorship being maintained than was previously the case.

HARPER FILM CORPORATION OFTEN CONFUSED WITH HARPER PUBLISHING COMPANY

True greatness is sometimes slow in manifesting itself. Nobody had ever heard of the Harper Film Corporation a hundred days ago. Now it looms large in the eye of the motion picture business of the entire world.

For the Harper Film Corporation is the body controlling the great Ince million dollar spectacle "Civilization." Of this corporation, Thos. H. Ince is the president, and his associates are some of the best known men in the motion picture business.

"Harper" is Ince's middle name, it is the "H" of Thos. H. Ince. The reasons for its selection as the distinguishing title of the company controlling the primary rights and destinies of "Civilization" are therefore plain.

Confusion sometimes arises in the public mind between the names of the Harper Film Corporation, and the Harper Publishing Company, identified with the well-known and old time magazines, but of course there is no connection, business or otherwise between the two enterprises.

"BOUGHT AND PAID FOR" RUNS TWO DAYS AT NEW YORK THEATRE

The two days' showing of Alice Brady in "Bought and Paid For" at the New York theatre, where one day for each photoplay is the rarely broken rule, was so successful that Mr. Loew is in treaty with the World-Brady interests for several repetitions of the experiment. It is quite possible that all the World releases hereafter may "double up" in this manner at the New York.

Objection to Public Showing of "Where Are My Children?" Overcome in New Jersey Town

IN a crusade against undesirable moving pictures, a committee of clergymen and laymen in Somerville, N. J., consisting of the Rev. Roy E. Vale, the Rev. Frederick Blazer, Dr. Francis McConaughy, Hugh D. Madole, E. J. Shaughnessy and P. C. Van Nuys, made application last week to Mayor William V. Steele to prohibit the exhibition of the photo play, "Where Are My Children?" advertised by a Somerville theatre. It was the contention of Mr. Shaughnessy of the committee that the picture was immoral. The management of the theatre met the objections of the committee by offering to give a special exhibition of the picture to be passed upon by the committee. The offer was accepted by the members of the committee.

After viewing the picture for an hour the clergymen unanimously decided that, while it had a few features that were objectionable to them, it carried with it a powerful moral lesson, and if it were shown at all, should be shown before each sex separately and to no one under the age of eighteen. The other members of the committee agreed with this view and permission has been granted to show "Where Are My Children?" in Somerville.

OHIO EXHIBITORS MAY APPEAL FROM CENSORS

The final entry of the supreme court in "The Birth of a Nation" film case, in Cleveland, makes no reference to the original statement given out when the case was decided that there was no law in Ohio under which the record in the case could be certified to the court for observation. The entry states, however, that the reason the court dismissed the appeal of the Epoch Producing Company from the decision of the board of censors was "because all the matters and things heard and exhibited to the censors was not certified in the record to the court, and that the court was therefore unable to determine whether the order of the board in barring the film from Ohio was reasonable or unreasonable."

The decision of the court, therefore, does not prevent exhibitors in the future from appealing to the court from the decision of the censors.

Ohio Censorship Law Subject to Appeal Decision of State Supreme Court in "Birth of a Nation" Case

ATTORNEY JOSEPH HEINTZMAN of Cincinnati scored a victory in his fight against the State Board of Censors, which barred "The Birth of a Nation" from the screens of Ohio, in the revised decision of the State Supreme Court last week, holding that the transcript of the proceedings before the censors does not contain "all things heard and exhibited." The original opinion of the high trbunal was that there was no appeal provided in the censorship law from the decision of the censors. Mr. Heintzman, who represents the Epoch Producing Company, thereupon announced that he was satisfied with the decision and would bring proceedings in Federal Court to have the law declared unconstitutional on the ground that it did not provide a judicial appeal.

The final decision of the State Supreme Court it is believed will mean that the film will be viewed by the judges in court and that they will be permitted to decide whether or not it should be permitted to go before the people of the state.

"We will be satisfied if the film is reviewed in court," said Mr. Heintzman. "We regard the decision as a victory over the censor board."

The court was divided five to two, on the decision. Judges Jones and Wanamaker dissented from the majority opinion of Judges Nichols, Newman, Donahue, Johnson and Matthias. The original barred film will be presented in court attached to the transcript of the hearings before the censors.

JOSEPH M. GAITES NEGOTIATING FOR RIGHTS TO "CIVILIZATION"

Joseph M. Gaites, managing director of the A. G. Fontana Productions, Inc., owners of the rights to Thos. H. Ince's "Civilization" in Ohio, Pennsylvania, Maryland, Delaware and West Virginia, is negotiating with J. Parker Read, Jr., for the rights to the solid South, including Texas. Mr. Gaites has planned a sweeping publicity campaign for the states his company controls, and expects to reap a veritable harvest with the great spectacle.

"THE CRISIS" SOLD FOR BIG BLOCK OF STATES

H. P. Wolfberg, of St. Louis, Mo., has completed the organization of the Masterpiece Film Corporation, St. Louis, Mo., for the purpose of exploiting the Selig photodrama, "The Crisis," in the territory of Ohio, Pennsylvania, West Virginia, Maryland, Delaware and District of Columbia. This is a big field—one of the richest in the country for the exploitation of motion pictures. The price paid is said to exceed six figures—exact amount not stated.

It is the intention of the president and general manager, Mr. Wolfberg, to exploit "The Crisis" in the "Sherman-Elliott way" in the larger theatres in one and two week stands. Mr. Wolfberg says he will have not less than twenty prints working by December 1.

The sales campaign of "The Crisis" established a record in the disposal of territorial rights.

CHARLOTTE WALKER BEGINS "MARY LAWSON'S SECRET"

Charlotte Walker, the new Thanhouser star, has started work on "Mary Lawson's Secret," Lloyd Lonergan's play, under the direction of John B. O'Brien. The picture will be photographed by H. B. Harris, who has been Mr. O'Brien's camera man for five years.

Among those in the cast supporting Miss Walker will be Robert Vaughn, J. H. Gilmour, and Harris Gordon.



Left to Right: (1) Top Row—Tom Snyder, Bessie Eyton and Tom Santschi; (2) Ballroom Scene; (3) Bessie Eyton. Bottom Row—(1) Bessie Eyton and Matt Snyder; (2) Tom Santschi; (3) Lincoln Telling Campaign Stories. All Scenes from "The Crisis"

"IT MAY BE YOUR DAUGHTER" GETS SHOWING AT SIOUX CITY, IOWA

Although it has only been offered for sale for the last three weeks "It May Be Your Daughter," Moral Uplift Society of America, has met with unusual success as a state right proposition.

Iowa and Nebraska have been purchased by the Western Film Company of Sioux City, Iowa. It gave the initial showing at the Scenic theatre, Sioux City, and has forwarded this telegram dated Oct. 31:

"'It May Be Your Daughter' opened at the Scenic theatre here yesterday to turn away business at twenty-five cents admission; everybody well pleased. Press gave wonderful criticism. Accept our congratulations. C. H. Hays."

Michigan has been taken over by G. W. Weeks of Detroit, Michigan. The Eagle Film Company of the Strand, Cleveland, has secured Ohio and Kentucky. R. Dick Feature Film Company, Minneapolis, has taken Minnesota, North Dakota, South Dakota, Wisconsin and Montana.

"CIVILIZATION" BOOKS BIG IN NEW YORK

Nathan Hirsh, president and general manager of the "Civilization" Feature Company, buyers of the New York City rights of Thos. H. Ince's great spectacle, has just taken over the picture for the entire state. Already Greater New York has netted Mr. Hirsh nearly $40,000 in bookings. A. H. Woods, from whom Mr. Hirsh obtained the state rights, turned over an enormous bundle of contracts totaling many thousands of dollars in bookings throughout the state. President Hirsh is sanguine over the prospects of his company to make a big profit with Thos. H. Ince's "Civilization."

Norma Talmadge, Selznick Star, Marries Theatrical Man

Shortly After Announcement of the Engagement, Joseph M. Schenck, General Manager of the Marcus Loew Enterprises, Forms Company to Exploit Subjects Featuring Actress

NORMA TALMADGE, one of the youngest and most popular motion picture stars and the latest acquisition to Selznick-Pictures, became the bride last week of Joseph M. Schenck, General Manager of the Marcus Loew Enterprises.

It was an open secret that Mr. Schenck and Miss Talmadge were engaged, but the couple surprised their friends by slipping quietly away in a motor car to have the ceremony performed in Stamford, Conn.

Any idea of a wedding trip was postponed by the fact that Miss Talmadge had to return to New York immediately to begin work on her first Selznick-Pictures offering, a film version of the noted drama, "Panthea." Director Allan Dwan had everything in readiness for the star to begin work on the picture on her return to the city. It is expected that the production will be ready for release before the first of the year.

This production will be on the same lavish and magnificent scale as all other Selznick-Pictures. The original drama is from the pen of Monckton Hoff and was one of the greatest successes of the decade as played in the capitals of Europe and in America as a star vehicle for Mme. Olga Petrova.

The wedding was the culmination of a true motion picture romance. Mr. Schenck, who is Mr. Loew's general manager, has seen practically every motion picture production played at the Loew's houses, and he was first attracted to Miss Talmadge by watching her on the screen in the early days of her apprenticeship at the Vitagraph Company. At that time Miss Talmadge was a mere child, but as Mr. Schenck watched her progress to glorious young womanhood and from a position as one of the minor players of the company to that of a popular star, his admiration changed to a warmer feeling and he determined to discover whether or not his idea of Miss Talmadge would stand the test of actual acquaintance.

Shortly after the announcement of their engagement, Mr. Schenck organized the Norma Talmadge Film Corporation for the purpose of exploiting the popular young star in a series of exceptionally big productions to be marketed on the open booking plan.

By that time Lewis J. Selznick had launched his open booking campaign with Clara Kimball Young as the first of his stars and her production of "The Common Law" as the first of the new Selznick-Pictures. Mr. Selznick's success lead to a proposition from Mr. Schenck to take over the product of the Norma Talmadge Film Corporation for distribution under the trade name, Selznick-Pictures. The deal was quickly consummated and Miss Talmadge will, for a period of years, be one of the leading Selznick-Picture stars appearing in about eight big productions a year.

MIDNIGHT MATINEES OF FOX'S "ROMEO AND JULIET"

William Fox's "Romeo and Juliet" was so enthusiastically received at the Empire theatre, New Orleans, that the management inaugurated "midnight matinees" to accommodate the extra crowds. The "matinees" began half an hour before midnight and lasted until one in the morning.

ROGSON BUYS "WHERE ARE MY CHILDREN?" FOR NEW YORK

Rogson Film Company, Inc., with offices at 15 West Swan street, Buffalo, New York, and Gaiety Theatre Building, 1547 Broadway, New York City, have bought exclusive rights for "Where Are My Children?" for New York State, exclusive of Greater New York.

They also closed contracts for "Prima Donna's Husband" with Holbrook Blinn, and "Around the World in 80 Days," Jules Verne's great novel.

They control "One Day," "Salamander," "Birth of Character," "Birth of Man," "Heart of New York," "End of the World," "Mutt and Jeff Series," "Hans and Fritz" for New York State, exclusive of Greater New York.

The Buffalo office is managed by Charles R. Rogers, and the road representatives are: Sherman S. Webster and Edward Sonin. The Rogson Film Company, Inc., are open to contract for motion pictures for the State of New York.

The company is very well organized and have the confidence of the exhibitors of New York State.

"MAZAMAS" IS RELEASED BY EDUCATIONAL

"Mazamas and the Three Sisters," a two-reel film, produced by Robert C. Bruce, is released by the Educational Films Corporation, New York.

The Mazamas, a club of mountaineers, were organized on the summit of Mt. Hood, Oregon, July 19, 1894, 193 persons reaching the top that day. Any person who has climbed to the summit of a snow peak on which there is at least one living glacier is eligible to membership.

The Club held their annual encampment on August, 1916, in the Three Sisters Country in the Cascade Mountains of Oregon at an elevation of 6200 feet.

The word "Mazama" is derived from the Mexican name of the mountain goat which makes its home high up among the pinnacles and glaciers of Western America.

WESTERN RIGHTS SOLD FOR "MASQUE OF LIFE"

D. J. Grauman of San Francisco, the Coast buyer of big features is at the Hotel Astor and announces that he has secured the rights to J. L. Kempner's big spectaculer film, "The Masque of Life" for the states of California, Colorado, New Mexico, Arizona, Nevada, Wyoming, Utah, Montana, Oregon, Washington and Idaho. He came all the way from San Francisco to see the film and says that he feels that it will make a real hit in the territories which he controls.

SPECIAL ADVERTISING FOR FOX'S "HONOR SYSTEM"

The William Fox publicity department has issued a comprehensive advertising booklet for the special ten-reel release "The Honor System" which deals with prison reform. The book is in twenty-four pages and includes a synopsis of the story and various views expressed on the honor system by men of importance. It is attractively printed and contains illustrations from the picture.



Left: Bessie Barriscale and Arthur Shirley in "Bawbs o' the Blue Ridge." Right: The Reunion Effected by the Parson. Scenes from "The Measure of a Man," a Bluebird Photoplay

Exhibitors Rate "The Return of Eve" High

Essanay Entering on Busiest Period in Its History—Studio Facilities Increased—Henry Walthall's Next Feature, "The Truant Soul," Nearly Ready—"Prince of Graustark" Booked Solid

WITH its first features under the Kleine-Edison-Selig-Essanay banner being received with acclaim, Essanay is entertaining the busiest era in its history.

"The Return of Eve" has opened to crowds wherever shown and the Chicago exhibitors have given it a rating of 90—unusually high for any feature—as a box-office attraction.

"The Prince of Graustark," not only has been booked solid for first runs, but return bookings have been simultaneously recorded. Bryant Washburn and Marguerite Clayton are featured.

Inquiries constantly flow in concerning Henry B. Walthall's next feature, "The Truant Soul," and this will be assured of a solid opening in every large city of the country. Mr. Walthall is at work on the last two hundred of the six hundred scenes and it will be ready early in December. Mary Charleson supports Mr. Walthall.

The studio facilities are being increased, a thoroughly modern lighting equipment installed in the newest large studio, which alone is the largest artificially lighted expanse in the industry. This will permit of as many as three directors with their varied sets working in this one building.

One studio is entirely occupied by "The Truant Soul." The third studio is constantly occupied by companies at work day and night.

"The Chaperon" and "The Breaker" will respectively follow "The Prince of Graustark" and be issued before "The Truant Soul." Edna Mayo and Eugene O'Brien appear in the principal parts in the former, while Bryant Washburn and Nell Craig take the leads in the latter. President George K. Spoor of Essanay has viewed both productions and is satisfied that in them he has two pictures well in keeping with the standard he is determined to maintain.

STANDARD TO HANDLE MOSS PICTURES

The Standard Film Service Company, the largest independent exchange operating in the States of Ohio, Michigan and Kentucky, has contracted with the B. S. Moss Motion Picture Corporation whereby they will become exclusive distributors in their territory of the Moss program.

"The Salamander," the adaptation of the famous novel of the same name by Owen Johnson, which has never been exploited in Ohio, Michigan and Kentucky, will inaugurate the advent of the Moss program in this territory, and will be followed in Ohio and Kentucky by "The Power of Evil" and "Boots and Saddles." In Michigan "One Day" has never showed at any theatre, and will be released simultaneously with "The Salamander," and then will be followed by the regular program of one feature each month.



Scene from "Beatrice Fairfax," Episode Fourteen (International)



"Immediate Lee," American-Mutual Stars, Anna Little and Frank Borzage

ARGOSY FILMS, INC., NEARLY READY TO RELEASE "WHERE D'YE GET THAT STUFF?"

Argosy Films, Inc., will shortly release a five-reel comedy-burlesque, entitled "Where D'ye Get That Stuff? or, Sallie's Blighted Career," featuring Edna Aug in the title role.

The Argosy Films, Inc., was recently formed for the purpose of making and releasing on a state rights basis comedies and dramas. H. J. Sheppard has been appointed general manager of the company, with executive offices at 1600 Broadway, New York City.

The producers have introduced many innovations into the film. By trick photography they have forced the most important personages in this country into the picture, including Roosevelt, Taft, Hughes, Bryan, Bernhardt, Cavalieri and others.

STERN REPORTS GOOD BUSINESS ON "WHERE ARE MY CHILDREN?"

M. M. Stern, representative for the Rogson Film Compaany, Inc., reports that he is securing a number of contracts for "Where Are My Children?" from the theatres who have not played this feature. He is also meeting with wonderful success in booking repeats in the houses that have already played the same.

He finds that the interest in this picture is still very great. The Plaza theatre, Buffalo, played it November 7, 8 and 9 to capacity business at every performance.

"THE CRISIS" WILL GET SHOWING BEFORE NOTABLES

The Master Photo Play Attractions of Newark, N. J., who recently acquired the New Jersey rights for the Sherman-Elliott photodrama, "The Crisis," have arranged through E. J. O'Donnell of the Sherman-Elliott, Inc., to give a private presentation of "The Crisis" on November 21 at East Orange, New Jersey, to an audience consisting of Governor Fielder, his staff and state officials, Mr. and Mrs. Thomas A. Edison.

GRIFFITH LEAVES FOR THE EAST

D. W. Griffith is to leave Los Angeles for the East within the next few days, where he will complete arrangements for the showing of "Intolerance" at Chicago, Philadelphia and Boston. It is not definitely known which city will next see the producer's latest wonder.

Strong Supporting Cast for Pathe's New Serial

Cast of "Pearl of the Army," Besides Pearl White in Stellar Role, Will Have Ralph Kellard, Theodore Friebus, Marie Wayne and W. T. Carleton

AN all-star cast will support Pearl White in Pathe's great military-mystery serial, "Pearl of the Army" announced for release December 3. "The Shielding Shadow" marked the coming of the all-star cast to the serial motion picture. Its success has been demonstrated, and an even stronger cast has been gathered for "Pearl of the Army," which is expected to outdo all of Miss White's former vehicles.

Before "The Shielding Shadow" was released, the Pathe Company announced that it was the greatest serial produced to date. This claim has been proven correct in every section of the country and Pathe now tells the hundreds of exhibitors who have made money with its serial hits, that "Pearl of the Army" will be an even bigger box-office attraction than "The Shielding Shadow."

Pearl White is without any doubt the greatest serial star in the world. The cast supporting her in "Pearl of the Army" includes Ralph Kellard, Theodore Friebus, Marie Wayne, and W. T. Carleton.

Best Role of Career

Her role of Pearl Dare, the daughter of Colonel Dare, in "Pearl of the Army," is the best she has ever had. It gives her an opportunity to act as never before, and also to do the thrilling "stunts" that made her famous.

Throughout the serial there is a strange mysterious character, called the Silent Menace. The strong love interest is furnished by the court-martialing of the man to whom she has given her heart, for a crime of which she is determined to prove his innocence, and the coming into her life of a stranger who seems in some way connected with the events of the past.

Guy W. McConnell, author of the original story from which "Pearl of the Army" has been scenarioized by George B. Seitz, has devoted years to the study of the subject in hand. In addition to this, he is a well-known writer of fiction. He and Mr. Seitz have made a splendid script full of love, mystery, adventure and thrills, which has been entrusted for production to Edward Jose, producer of "The Iron Claw."

With Pearl White as the star, this splendid cast has been assembled to give "Pearl of the Army" the interpretation it deserves, and to make it as great a money-maker for exhibitors as it must be to outdraw the other hits which have made Pathe famous for one serial success after another.

Stars Cheered at Showing of "Romeo and Juliet"

Francis X. Bushman and Beverly Bayne Receive Enthusiastic Welcome from Crowd at Initial Showing of Picture at Cumberland Theatre, Brooklyn

AN enthusiastic audience greeted Francis X. Bushman and Beverly Bayne, noted Metro stars, at the Cumberland theatre in Brooklyn, when they appeared in person at the showing of the Metro production, "Romeo and Juliet," in which they play the title roles. The management had advertised a "Bushman-Bayne night," and great crowds gathered to see the two stars.

When Mr. Bushman and Miss Bayne arrived at the theatre, accompanied by Helen Dunbar, who appears as Lady Capulet in the picturization of Shakespeare's immortal love story, a huge throng in front of the house set up a cheer that could be heard for blocks and which lasted for several minutes.

At the completion of the picture Mr. Bushman, Miss Bayne and Miss Dunbar were presented to the audience and made brief speeches of thanks for the ovation tendered them. The applause was deafening, and Mr. Bushman and Miss Bayne were forced to bow appreciation.

"Romeo and Juliet" has broken all attendance records at the Cumberland, despite the fact that the admission fee was raised for this feature. Francis A. Mangan, manager of the Cumberland, had the house appropriately decorated for the occasion and increased his orchestra to sixteen pieces to play the beautiful score arranged especially for the great production, by Iréné Bergé and Samuel M. Berg. Soloists sang the duet from the balcony scene in the famous Gounod opera.

Mr. Mangan's wide-awake policy added much to the success of the picture, which he says he intends booking for a return engagement at the earliest possible date.



TWO MASTERPIECES

A DRAMA OF PATRIOTISM GLORIFIED

THE BUGLER OF ALGIERS

A PERFECT PHOTO PLAY ENTERTAINMENT

A **BLUEBIRD**, OF COURSE

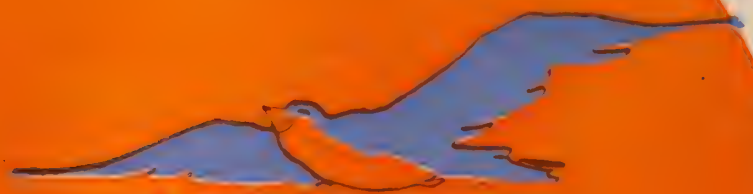
A **BLUEBIRD** EXTRAORDINARY (NOT ON THE BLUEBIRD PROGRAM

THE EAGLES -WINGS-

A STUPENDOUS WORLD DRAMA FOR THE MILLIONS.


BLUEBIRD PHOTOPLAYS PRESENT
A THRILLING DRAMA OF PATRIOTISM
THE BUGLER OF ALGIERS.
A SCREEN VERSION OF THE NOVEL "WE ARE FRENCH" FROM THE ALL-STORY WEEKLY MAGAZINE BY ROBERT H. DAVIS & PERLEY POORE SHEEHAN. WITH RUPERT JULIAN, ELLA HALL, KINGSLEY BENEDICT, ZOE RAE & A HUGE CAST OF SUPPORTING PLAYERS


A BLUEBIRD EXTRAORDINARY
"THE EAGLE'S WINGS."
A THUNDERING DRAMA WITH A THUNDERING MESSAGE
FROM THE VIRILE PEN OF RUFUS STEELE. A STORY OF NATIONAL DEFENSE, PRESENTED BY A BRILLIANT CAST
DICE



BLUEBIRD
PHOTO PLAYS (INC.)

THE BLUEBIRD Photoplay "The Eagle's Wings" is one of those rare productions that cannot be adequately described. It is too big; based on too great a theme; its hundreds of scenes cover too wide a range and its appeal to the emotions is too strong to be presented understandingly in words alone. The story is based on the idea of National Defence. No tawdry costume play is this; no trick photography or mimic warfare. For the so-called spectacular, there has been substituted a gripping realism that is universal in its appeal. "The Eagle's Wings" is not on the BLUEBIRD Program. It is a special release, and but for the fact that BLUEBIRD (Inc.) paid a huge sum for it, it would have been State Righted. It presents an unique and wonderful opportunity to all Exhibitors.

Since the first announcement of that marvelous drama of patriotism "The Bugle of Algiers," hundreds of thousands of copies of the story have been distributed to soldiers in the trenches, because regardless of nationality, it is one of the world's greatest stories of patriotism. The same qualities which have given the book a phenomenal sale are the strong points in this unusual play. The many announcements made in the Saturday Evening Post have created a demand for this superb picture which means capacity houses to you. Book now through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

ANNUAL BALL OF BRONX EXHIBITORS IS A SUCCESS

THE Cinema Exhibitors' Association, Bronx County, New York, held its fourth annual movie entertainment and ball, Monday evening, November 6, at Hunts' Point Palace, the Bronx. The association represents the second Bronx local of the Motion Picture Exhibitors' League of America. The ball was well attended and officials of the organization believe that the receipts will surpass even those of last year which were quite large. During the early part of the evening several motion picture stars appeared and entertained the crowd and later dancing took place.

Henry Cole, vice-president of the association, introduced the various stars in phrases of 1,000-adjective power. The manner in which he lauded them made several of the press agents present green with envy. And here and there a New York State or Bronx County candidate for some office was sandwiched in between the stars. William Calder, who successfully ran for United States Senator from New York, led off the list. Em Gorman, the clever little girl who appeared in "The Soul of a Child," rendered a monologue and brought down the house. Dainty Ruth, another child actress who is a Bronx native and who did some clever work for Thanhouser, gave a song and dance act.

Lucille Lee Stewart sang, Huntley Gordon spoke and after that Violet Mersereau entered the room following a brass band.

Maurice Costello, hero of a dozen odd "Crimson Stains" recited a sob story, Rose Tapley said that Vitagraph was going to be even greater and Wally Van walked out to so much applause that he left his speech in the wings. Carlyle Blackwell of World said it wasn't his place to speak and left the stage to Tom Howard of the national orzanization. Howard said that every star in America would be present at the exhibitors' ball at Madison Square Garden and no one denied him.

The boxes ranged around the mezzanine floor were held by various film companies and officials including Edison, McKinley Square theatre, General, Mutual, Thanhouser, Vitagraph, World, Carlyle Blackwell, President John Wittman of the Bronx League, Henry Cole, Violet Mersereau, Universal, Kalem, Screen Club, A. Bauernfreund, chairman of the Entertainment committee, Reception Committee and Bronx County Officials.

"THE LAND JUST OVER YONDER," THE RECENT RELEASE OF THE UNITY SALES CORPORATION, IS PROVING POPULAR

"The Land Just Over Yonder," the six-reel feature produced by the Dudley Motion Picture Manufacturing Company, from the Saturday Evening Post story of the same name by Peter B. Kyne, is being released to exhibitors through the Unity Sales Corporation's exchanges.

This picture is an appealing story of the devotion of an old man for a boy and gives us a touching picture of life in the great mining centers of the West. The scenes are especially good when depicting mining camp life in its varied phases and are also especially well staged.

Cobe, Unity, Reports Good Coast Business

"I'm Delighted with the Progress Made by the United Film Service with 'The Yellow Menace' in the Western Territory," Says Vice-President of the Company

ANDREW J. COBE, vice-president and general manager of the Unity Sales Corporation, who is at the present time on the West Coast visiting the exchanges and exhibitors, reports that very flattering progress is being made in the distribution of "The Yellow Menace" and the other Unity releases.

Mr. Cobe writes the home office as follows: "I am delighted with the progress which the Unity Film Service is making with 'The Yellow Menace' through the Western territory. It was natural to suppose that 'The Yellow Menace' would attract people of the Western country, because in this section there is more discussion of questions that concern China and Japan and the other Eastern countries than anywhere else in the United States.

"Naturally, too, just at this time when the questions of preparedness on the foreign policy of our government are being so widely discussed by the political parties, any picture is decidedly more attractive which treats of any of these subjects. Exhibitors and exchangemen in the West who have seen 'The Yellow Menace' do not hesitate to congratulate us on the manner in which the question of preparedness has been handled in our serial. We do not for a moment exhibit in this picture any national animosity toward the Chinese or Japanese races, but we do exhibit to the people the dangerous situation in which an unprepared America might find itself should this country happen not to steer its foreign policies along careful lines.

"I have just closed a deal with the De Luxe Film-Lasky Corporation, whereby this enterprising organization will handle our feature program in California, Nevada and Arizona. Mark Lasky has built up for himself a very fine business on the Coast.

A YEAR ELAPSES SINCE BESSIE LOVE ENTERED PICTURES

It marked almost a year in the brief screen history of Bessie Love, when she began rehearsals for her new vehicle, "The Heiress at Coffee Dan's," in which she will make her next appearance as a Triangle-Fine Arts star.

Bessie's first featured part was that of a Swedish servant girl in "The Flying Torpedo," with John Emerson. Previous to that she was an unknown "extra," working after school hours for pocket money. One day, while Director Emerson was looking for "types," at the Fine Arts studio, prior to the filming of "The Flying Torpedo," he was struck by the bright appearance of a little girl waiting among the crowd of supernumeraries. Calling her over, Emerson proceeded to engage her for the part of the Swedish girl in the story.

In rapid succession she has been featured with W. S. Hart in "The Aryan," with Douglas Fairbanks in "The Good Bad-Man," and with Wilfred Lucas in "Hell-to-Pay Austin."

Last month she registered a decided success when making her debut in stardom as "A Sister of Six."



Frank Whitson, Vola Smith and Dorothy Phillips in "The Price of Silence," a Bluebird for December 11

Film News From Foreign Parts

Heavy War Tax on Australian Picture Theatres

Special to Motion Picture News.

Paris, Oct. 20.

THE bill which has been designed by the Commonwealth Ministry to impose the tax on entertainments, has been introduced into the House of Representatives by the Treasurer (Mr. Higgs) and read a first time. The extent of the proposed tax is ½ on each 3d ticket, 1d on a 6d ticket and 1d for each succeeding 6d or part thereof. An entertainment for the purpose of the act includes any exhibition, performance, lecture, amusement, game or sport, for admission to which payment is made. The tax will take effect from November 1st, 1916.

It is proposed in the bill that tickets issued at places of entertainment shall be stamped with the amount of tax due on them. In special cases, however, persons may be admitted through a barrier, which automatically registers their number and the proportionate tax will be collected from the proprietor of the entertainment on the basis of that registration.

If any person is admitted to any place of entertainment without paying a tax he will be liable to a penalty of £5, and the proprietor of the entertainment will be liable to the extent of £50. Penalties ranging from imprisonment for one year to fourteen years are provided in the case of any person guilty of a fraudulent act in connection with the provisions of this measure, such as the forging of stamps.

War-time profits will be allowed for the year 1916-17 up to seven and eight per cent, with £200 exemption, the Government to take all war profits over this amount.

An impression seems to have gained ground in local quarters that the picture theatres will not be materially affected by this new tax, for the reason that the prices are low and with a slight increase to meet the new impost, will still be within the reach of the poorest patron. It would be good news for many who have money in this class of investment if the experience of the "Old-Country" bore out the prediction. Unfortunately this is not the case. After the tax was applied in England a sporting and dramatic paper had a list compiled of the number of picture theatres doing business at the outbreak of war and those with open doors three months after the imposition of the tax. It seems almost incredible but during that comparatively short space of time no fewer than 700 of these places of entertainment in and around London were compelled to close their doors. It was contended by many who threw up the sponge that the prices in vogue at the time of the application of the tax represented the maximum amount the poorer classes could pay, and that once they withdrew their patronage there was nothing for the management but to accept the inevitable, and temporarily at least, go out of business. The Government hopes to raise the sum of £2,000,000 (10 million dollars) by this new tax.

A deputation representing all the theatrical interests in Australia, including 900 picture theatres, called upon the Commonwealth Treasurer in connection with the proposed tax. It was introduced by Mr. H. D. McIntosh (Representing Tivoli Theatres Limited). Among those present were Harold Ashton (J. C. Williamson, Limited), W. Barrington Miller, H. Gee, W. A. Gibson (Union Theatres, Limited), Julius Grant (Kings Theatre), Ben J. Fuller (Fuller's Vaudeville), Bert Bailey, H. F. Phillips (Victoria Exhibitors' Association), R. Stephens (Queensland Cinematograph Assoc.), F. L. Thomson, W. J. Howe (Amusement Managers' Association), F. W. Thring (Williamson-Waddington, Limited).

The object of the deputation was to secure a modification, if possible, or a reduction by half, of the proposed tax on amusements. The leader of the deputation emphatically protested against the tax as being an utterly unfair class tax in the sense that it penalized one special industry far and away beyond the degree which all other commercial enterprises had to bear.

While the deputation felt that it would be useless to ask for the withdrawal of the tax in its entirety they earnestly appealed to have the scale modified by at least 50 per cent, bringing it into line with the tax in England. Mr. Thring (Williamson-Waddington's), said that if the proposed tax did not produce utter extinction of the picture industry, it would mean that 90 out of every 100 would have to close. The present duty on films at the rate of 2d per foot was even now a burden on the industry, and brought into the revenue £100,000.

In reply, Mr. Higgs quoted the effect of the tax on the English people and how they had accepted it without murmuring in the least and he did not see that it would have any more serious effect here. In conclusion he said that if after six months the deputation were still suffering from the effects of the tax he would bring the position before the Cabinet.

The Minister for Internal Affairs has declined requests that women should be represented on the appeal board under the Kinematograph Censorship Act. He says that the whole object of the Act is to encourage proprietors to obtain films that need no censoring. The censorship began on October 1st and the fees charged should cover the cost of administration.

George Barnes of Melbourne, Victoria, has produced a multiple reel feature entitled "The Life of Adam Lindsay Gordon," which, as the name implies, is the life story of Australia's famous poet. Hugh McCrae, who has gained considerable distinction locally as a poet and actor, portrays the role of Adam Lindsay Gordon very effectively. Barnes, who has been in the theatrical field for a considerable time, only recently arrived back from the United States.

Melbourne will shortly have three more new theatres—that is if the new tax does not frighten the proprietors away—which are said to represent a total actual cost of £30,000. Bourke Street, Melbourne, at the present time may be considered the Australian Broadway or Gay White Way, whichever you will, for within a two hundred yards radius of this thoroughfare there are no fewer than eight picture theatres, viz., Hoyts, Paramount, Melba, Brittania, Gaiety, Victoria, Empire and the newly-opened Star. And there are rumors of several more near the above houses. In addition to these picture theatres there are the following legitimate houses in the same radius: The Tivoli, Bijou, Kings, Royal, with Her Majesty's around the corner. With the usual electric signs on each of the above the City Council need not worry about anyone getting lost on this popular thoroughfare.

A rumor is at present being circulated among the local picture centers that a new film exchange is about to start in Sydney with a class of features that have not yet been shown in this country. Considering that Metro, Triangle, World, Paramount, Fox, General, V-L-S-E, Mutual and Universal (Bluebird and Red Feather), are all well represented here it is rather a questionable report of "Dame Rumor's."

Waddington's Pictures, Limited, have been voluntarily wound up and the new combine known as Williamson-Waddingtons, Limited, has been registered. The first move of this new organization is the purchasing of Australian rights to the "Mysteries of Myra," which will make their initial appearance here next week. Other features have been secured but as yet have not been announced.

The Gem theatre, Sydney, has been opened and is noted for the fact that the Biograph operator is the only male employee in the theatre, the orchestra, ushers (and even the managers), are all women.

Fraser Films, now having a good supply on hand of their popular features, will release a Blue Bird and a Red Feather fea-



Scenes from "Jimmie Dale, Alias the Gray Seal," the Serial Starring E. K. Lincoln, Edna Hunter and Paul Panzer, Bought by Unicorn Film Service

ture weekly instead of only one as heretofore.

Winfield R. Sheehan of the Fox Film Corporation, arrived last week after an extended tour of the British Isles. Mr. Sheehan was accompanied by his wife, formerly Miss Laurell of Ziegfeld Follies.

Jack Gavin, who is now working on a multiple reel film, "The Birth of Australia," is credited with being the first man to produce a four-reel picture in Australia. This which was an adaption of a popular bushranging story—"Thunderbolt"—enjoyed great popularity at the time of its release. Gavin himself played the lead. At that time the average length of a dramatic film shown here was from 800 to 900 feet, while that of a comedy was about 200 feet. Everyone believed that Gavin was on the wrong track but he persisted that features were wanted and followed up with some very creditable productions entitled—"Keane of Kalgoorlie," "Assigned to His Wife," "The White Hope," etc. When the business grew he found that to look after the hiring and producing end of the new industry was getting too much for one person, and he then formed the Australian Photoplay Company. This firm turned out about 150 photoplays of more or less feature length and some of its stars were Stanley Walpole, Ethel Phillips and Louise Lovely or Louise Carbasse as she was then known. Gaston Mervale was also producing for this firm. Alfred Rolfe, Raymond Longford and a number of others who are now prominent figures here were members of the Australian Photoplay Company. In a sense it represented to Australian picture people what the old Biograph Company was to the Americans—the cradle of the stars. Sometime later Gavin severed his connection with that firm and begun with C. Post Mason with the Australian Famous Feature Company and the first release was "The Martyrdom of Nurse Cavell."

Melbourne people evidently want long programs, here is one that was shown at the "Palais de Danse," St. Kilda. Marguerite Clark in the "Prince and the Pauper," Charlie Chaplin in "The Floorwalker," Mary Pickford in "Esmeralda," Fatty and Mabel in "He Did and He Didn't," and a two-reel episode from "The Diamond from the Sky," representing a total of approximately 16 reels.

HAL H. CARLETON.

"Honor System" Commended by Prison Commissioner

William Hunt, in Charge of Buffalo Prisons, Speaks Highly of William Fox's Ten-Reeler—Many Scenes Filmed in Arizona with Consent of Governor Hunt

"THE Honor System," William Fox's special ten-reel production produced by R. A. Walsh, is said to combine prison reform propaganda with drama in such an expert way that the former element is not allowed to obtrude on the latter. Human interest and engaging humor are present and the intense love theme that runs throughout the story holds the various bits of propaganda together in interesting style.

The subject was recently shown before the American Prison Association in Buffalo, New York and created quite a sensation. Some claimed that the film accurately portrayed prison conditions, others said that brutalities similar to those shown in "The Honor System" had not been practised for twenty years. Honorable William Hunt, Commissioner of Charities for Erie County, New York, who has charge of all penal institutions near Buffalo, gave the following written opinion of the picture:

"I have seen 'The Honor System' and consider it to represent actual prison conditions, as they have existed in some parts of this country. The brutalities shown in the William Fox film correspond to things which I have known to exist. 'The Honor System' demonstrates that violence begets violence, and that the kind treatment of prisoners always pays. I think 'The Honor System" will attract public attention to one of the most vital issues of the day."

Many of the scenes for this picture were filmed in Arizona and with the consent of Governor Hunt. Mr. Walsh used a number of real convicts in his jail delivery scenes. When these were exhibited to the inmates at Sing Sing prison, New York, the Mutual Welfare Leaguers went wild with enthusiasm—not at the outbreak, but the realistic way in which it was done.

"The Whip," from Paragon, to Contain Wealth of Racing and Society Scenes

"THE WHIP," a screen version in eight reels of the celebrated Drury Lane melodrama, is nearing completion at the Paragon Studio under the direction of Maurice Tourneur. Playgoers who have seen the legitimate drama of this name, have expressed a great deal of interest in the production, which under Mr. Tourneur's capable direction, will prove one of the most attarctive features of the winter season.

Realizing the technical difficulties in the way of making English race course scenes on this side, the bold course has been adopted of Americanizing the play. The characters, while not on this occasion consisting of lords, ladies, earls and countesses, are placed in the wealthy racing and hunting set of Long Island, and Mr. Tourneur has taken every advantage of the opportunities afforded by the play in order to present in an intimate manner, the spectacular side of high social life.

The fox hunting scenes have been introduced in the picture. Those who saw the play will remember the race course scenes in the last act and to screen this, special permit was given by the Saratoga racing authorities for Mr. Tourneur to utilize the Saratoga track and race grounds during the last week in August.

In order to secure further accuracy, sepcial visits were made to different training stables in New Jersey and Long Island, and also to the race track at Havre de Grace. The cast of "The Whip," has already been announced and the exact date of release will be published shortly.

DEMAND FOR PRESIDENT WILSON TRAILER TO "CIVILIZATION"

State right owners of Thomas H. Ince's "Civilization" are manifesting keen interest in the President Wilson supplement to the great film spectacle.

The newest purchasers of rights, the Amalgamated Theatre Corporation, with ten prints for Cook County (Chicago), Ill., insisted on being supplied with the Presidential addition.

Over fifty prints of "Civilization" are now working throughout the United States and at least 80 per cent. of them carry President Wilson's endorsement, his likeness, and end with the American flag.

SCREEN EXAMINATIONS

"THE LIBERTINE"

(Triumph—Six Reels)

REVIEWED BY HENRY STANHOPE

THIS is an excellent picture from every conceivable point of view, it is something entirely different from the average picture we are accustomed to see. Here is a real story clearly told and having skilful direction, fine settings and superb acting. All concerned in this picture are to be heartily congratulated on the success which they have made of it. This picture is a worthy achievement for both Julius Steger and Joseph A. Golden, who are responsible for the technical details and direction.

John Mason, the "Libertine," gives an impressive interpretation of John Mills. This role requires very careful handling, but at no time is the impersonation revolting; in fact, the whole way through, Mr. Mason shows the touch of the finished artist. Alma Hanlon, who realizes to the full the dramatic possibilities of her role, affords excellent support. Others in the cast are Marie Alexander, Walter Hitchcock, Edward Langford, Jean Stuart



The Attack. A Scene from "The Libertine"

and Doris Sawyer, all of whom deserve the highest praise. Some of the scenes are just a little long, but with careful elimination here and there the action will be considerably improved. Probably these slight alterations will be made before this offering, which is one of the best of its kind ever screened, goes to the public. This is an ideal State Rights picture which should create something of a furore amongst buyers as it is not often that they have the opportunity to secure such a picture as the "Libertine." This is a subject such as the exhibitor has long desired and one which cannot fail to please the most critical audience. There is a moral which is well driven home and a film of this calibre will pack a house not only for a day, but for a week.

The "Libertine" is a story of modern life, strong and gripping. It brings home with grim realism the great lesson that "once in every man or woman's life comes the moment to decide in the strife for truth or falsehood, for the good or evil side.

The heroine, a young girl, pure and lovely, who is the main support of her widowed mother, is engaged to marry a clean, wholesome young man, who has been her childhood sweetheart.

Her path is crossed by the modern libertine, the man who "can afford to play the game." A thoroughly depraved society is always ready to make a favorite of the libertine, who defiles pure womanhood, while his victims bear the burden of shame—alone!

A surprise finish comes like a breath of June roses, and the story ends bringing close to the hearts of the audience the powerful and timely moral of a great old play—forever new.

"THE MEDIATOR"

(Fox—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IF you like Western melodrama with fights, and more fights, always interesting fights and never overdone to the extent of being tiresome, here it is. "The Mediator" certainly catches the spirit of a whimsical idea, of a man who would rather fight than eat (literally, as staged in this play) in the cause of peace. Lish Henley can draw a gun quicker than any man in town, and after he has subdued even Bill Higgins, the bad man of the vicinity, he removes to "Peaceful Hill." George Walsh as "Lish" finds only one equal in Maggie (Juanita Hansen).

The play is a sort of history of the life of Lish, who as "mediator" mediates on all occasions, with fists, and gun, and a strong right arm. Never have we seen such effective mediation. He disposes of as many as choose to doubt his autocratic rights, with a very brief ceremony. And we want to say there are five full reels and it is all good, rapid-fire action that has seldom been equaled in Western drama. The director (Otis Turner), and the film editor who trimmed the action down to a sixteenth of a second can congratulate themselves on having produced a very remarkable picture.

There is no feeling by the audience viewing this picture that the director said "camera" and then the fight began. It is a real fight and when the view is given it is in full blast. We might say there are several fights and they are real fights. We don't believe any of the participants got off without real bruises and a feeling that that day's pay was well earned. There is no gentle handling of the antagonist, no chance for hidden soft spots to fall, for when George Walsh takes hold of his opponent and throws him he really throws him, and we are sure this will be rated a great picture by those who like Western life pictured.

The story is good, too. The man gets in practice for the grand climax when he rescues the girl from the gang. The finding of gold is done a little better than we have ever seen it before—the old man pans the gold without seeming to stand in front of the camera for that special purpose, as is customarily done. In other ways this picture is natural and effective. The escaping "Mediator," chased by the baseball fans, is cleverly assembled—just a detail, but these carefully handled details have made an unusually good picture of a fanciful story that would drag badly if such care had not been taken to keep the interest going every second.

"CROSBY'S REST CURE"

(Metro-Drew—One Reel)

REVIEWED BY F. G. SPENCER

SYDNEY DREW'S new vehicle in comedy is surely one that will carry him safely and quickly into popular favor, for the theme is a home theme, the conditions surrounding it are homelike to a turn, and the climax is just what one would expect after watching developments.

The wife is sick, doctor orders complete, absolute rest which the patient declares impossible, owing to her many social engagements, so the man of the combination decides to take an extended sea trip in Southern waters. They are to sail "next Thursday" and a few days prior to the date of their departure Crosby and wife of Crosbyville visit their club and incidentally announce their intentions. The wife in an overburst of politeness wishes they all could accompany them. This is taken seriously and next day several accept the invitation, so Crosby, seeing how matters are running, improves them considerably—to his own mind—by inviting everybody in the town, the result being that all Crosbyville is bound for South America.

On the eventful day, however, after the horde has left for the wharf, Crosby bribes his chauffeur to have as many breakdowns and delays as are necessary to make him late for the boat.

Result—All Crosbyville take the sea trip and Mrs. Crosby takes her rest cure.

"BOUGHT AND PAID FOR"

(Peerless-World—Five Reels)
REVIEWED BY PETER MILNE

THERE is a whole lot of drama in a quart of champagne as George Broadhurst proved when he wrote the highly successful play "Bought and Paid For." Therein was a tremendously powerful scene between the millionaire and his wife. The millionaire came home under the influence of liquor, told his wife he had bought and paid for her and that she was his for keeps. She fled from him—locked the door behind her, but a handy piece of brass in the millionaire's hands broke the door down and the husband had his chattel.

This scene is also the big one of the picture and without stretching the point it is immensely strong. It runs unusually long and is broken very often by a dozen odd inserts—containing lines taken from the play. It is altogether likely that this scene and the title of the picture will be responsible for a good bit of cash at the box office. More than the customary amount we should judge. Because "Bought and Paid For" as a title has stood for something definite in the world of the theatre for some years—and as a drama it has stood for something more. It is worth much in dollars and cents and its presence adds much to the value of the picture.

As produced in film form, the subject although exceedingly well knit and dramatically powerful lays itself open to criticism by the manner in which it has been adapted for screen use. The inserts are so profuse that one gets the impression of having read the play instead of having seen it. The producers might, we believe, have left something more to the players to convey—to suggest, than alloting the greater share of the real work to the subtitles. But at that they are good subtitles—much better than the conventional sort. Each one of them means something which is more than can be said of the ordinary run of printed matter one sees in the majority of films.

After the big scene, husband and wife separate, because of his bibulous habits. They are united again, however, through the efforts of her brother-in-law, who effects a reunion. The last part of the picture fails a bit to convince. The main story, that of the husband and wife, is to quote the beginner's lines "intensely dramatic." There are, though, many genuine scenes of humorous value in which the brother-in-law and his wife are the central figures. They go a long way toward making "Bought and Paid For" well worth while.

And ultimately it is well worth while. It is well acted with Alice Brady and Montagu Love in the principal roles who do sterling work. The other important characters, the brother-in-law and his wife are played by Frank Conlan and Josephine Drake. Harley Knowles directed. The camera work in the print shown for review was a bit poor in some of the office scenes but otherwise very satisfactory.

"SEVENTEEN"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

JACK PICKFORD, Louise Huff, Little Madge Evans, Winifred Allen and Dick Lee, with a competent supporting cast of Famous Players, very acceptably register the individual characters which made "Seventeen" the talked of book of the year in the Famous Players-Paramount production of that name just released.

From a box-office standpoint we know this picture will be a big drawing card, and the Famous Players Company should be highly congratulated on not yielding to the temptation which makes every exhibitor from Maine to California use vitriolic language—and some Paramount companies have been the worst offenders in this—to change the story to give the director a chance to spoil it for those who have read it in book form and can tell you all about it and how it is supposed to end. There has been no attempt to "dress up" Booth Tarkington's book. If in the opinion of the scenario writer, Mr. Tarkington has left something out, he has not attempted to supply it.

To show the peculiar phenomena of "puppy love" in a boy of "Seventeen" in a five-reel picture, would we imagine stump almost any director who wanted to make reputation on the result. It is a hard job. And we are going to leave it to the public to decide whether it "got over." This picture was produced chiefly because of the popularity of the book, and will we believe satisfy those who know the characters and what they stand for in the story. We don't believe the average picture fan who has not read the book will get the spirit of the story which Mr. Tarkington so wonderfully wrought out of the psychology of the normal boy at the abnormal age when "puppy love" controls all actions at times.

The theme of the story proper is the arrival of the fickle girl from town, who just to get rid of Sylvanus agrees to elope with him. Wil-l-ee-e, which is Sylvanus' first and commoner name, takes himself so seriously he tries even to commit suicide when he finds the girl has fooled him. There you have the big thrills in it, dramatically (only, of course, it's comedy to the audience, though really serious to the boy), and this is not much like the usual feature play. However, as stated, the book is really wonderful and widely read, and the presentation given is about as good as could be given with the material offered, under present-day standards. A good box-office attraction—but advertise it as "the picturization of 'Seventeen,' and let it go at that."

"SINS OF HER PARENT"

(Fox—Five Reels)
REVIEWED BY HENRY STANHOPE

THIS is a typical Fox picture, containing all the qualities of its predecessors. It offers an elemental story which is highly dramatic and forceful, moving rapidly along to the climax in the last reel.

Gladys Brockwell, who plays the dual role of the sinning mother and the daughter who bears the punishment for her parents' sins, proves very ably her versatility as a screen actress.

Miss Brockwell's interpretation of Adrian is a pleasing contrast to the powerful characterization of Valerie.

The settings and locations are good, while the direction, which is in the hands of Frank Lloyd, is all that could be desired. The supporting cast including William Clifford, George Webb, Varl Von Schilles, Herschel Mayall and Jim Farley are all very capable.

Adrian Courtney falls in love with Richard Carver, but cannot marry him because of the objections of Richard's father.

Robert Carver objects to an alliance with a woman of uncertain birth. The result is that Richard starts a quest for Adrian's mother and eventually finds her.

She is Valerie Marchmont, a frequenter of Alaskan dance halls. Just after he has learned who she is, Richard is injured in a brawl, with the result that a friend of his cables to Adrian and to Robert Carver to come at once.

When old Carver arrives he meets Valerie, and recognizes her as the secret wife of Arthur Heatherway. Then he agrees to his son's marriage.

Adrian, meanwhile, has been carried away by a saloon owner of the city. The rescuers follow and arrive just in time. Valerie is fatally wounded in the brawl, but has just enough strength before she dies to kill the saloon owner.

"IMMEDIATE LEE"

(Mutual—Five Reels)
REVIEWED BY F. G. SPENCER

ALL the stirring incidents of Western cowboy life, with its jollities, its love making and consequent intrigue are fully and accurately portrayed in Kenneth B. Clarke's drama, "Immediate Lee," with Frank Borsage and Anna Little in the leads. From the ancient "pastime" of cattle rustling is evolved a stirring plot, around which is wound a pretty love story, and eventually a wedding which differs from the customary cowboy affair in that the dance hall is entirely stripped of its fixtures and an improvised church interior, substituted, and absolute decorum reigns.

Leading up to this, of course, there is plenty of the inevitable shooting, the trickery of the villain, the disfiguring of the hero for life and finally the undoing of the former. The cattle rustlers are rounded up through the instrumentality of Immediate Lee, and a battle royal ensues.

Jack Richardson as Kentuck Hurley, the bad man, acts the part admirably, and his method of capturing Lee, when the latter is off his guard, and the manner in which he carries his quarry into the brush, and there slits the corners of his mouth in revenge for Lee's having made him the laughing stock in a crowded dance hall are all most realistic. On Lee's recovery, there follows a wild chase across country, Hurley having left camp when it became known that he was Lee's assailant. Lee discovers him on a neighboring ranch, some eighty or ninety miles distant, and carries him back to the scene of the trouble, and he might have been roughly handled had not Lee held the men back.

The scenes are typically Western, the Llano Estacado and the sage brush faithfully depicting the West.

"THE IRON WOMAN"

(Popular-Metro—Six Reels)

REVIEWED BY H. S. FULD

IT is not often that one is dissatisfied with a Metro offering, but when the acting of a capable cast, good photography, and a good story such as "The Iron Woman" are discounted and wasted all for the lack of a few explanatory words one has a right to kick.

For two reels and into the third one was at a loss to form a connecting story, but from there on was held spellbound. There is no getting away from the fact that it would take more than the lack of a few subtitles to detract from a picture that has Nance O'Neil for a star and her characterization of Sarah Maitland, the "Iron Woman" is wonderful to say the least.

The book by Margaret Deland was arranged for the screen by Wallace C. Clifton, and a more interest holding story would be hard to find. Just a little foreword to introduce the characters in the first reel and one of the best releases of the season would be the ultimate offering, and we understand this has been done.

Sarah Maitland, managing the iron mills left by her husband, in the bringing up of her children, Blair and Nannie, spoils the former by indulgence, but the girl retains her simple goodness or "sweet loveableness" throughout.

Blair gets into debt in college, wastes his allowance, becomes a general reprobate and winds up by turning over a new leaf after his attempt to keep the affianced wife of his best friend David Ritchie, who has married him in a fit of pique, though still loving David. The scene where David's mother saves the two from themselves when she confronts them in the country hotel is most delicately handled. Only by confessing her past mesalliance can she show them what they are compassing by violating "man's laws" even though they "love each other."

Vera Sisson, as the affianced wife of David; Alfred Hickman as Blair; Evelyn Brent as Nannie and Christine Mayo as Helena Ritchie deserve special mention.

"THE MADNESS OF HELEN"

(Paragon-World—Five Reels)

REVIEWED BY GEORGE N. SHOREY

HERE is the sort of picture which will be talked about, and which will be instantly recognized as far away from the beaten path. The cast includes Ethel Clayton, Carlyle Blackwell and Earl Schenck, but first honors go to Miss Clayton. The direction was by Travers Vale, the story by Emmett Campbell Hall.

It is a suspense story, with the mystery hung upon the dual characters of twin sisters, both roles taken by Miss Clayton, whose interpretation of the difference in type and character is little short of marvelous. She makes the audience feel that she is living two entirely different personalities, although not until the very close of the story is the mystery of these two characters solved for the audience.

We are first introduced to the happy home of Virginia Carlton, whose irascible father refuses to allow the attentions to his daughter of Robert Haskell, a fine young naval surgeon home on furlough. A breach between father and daughter follows, and Virginia leaves home and gives herself to Robert, who receives her as his wife, and three happy days follow. The father employs a detective agency to trace the whereabouts of his daughter, and on receiving word that his daughter is living with the man openly as his wife jumps at the worst conclusion, and dies of the shock. Meantime Robert is forced to leave hastily for his ship, and his wife starts for home and forgiveness in an auto which skids and is wrecked. She is carried home, unconscious, and her twin sister, seeing the telegram to her father, believes the worst and carries Helen to the country to shield her from the world and bury the disgrace she herself feels at her sister's plight. All this time the audience is carried in suspense, for the double identity of the two sisters is not explained, and when the injured sister, recovered in health, but shattered in mind, escapes over the wall and shocks the simple villagers with her mad beauty, which she uses to throw a spell of enchantment over the men of the village, it seems so real, yet unreal, the audience, too, will be carried away by Miss Clayton's artistry.

Fantastically clad, Helen appears to Dane Ashley, a young author who has taken up his residence in the retired small village, as a strange vision of Virginia, whom he has learned to love from casual meetings which break up their mutual loneliness. The village gossips have said strange things about Virginia, and he all but believes them, yet his love will not be killed. Then the villagers take matters into their own hands and the women follow her and stone her at her very gate. Virginia seeks Dane's protection, and tells him all, tells him about shielding her mad sister, and why she has not told him before of the "wall between them." She tells him this with her own mistaken belief in her sister's unworthiness. Robert, who has been introduced in early scenes as the close friend of Dane, comes to visit Dane and finds Helen, his wife, badly in need of his surgical skill after suffering from the vengeance of the village women. Dane, upbraiding Robert for his supposed brutishness to Helen, learns for the first time of the true state of affairs, of the honorable relations of Robert and Helen and how she has disappeared as by magic because of the hiding from everyone of Virginia and Helen after Helen's loss of reason. Robert explains how he has been searching almost without hope. Robert's return restores Helen's reason and health, and at once removes the "wall between" Dane and Virginia.

As will be seen from the above synopsis, this play combines mystery and suspense in a wonderful degree with true dramatic values. The storm scenes and many other touches of careful direction and splendid photography add greatly to the enjoyment of a picture much above average. Miss Clayton's work in the dual roles is startling. It greatly adds to the effectiveness of the suspense, because, knowing not why, one feels the strangeness and the duality of the two characters who are not until the last moment revealed to be two separate persons.

This quite unusual effect of keeping the audience itself in ignorance of the very identity of the two principals in the cast, makes this a play that will excite more than passing interest among photoplay audiences who want surprise and novelty.

From a purely dramatic standpoint, reasons might be advanced for regretting a change from the original script, which kept the audience in suspense even as to the legitimacy of the relations between Robert and Helen. But we think the decision to eliminate all possible unfavorable reaction and the effacement of a bad impression sustained over an unusually long interval, by taking the audience into the author's confidence on that one point, a very wise one. This will be taken care of by an insert title.

"THE VAMPIRES"

(Gaumont-Mutual Series, First Episode, "The Detective's Head," Three Reels; Second Episode, "The Red Notebook," Three Reels)

REVIEWED BY GEORGE N. SHOREY

THE terrible crimes of a band of lawless French Apaches furnish the frame into which will be set each week a series of startling melodramatic pictures which should appeal strongly to the class of theatre patrons to whom mystery, murder, and Satanic schemes are meat and bread. Philip Guard, the cub reporter on the Paris Mondial, has been fearlessly "showing up" these crimes in the columns of his paper, when he sets out personally to investigate at closer hand the latest and most terrible crime, the murder of Detective Durtal, whose headless body has been found at St. Clement.

Immediately upon Guard's arrival at the house of a friend of his mother's things begin to happen. He examines the pictures on the wall, and finds one which is a secret panel. A lady visiting there is drugged and visited by a member of the vampire band, who takes her jewels, and deposits a diamond set cigarette case in Guard's own pocket while he sleeps. He reports to the police, then follow in succession two heavy thrills, the discovery of the ghastly head of the murdered detective, behind the secret panel, and the "dance of death" by Marfa Koutiloff, Russian dancer in black skin tights, which ends with the death of the dancer who is poisoned by one of the band through the use of a poisoned ring. Guard, following the stranger he feels sure must have murdered Marfa, is suddenly attacked, blindfolded, and about to be executed when he discovers the man left to execute him is an old employe of the paper, whom he befriended, and who saves him, both escaping just in the nick of time.

The second episode introduces for thrills an Apache dance, poison fountain pen, cleverly revolving hand mirror enabling Guard to see poison prepared for him, and a close call for Guard's mother, who is enticed away by a false message.

If these two episodes are to indicate the nature of this series, we believe they will fully measure up to previous Gaumont thrillers of similar character. The second episode, especially, gets off with a rush and holds the attention right down to the finish. The capture of the mother, an elderly woman, is unusual in pictures, and Florence Simoni in this role is excellent. Edmond Mathe takes the role of Guard, and Eugene Ayme the several heavy roles called for by the changing plot as the Great Julet.

"ARMS AND THE WOMAN"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

AT last, and the couplet is employed after extensive consultation with our conscience, there is a picture that puts to rout that typewriter-worn phrase, "It would be better if cut down." "Arms and the Woman" has no padding. It is action, action, action, all the way. Never does it let down for an instant; its range runs from East Side New York to the battlefields of Europe. "Arms and the Woman" certainly ought to win the exhibitor's audience for besides its action it is extremely well written, enacted and produced.

The story comes from the pen of Ouide Bergere and was produced by George Fitzmaurice. This combination alone should be sufficient to guarantee of its success but there is more to say in favor of the cast. Mary Nash is featured. Miss Nash makes an excellent screen actress. She can do the light and the comedy scenes wonderfully well while the places wherein she is called upon to register heavy emotions carry along convincingly. Her support is composed of Lumsden Hare, H. Cooper Cliffe, Robert Broderick and Rosalind Ivan, each one exceedingly well fitted for his or her role.

The story tells of Rozika, a Hungarian girl who coming to America suffers fortune's vicissitudes until she meets and marries David Trevor, owner of an immense steel works. With the war's outbreak she implores her husband to refuse ammunition orders from a foreign power but he ignores her pleas. Rozika's brother, an anarchist, comes to America with orders to blow up Trevor's plant, and he succeeds, but only after Rozika has made desperate efforts to stop him. Financially ruined Trevor at last sees his wife's point and agrees that "it is better so."

"THE CHILDREN PAY"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

"THE Children Pay" aims to prove that it is the children who suffer when their parents are divorced. In dealing with such a ticklish theme, the producers have allowed their picture to suffer a little itself. They have hardly supplied the theme with sufficient action to carry it through to a dramatic finish. The end is by the way rather humorous. The older of the two sisters positively refuses to remain with either of her divorced parents. The judge thinks it would be a fine idea if she married and says so and at that the attorney for the girl offers his services in this respect and so the problem is solved. It is our opinion that the judge says a good many things that are out of place, at least they read so in the subtitles.

Millicent and Jean, the children, live in a small town and are generally looked down upon by their neighbors. Their only friends are old Susan, their governess and a young law student. They are obliged to go to court when their father marries a second time and then they are sepaarted, Millicent going to the father and Jean to the mother. Life being unbearable, they run away but are caught and brought to court again, this time the young student now a lawyer appearing in their defense. And so the picture ends with a marriage.

Lillian Gish and Violet Wilkie are the children while others are Keith Armour, Ralph Lewis, Loyola O'Connor, Jennie Lee and Alma Reubens. Frank E. Woods is author and Lloyd Ingraham director.

"THE MEASURE OF A MAN"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

BLUEBIRD makes no idle boast when it says "The Play's the Thing" in connection with "The Measure of a Man." Norman Duncan has written a virile story and it has been picturized excellently. For once we see a minister on the screen who is neither a dunce nor a prude and we take his welfare to heart from start to finish. The gratifying part about it is that the finish is kept back until the proper time. Never is there any anticipation of just what is going to happen.

John Fairmeadow, a divinity student, is expelled from a seminary on account of his bibulous habits. He hits the trail to the west and arrives in a lumber camp just in time to read the funeral service for Batch, a lumberman who has died, leaving an only daughter. The men in the camp make him stay— they like him because he is a fighter and a leader and he unwillingly at first stays on. He succeeds in converting a nearby camp too, and restores a wayward girl to her father. In the end his good work gets to the ears of the bishop and he is ordained and of course he marries the girl.

Mawkish sentiment that might be expected to be present in such a story never obtrudes in "The Measure of a Man." It is easy moving and it convinces at all times. There is much good comedy in it. The locations selected by Director Jack Conway are delightful—in fact the setting throughout is ideal.

J. Warren Kerrigan is featured and Louise Lovely does quite the best work of her career opposite him. Katherine Campbell, Ivor MacFadden, Harry Carter, Marc Robbins and Buster Emmons are others.

"THE TEMPTATION OF ADAM"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY

A COMMON criticism of photoplays is that there is too little story for the footage. Here the reverse is true; the three reels are stuffed with too many plot complications. Instead of sticking to the main theme—a powerful one in itself—the author was tempted into irrelevant digressions. The effect of this literary diffusion is seen when the denouement takes place, and the spectator is still left wondering what became of the story's loose ends.

The well cast and able players do much to counterbalance the story's shortcomings. This cast does well with several intense situations developed by the main plot. Kathlyn Williams, Guy Oliver, Eugenie Besserer, Vivian Reed, Charles West, Al Filson, and Frank Clark are the players.

This release should be well received in theatres using short-length program material exclusively.

Adam Cavanaugh gives up his theological studies for business when he marries Dorothy Blaine. He goes into the stock brokerage business with Forrest, a family friend. Dorothy's social ambitions force Cavanaugh to spend large sums of money. Forrest, in disgust, dissolves the partnership.

Years later Cavanaugh's daughter makes even greater extravagance necessary. Cavanaugh steals $200,000 from the safe of his former partner, and Forrest is put in prison. Rose, Forrest's wife, schemes to secure a confession from Cavanaugh. She has detectives install dictographs in her house. One night she plies Cavanaugh with liquor, and the listening detectives hear his confession. Forrest is released, and Cavanaugh sent to jail.

THREE CHRISTIE COMEDIES

(One Reel Each)

REVIEWED BY PETER MILNE

AL E. CHRISTIE has a simple formula for the making of comedies. The trouble is that it is so simple it seems inimitable. He begins with a good story founded on several humorous situations and then he puts a competent cast in all down the line. The straight parts, the character parts and the eccentric parts all have real people in them. Even the extra parts have too. Mr. Christie believes in throwing in half a dozen odd girls when the case demands and from all appearances he must tour Los Angeles until he finds the prettiest. And after that it's merely a matter of producing and cutting, which however, are quite the most important matters after all.

"A Brass Buttoned Romance" is a likeable comedy for a good many reasons. One is Betty Compson who never looked prettier and another is Dave Morris who cavorts about as an underhanded old police chief. He loves Betty and threatens to discharge her father from the force unless she marries him. But then there is the young detective, who also loves Betty, and he in running a case to the ground discovers that the old chief is the head of a gang of crooks, and all is well. Horace Davey produced this burlesque; Neal Burns and Harry Rattenberry are in the cast.

"Some Kid" is an excellent number by Ellis O. Jones and concerns an absent-minded wife who takes home a colored baby from the store instead of her own. When hubby brings a friend home to see his darling child the fun starts. This is full of humorous situations and will certainly get many laughs. Betty Compson, Neal Burns, Dave Morris and Stella Adams are the principals. Horace Davey did the directing.

"Tramp, Tramp, Tramp" has Billie Rhodes, Eddie Barry, Harry Ham and George French in the principal roles. Al Christie directed. The story tells of a father who is expecting his sons home from a dramatic school. They tell him that they will arrive in disguise, and so when two tramps come to the front door he believes them the boys. All goes well for the tramps until the boys arrive in reality, and then something akin to a brawl takes place.

"THE HEART OF VIRGINIA KEEP"

(Essanay—Three Reels)
REVIEW BY WILLIAM C. ESTY

JUDGING from the reception given previous Essanay three-reelers of the same type, this release will be welcomed by the average audience. The story is not new, and is not wholly coherent, but these defects are discounted by the good acting contributed by the principals.

One directorial slip cannot be condoned, however. The heroine goes to some trouble to disguise herself, and enter a rendezvous of crooks. She secures important evidence there, but the nature of this evidence is not disclosed, the girl does not use it, and the incident is abruptly dropped.

Mystery, love, and suspense are the elements of the story, and they are fairly well handled by the director. The production can be summarized as a slight but diverting piece that will satisfy a patronage not too critical.

In the cast are: Marguerite Clayton, John Cossar, Edward Arnold and Thomas Commerford.

Virginia Keep's father suddenly disappears. He has been warned that he will be tried for a murder committed 25 years before. He is captured and sentenced to life imprisonment. Arnold Trude, a reporter, covers the case for a newspaper, and, in his interviews with Virginia, falls in love with her. He is in reality the millionaire owner of the paper, but is doing reporting for the experience.

Virginia now must earn her own living, and she is offered a job on Trude's paper. When she learns that Trude is responsible for the huge salary she is drawing, she resigns and determines to prove her father's innocence. She gets valuable evidence, but doesn't use it (see comment above). The governor pardons her father, and she decides to accept Trude's proposal.

"THE DEVIL'S BONDWOMAN"

(Red Feather-Universal—Five Reels)
REVIEWED BY PETER MILNE

ONE is led to believe that too many scenario writers spoiled "The Devil's Bondwoman." The original story was done by Willis Woods, Fred Myton supplied the allegorical touches and Maie Havey did the continuity. Take, for instance, the allegoricals which include several flashes of the lower regions. These have little to do with the story proper and the picture would be better if they were eliminated. The main plot is of a commonplace sort and is not founded on basically convincing situations.

It tells of an elderly woman, so beset by an evil man that she attempts to ensnare him. She succeeds in convincing her husband that the other man has made advances that were disagreeable to her. The husband breaks him through his bank and then the truth is revealed to him. A romance between the younger man and the girl he loves is brought to a happy conclusion.

Lloyd B. Carleton directed the production and his direction falls quite far below the standard he usually maintains. The double exposures and dissolves are not well done. The exteriors were chosen with little care and the interiors are not appropriate. Some of them are even reminiscent of other pictures on the Unisal program.

Dorothy Davenport and Emory Johnson are the principals. Adele Farrington is an unconvincing vampire and over-acts so strenuously that one can never take her appearances seriously. William Canfield and Richard Morris have other important roles. And there is a pistol in the table drawer too.

"BAWBS O' BLUE RIDGE"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

THE success of this picture depends entirely upon the popularity of Bessie Barriscale. As a vehicle for her it passes. She will do the rest in localities where the popularity of the star is placed above the quality of the production in the minds of the picture goer. Disregarding Miss Barriscale this Ince picture is just about as ungainly as its title.

Monte M. Katterjohn, the author, evidently had a difficult time stretching it out to five reels. His work is laborious and he has incorporated in it about every conventional situation that was ever found in a wild-girl-of-the-mountains-story. For all that the plot is simple to the extreme and after the introductory scenes are passed over the ending is plainly in sight. Incidentally the introductory scenes occupy over a reel of space.

Bawbs has been taught by her guardian to keep away from the trousered sex. An author arrives in the mountains for local color. And then we pass through the death of the guardian, disclosure of the fact that Bawbs is rich, her awakening to a love for the author, her belief that he is unfaithful, her courting by an old miser and her final happiness with the author. The last reel is the best, for here some genuine comedy is introduced by way of the miser whose hopeless efforts to appear rejuvenated accompany his proposals to Bawbs.

The mountain scenes are beautiful and there are some elegant light effects. Arthur Shirley is opposite Miss Barriscale, while Joe Dowling is the miser. Charles Miller directed.

"THE DOLLAR AND THE LAW"

(Vitagraph—Five Reels)
REVIEWED BY PETER MILNE

VITAGRAPH releases this picture in conjunction with a certain Thrift society that aims to stimulate the saving idea among the public. No one will doubt the economic value of such an idea and propaganda in its behalf is certainly a thing to be commended. But the Vitagraph company has aimed to combine its propaganda with drama and the results do not make for a good picture. Views of the Bureau of Engraving and Printing at Washington are doubtless interesting, but we believe there is a certain place for such views and that is not in a feature that aims to tell a story. And just why the knowledge of how paper money is made should instill a sense of economy into a person is hardly clear. When we saw this self-same Bureau we wanted to go out and paint the town red.

The chief points in the disfavor of "The Dollar and the Law" are its subtitles and its story. The former should be removed and rewritten. Little can be said in behalf of the latter except that it was written by Irvin Cobb. That ought to mean a whole lot. The name of Cobb is widely known in fiction and just now it is attached to a Broadway play. But witness the basis of the story here: The old miser whose daughter doesn't know he's worth money and who gets the saving habit along with her lover. The good-for-nothing young fellow who kills the old man to get funds for a crooked scheme and then his showing up by the hero. It would need a mighty good production to carry this old friend through and this has not been given it.

Starring in the production is Lillian Walker and her support consists of Edward Elkas and Thomas Mills who give fine performances and Walter McGrail, Arnold Storrer, Josephine Earle, Victor Norman, Vera Norman, Mother Maurice, Hugh Wynn, and Nellie Anderson, all of whom register to good effect. Wilfred North directed.

"THE SUNBEAM"

(Rolfe Photoplays, Inc.—Five Reels)
REVIEWED BY F. G. SPENCER

MABEL TALIAFERRO is truly herself as Prue Mason, The Sunbeam, in the film of that name, the story of which was written by Shannon Fife, and the scenario by June Mathis, and is to be released Nov. 27. The picture is one that appeals directly to one's soul and holds one's undivided attention throughout. It has a sympathetic vein which will appeal to most lovers of the drama and the manner in which The Sunbeam eventually wins over the stern old Stephen Rutherford cannot fail to satisfy even the most fastidious along these lines.

It's the old, old story of the rich influential father-in-law positively repudiating his son's wife and child after the death of the son. After many heartrending instances of flint-hearted cruelty the old man is won over by the Sunbeam's Christianlike ways; the misery and poverty of the daughter-in-law are transformed into joy and plenty and Bobby, the youngster, is taken into the old man's home and deluged with toys.

There runs through the story the career of a reformatory product, who, through the influence of the Sunbeam has decided to "live right," but in an ill-advised moment he cracks his employer's safe to secure funds to provide for a birthday party for Granny (Mrs. Breyer) who is seventy-five years old. He only takes a ten dollar bill, but hearing a noise he is scared away and leaves the safe open. His former pals visit the place later and secure the money. Danny O'Maddigan (Raymond McKee) the reformatory product is, however, suspected, arrested and convicted.

It is not, however, until the old man has suffered a change of heart that he uses his efforts to effect the boy's release. It is a subject that is full of humanism and doubtless will appeal strongly to the better class of motion picture patrons.

Others in the cast are David Thompson, Helen Alexandria, Lillian Shaffner, Al Lee, Warner Anderson, Louis Wolheim, Eddie Reddway and Daniel Bertona.

"THE MAZAMAS AND THE THREE SISTERS"

(Bruce-Educational—Two Reels)
REVIEWED BY PETER MILNE

THE nicest thing about Robert Bruce's pictures is that they are more than excellent scenics. They are good comedies besides. He has aimed for comedy in his subtitles and has achieved it. In passing many a picture producer might do well to look at some of Mr. Bruce's subtitles. He has the original knack of using good English in them. But that is neither here nor there. "The Mazamas and the Three Sisters" is one of the most attractive scenics issued in some time. From a photographic standpoint it is wonderful, mainly because there are lots and lots of snow scenes and no static.

The Mazamas are not bandits or anything terrible—merely a club of mountain climbers. To be a Mazama you have to get your life insurance before hand. No agent would take it after he saw this picture. The Mazamas climb mountains just for the fun of it. Up ninety degree declivities they go and smile when they get to the top. And they sleep in the snow, eat out in the open and slide down hills just like so many children.

On this trip they journeyed to the Three Sisters. These are mountains in the center of the state of Oregon. Long attractive fields of snow with lofty mountains in the background have been caught by the camera. The photography is superb. But the best part about the film is the Mazamas cutting capers in the snow. They build a fort, take sides, some defending it, others storming it. They indulge in snowball fights and even go in swimming where there isn't a sandy beach but a snowy one.

Real enjoyment will be gotten from "The Mazamas and the Three Sisters," scenically and comically. Any program will be hugely benefited by it.

JELLICOE'S GRAND FLEET AND FIRST MESOPOTAMIA PICTURES AT RIALTO—UNUSUAL WAR PICTURES BY CHARLES URBAN TAKEN FOR BRITISH GOVERNMENT

IMPRESSIVE pictures of Britain's fleet are being shown this week as an added attraction at the Rialto theatre, together with the first pictures brought over showing the difficulties encountered by the troops in Mesopotamia. Nothing yet shown in pictures has been more timely. The floating fortresses—for the resemblance of the modern English battleship to a big island covered with forts is striking—are shown in battle array, and one realizes at once the immense sea power of this seemingly resistless force.

The submarines and torpedo destroyers are shown in various maneuvers, especially interesting being the periscope views and torpedo launching. One knows how a periscope looks from the outside, but to see how the outside looks through the periscope from the inside, is quite a new picture.

The Mesopotamia pictures show the flooded country, great water covered wastes, with a river flowing so rapidly that a three day journey down takes eleven days going up. The landing of motor cars and transport equipment is effected under difficulties which grow even greater when attempt is made to move this equipment across country. There can be no wonder in the minds of those viewing these pictures why the allies were compelled to withdraw from this country of waste and devastation.

These pictures were taken by Mr. Charles Urban, through special authority and cooperation of the British government.

"THE CHAMBER OF HORRORS" AND "DER LIMIT"

(Mutt and Jeff Exchange)
REVIEWED BY PETER MILNE

"THE Chamber of Horrors" is one of Bud Fisher's cartoons in which the Long and Short of it secure the job of carting a trunk across the city. When they reach their destination they open it only to discover it to contain a woman's head, arms and legs. They believe they have been made parties to a terrible crime until their employer arrives and shows them that the head, arms and legs are of wax. There is some more incidental acting to this which is as humorous as that in other Mutt and Jeff releases. The laughs from this one will result more from the disconnected episodes shown than from the story itself.

"Der Limit" is a Hans Und Fritz number in which the Captain spends most of the footage riding about on a motorcycle pushing a horse. This has a few laughs in its also. The animation however, is not as smoothe as that in the Mutt and Jeff number.

"WAR BRIDES"

(Brenon-Selznick—Eight Parts)
REVIEWED BY PETER MILNE

THE theme of "War Brides" looms above its other merits as its greatest. It deals with the war in Europe and dwells on the suffering of war's women. The principles of war and drama when analyzed prove to be the same. Both are founded on conflict. A good drama has its conflict from start to finish and so has war. So when the two are combined, intelligently combined as in "War Brides," the results must of necessity be unusually striking. But "War Brides" is even greater. Its story is tremendous. It is founded on the one-act play by Marion Craig Wentworth which created something of a sensation when played in vaudeville with Nazimova in the chief role.

Nazimova makes her screen debut in the picture. She is an actress of wonderful emotional ability and as the woman who rebels against the command of her king and refuses to bear her child with the thought of it growing to live for another war, she puts her whole self in the part. The complete technique of the screen is not yet the knowledge of Nazimova—that will come in time—but technique or no technique she plays so wonderfully that we tremble at the thought of naming another actress for the character. In screen makeup she also has more to learn, but in all sincerity such minor details are quite without the range of vision with respect to "War Brides," for the reason that the whole is so good.

Beyond the shadow of a doubt it is the best thing that Herbert Brenon has ever done. His direction here is excellent. His straight scenes are effectively arranged, the action is centered—easy to follow. He has utilized close-ups to advantage—employed subtitles and excerpts from the plays effectively. The standard of production is above criticism. Many of the exteriors are mindful of great paintings. The lighting is superb and the photography excellent.

The picture has so many intense dramatic episodes that one hardly knows where to begin in their listing. The scene in which the mother learns of the death of her three sons is remarkable for its sustained, almost nerve-racking suspense. Its climax is terrific, for the third son reported dead is the husband of Joan (Nazimova). When Joan denounces the captain and the entire system of war in the name of the women of the country, it is very likely that any audience will break into applause as the trade audience did at the picture's initial showing. The final scene is a wonderful piece of stagecraft. In it Joan after bringing all the women of the town together stands and denounces the king of her country and then puts an end to herself and her unborn child. A terrific climax to an immense picture.

Miss Gertrude Berkeley as the mother of the four soldiers did a wonderful part in a corresponding way. Nila Mac was effective as the sister. The rest of the cast counted forcefully and included Charles Bryant, Charles Hutchinson, William Bailey, Richard Barthelmess, Alex Shannon, Robert Whitworth, Ned Burton, Theodora Warfield and Charles Chailles.

A line or so in reference to the distributor of the picture is in order. "War Brides" is not a program picture and doubtless Mr. Selznick will offer it at advanced prices. All we can say is that it should be well worth any reasonable hire. When all is said as to its artistic points, there is the all-important fact of the box office angle—the attraction offered by the title and the star, and frankly we know of no better combination than Nazimova in "War Brides," produced by Herbert Brenon.

PHAX PICTURES COMPANY, 220 WEST 42D STREET, NEW YORK, IS LAUNCHED BY FARNHAM

PHAX PICTURES COMPANY, with offices at suite 903, Candler Building, 220 West 42nd Street, New York, is a newcomer to the motion picture field. Presided over by motion picture men with practical experience, the company has been organized for the express purpose of exploiting the better grade motion picture productions along advanced ideas of presentation, embodying the all-essential qualifications of true showman ideas, which the company claims as its double quantity.

The field of operations of the Phax Company for the present will be confined to the Middle Atlantic Coast States, with the intention of broadening activities in the near future. For the initial presentation of the company, the exclusive rights to the six-part subject, **"Race Suicide,"** have been purchased for the territory of Greater New York, New York State and New Jersey, from Joseph W. Farnham.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"The Sheriff's Blunder." (Selig. Three reels. Mon., Nov. 20.)—This Tom Mix Western starts out with the customary rapid fire action and good riding stunts usually found in these releases. The action later becomes involved and hard to understand. A good comedy finish helps to counteract the dragged effect of the foregoing footage. This number will moderately please an uncritical audience. Supporting Tom Mix are Victoria Forde and Sid Jordan.

Hal Whitcomb, a bank messenger, steals a large sum of money entrusted to him for delivery. He is later caught by the sheriff's posse, and about to be hung when he tells a story. He tells of a twin brother named Steve, who was the one who took the money. He says that he himself is on his way to see a sweetheart who is dying. The sheriff's heart is touched. He believes the man's story and releases him. When the sheriff arrives at his office, he finds letters from officers in another county, telling him to beware of a notorious outlaw who tells a story of a dying sweetheart and a twin brother.

"Hedge of Heart's Desire." (Selig. Sat., Nov. 25.)—The story, acting and directing of this picture are all exaggerated, and almost meaningless. The fact that the picture was made some time ago excuses these faults, but does not recommend the release to any exhibitor catering to an intelligent audience. In the cast are: Virginia Kirtley, Eugenie Forde, E. J. Brady, Lillian Hamilton and Robyn Adair.

An adventurer tries to win the hand of Betty Chester, an heiress. A hedge separates the magnificent estate of the Chester home from the squalid abode of Peggy McCann. Betty appreciates the sincere love Peggy has for her fiance, and wishes that she might feel the same toward Arthur. One day in a brawl Arthur kills a man, and endeavors to fasten the blame upon Peggy's sweetheart. In a struggle that ensues. Arthur shoots and seriously wounds Peggy. Betty then runs after Arthur with a shot gun, and, although wounded in the hand, shoots him dead.

"Rah, Rah, Rah." (Vitagraph.)—This is a rough and tumble release with Hughie Mack, James Aubrey and Patsy de Forrest heading the cast. Hughie is considered very brave by his sweetheart and so the rest of the boys plan a scare for him. They hire a penniless theatrical trio and lure Hughie to a haunted house where the actors stage the tail end of a melodrama for his benefit. Hughie is easily taken in and the boys have the laugh on him, but the fight starts when a band of robbers attack the haunted house. This is funny and will doubtless get over, but a better picture would have been the result had the plot been a little more centralized. Some of the photography is quite poor.

"Not in the News." (Essanay. Two reels. Tues., Nov. 14.)—While obvious in plot and treatment, the general style of this picture will appeal to the kind of audience that likes program short lengths. The leads are taken by Marguerite Clayton and Sydney Ainsworth, the former a pretty ingenue, the latter a very good actor. There is nothing much either to praise or condemn.

Elliott Dexter and his brother are released from prison. The former resolves to lead a decent life; the latter determines to be a criminal. Years later Elliott has become a bank president, and the husband of a fine woman who knows his past. Elliott's brother, unknown to him, blackmails his wife. One night the brother comes to Elliott's house to get money. In the darkness Elliott, thinking him a burglar, shoots and kills him. He is exonerated, and the reporters never learn the real story.

"His Moral Code." (Essanay. Three reels. Sat., Nov. 18.)—Not shown for review, the story follows:

Estelle Bland, a nurse, is engaged to Dr. Armstrong, an interne. George Ewing, a wealthy idler, is injured and comes under Estelle's care. He falls in love with her. He pictures to Armstrong what he can do for the girl as against the struggle she must experience as a young physician's wife, and the doctor in his love for her, gives her up and leaves for the West. Thinking he has left her, the girl marries Ewing. In the years that follow he proves himself unworthy, and, in revulsion, Estelle divorces him, returning to her old position at the hospital. Armstrong has established himself as a physician of standing in the West. On a visit he finds his former love, and takes her with him on his return.

The cast is composed of Lillian Drew, E. H. Calvert and Edward Arnold.

MUTUAL PROGRAM

"A Lass of the Lumberlands." (Mutual. Two reels.)—Chapter 4. A deed of daring is the title of this chapter and ensuing events certainly warrant the title, for Helen Holmes performs more blood curdling stunts on railroad rolling stock and a few flying leaps from trains to automobiles and from automobiles to automobiles that any other title would never have conveyed the chapter's message properly. Miss Holmes has earned the title, "the fearless girl of the films," by sheer courage.

"Her Son Kissed Hero." (Cub. One reel.)—A prettily concocted story of two boys who, down on their luck, accept positions as clerks in a seaside hotel. A pretty little maiden—Betty—comes on the scene and turns their heads, while she turns to the lifeguard, who is already married and though the wife and children of the latter are produced Betty still clings to him. One of the young men—Neal—then fixes up a sham drowning with a daring rescue accompaniment, but Betty is obdurate. The play is prettily staged, and the rescue by life belt and ropes is a stirring and realistic scene. The characters are Betty Compson, Dave Morris, Neal Burns and Harry Ham.

"When the Tide Turns." (Mutual. Two reels.)—Written and produced by Bert R. Coolidge. It cannot really be termed convincing. The cajolery of an old sweetheart poisons the heart and mind of a previously happy husband and in desperation he sends his young son to a brother with the injunction that his wife be not acquainted with his whereabouts. The husband is then accidentally killed by a blast and the wife drifts. In after years a young man visits the locality where the woman is now conducting a hotel. He makes known the fact that he has considerable money on his person, he being commissioned to purchase certain oil bearing land. On this account the hotelkeeper plans a "knock out" and robbery, which would have succeeded had not the woman recognized the stranger as her son and used her endeavors to effect his rescue.

"A Mountain Daisy." (Mutual. Two reels.)—This picture deals with the fickleness of an Eastern civil engineer who, while engaged in Montana, plays havoc with the heart and affections of the "Mountain Daisy," Hazel Buckham. He promises to return for her in September, but fails and later the girl reads of his wedding to an Eastern girl and his projected trip back West, so, after a hurried wedding the Mountain Daisy plans a surprise for him, which works wonderfully, much to his own discomfiture and the disgust of his bride. The play is nicely staged and well acted. The others in the cast are William Parsons, Lamar Johnstone and Edward Sloan.

"The High Cost of Living." (Mutual. One reel.)—A film of value both from interesting and educational standpoints — compares prices of many foodstuffs of to-day with the prices of 1906 and 1911, pointing out the percentage of increase. It deals with meats—mutton, beef and pork; vegetables and then goes on to the textures.

This is followed by the "Mile a Minute Mail," portraying the first carrying of mails between New York and Chicago by aeroplane. The views of country displayed here are wonderful, and it is stated in the subtitle that the aeroplane planed at an average altitude of a mile and a quarter, and this distance was covered in 8½ hours.

"Up the Flue." (Vogue. Two reels. Sat., Nov. 26.)—While there are many excellent spots in this slapstick comedy, the action for the main part is slow because of constant repetitions. There are enough good laughs excited by the original "business" to make the average audience fairly well satisfied with the offering. The photography is not up to the usual Vogue standard. Larry Bowes, Lillian Hamilton, Harry Huckins, Florence Rosee, Owen Evans, Rube Miller and Roy McCray appear in the cast.

A gang of bomb makers plan to intimidate an oil magnate into giving them money. They send several threatening notes, until the rich man finally leaves a decoy package. The police then try to seize the bomb makers, but are put to rout. The enraged anarchists try to bake the magnet's secretary in an oven, and try to blow his daughter to pieces. These intentions are frustrated by the unexpected explosion of dynamite that topples over a tall brick chimney, crushing them all to earth.

"Charley Chaplin Behind the Screen." (Mutual Master. Two reels.)—Charley Chaplin is a very busy mortal in this—his latest film, and when he is not carrying a dozen chairs or a piano, or preventing stage scenery from toppling over, he and the "fat man" have a duel with exceptionally soft and mushy pies, with the result that they put a rehearsal of some historical play out of commission, and bring down the wrath of the manager and actors alike upon their poor heads.

For slap-stick comedy, it certainly is breezy, and full of action and should satisfy even the most exacting devotee of this class of entertainment.

As a scene shifter, he is far more active than the genuine article, yet the manager persists in referring to his laziness, with the result that in his earnest endeavors to make good, he scurries round, and invariably collides with something or somebody, much to everybody's discomfiture.

Hence we say Charley Chaplin's admirers—and they are legion—will find in this latest film plenty of life and unbounded cause for laughter.

INTERNATIONAL

"The Hidden Face." (No. 14 of Beatrice Fairfax Series. International.)—In this story Beatrice and Jimmy Barton investigate a mysterious murder, the only clue being the objection of a guardian to his ward's marriage, with a possible reason for the objection in the clause of the will taking control of the funds from her guardian in case of marriage. There are two guardians, and the other sides with the girl and demands an accounting. Jimmy discovers the murderer, and puts him through a third degree, by handcuffing him within a few feet of an infernal machine, which he had used in murdering the other man, and which he thinks is timed to murder him. Too obvious a plot, from the standpoint of melodramatic requirements, Harry Fox and Grace Darling filling their usual roles satisfactorily. Alice Masters as the ward.

PATHE EXCHANGE, INC.

"The Shielding Shadow." (Astra. Two reels. Ninth Episode.)—George B. Seitz has introduced innumerable thrills in this episode of the serial entitled "The Incorregible Captive." Sebastian imprisons Leontine in Bianca's stronghold. Ravengar, who has startled this underworld den by his mystic powers of disappearing through bolted dors, contrives for her escape. He leads her to an underground sluiceway and believing her safe, returns to his cell. Bianca discovers this and turns a flood of water into the passage and closes the gates. Helpless, Leontine swims about in the sluiceway, the water approaching the upper level with increasing rapidity. But Ravengar saves the day again when he overpowers several of Bianca's henchmen and turns off the water and opens the gates.

PARAMOUNT

"Col. Heeza Liar Hobo." (Bray Cartoon. Thurs., Nov. 16.)—This animated cartoon drawn by J. R. Bray himself, depicts the humorous adventures of the comical character, Heeza Liar, subsequent to his leaving home after a row with his wife. He gets into all sorts of mixups, and the situations evolved by the artists are exceedingly funny. He finally lands home to find his wife has presented him with three babies, but that is too much and off he goes again.

UNIVERSAL PROGRAM

"The Adventure of the Last Cigarette." (Universal Two reels.)—By George Bronson Howard and Luther Reed. This film contains so many instances where the life of one or another of the principals is in jeopardy, and where one man—Max Ober—under sentence of death for murder, is promised his liberty if he will kill a certain Yorke Norroy, that it has a grim interest. The plot is laid in Venezuela and in Washington, D. C., and centers around the political intrigue of the South American Republic. Malcolm Blevins as Max Ober, Kingsley Benedict as Yorke Norroy and Vola Smith as Minna Ober are the chief characters, and seem to fully appreciate the importance of their respective parts.

"The Precious Jewel." (Universal. Two reels.)—By Arthur Maude and Constance Crawley. Here we have a case of two sisters and a brother who prefer to live by the no-work plan, and they never lose an opportunity to replenish their coffers by thievery. They first relieve their orphaned cousin of five hundred dollars, and then rob a neighbor of what they suppose is a valuable pearl, only to learn that it is a very cheap imitation they have annexed. Their cousn knows of the latter and threatens to acquaint the owner of the pearl unless restitution is made. For this she is locked in a room until she can learn to keep a still tongue, but by throwing notes from the window, she attracts the attention of Harry Cartwright, the owner of the pearl, who already in love with her, rescues and marries her.

Rather a pretty little play, and clearly shows to what length the girls will go to secure their ends. In the cast are Hayward Mack, Edith Roberts, Mina Cunard, and Lee Hill.

"The Emerald Pin." (Laemmle. Two reels. Thurs., Nov. 23.)—This story by E. M. Ingleton has good suspense and is laid in pretty settings, the customes of the crinoline period adding much to the beauty of the production. The ending, however, lacks something in force. An old lady seeing her grand-daughter taking to gambling tells her her own experiences. Roberta Wilson, Charles Perly and Louise Owen are the leads. Miss Wilson as a young girl is good but fails to look very much like an old lady.

"Irma in Wonderland." (Powers. Thurs., Nov. 23.)—This has some good juvenile stuff in it and as it is enacted by children it should provide fair entertainment for the kiddies. However, even a child likes a more definite story than that which is presented here. It is only the dream of a rich girl who sees herself as poor. Irma Sorter is the lead.

"Circumstantial Guilt." (Imp. Two reels. Fri., Nov. 24.)—This story, by George Suprenant, is cut from conventional material but is pictured very well. At a murder trial the jury stands eleven to one for conviction. The twelfth man at last tells his story and he turns out to be the murderer. Burton Law, Jack Nelson, George Brooks and George Berrell are the leads. There are some slips in the detail of the direction but in general the subject has been handled very well.

"How Do You Feel?" (Nestor. Mon., Nov. 20.)—The Doctor's letters get mixed and as a result the young man believes he is going to die and the old man has the idea that he is to get married and live long. Then there's the undertaker that persists in pursuing the young fellow as he needs the business. This story by Robert McGowan with Eddie Lyons, Lee Moran and Priscilla Dean in the principal roles makes diverting entertainment of above-the-average order.

"The Woman He Feared." (Gold Seal. Three reels. Tues., Nov. 21.)—Rather a forced story in which a woman purposely gets her nephew drunk at his wedding breakfast to avenge herself on the bride's father. The man's regeneration comes later through the care given him by his wife. Franklyn Farnum, Vola Smith and Clarissa Selwynne appear in this. The story is by E. M. Ingleton and the direction that of Harry Millarde.

"Where Is My Wife?" (L-Ko. Two reels. Wed., Nov. 22.)—Billie Ritchie and bathtubs—some comedy this. Anyone who can keep a straight face after the action in this picture gets started needs a bathtub. We find our hero ensconced as head flunkey in a hotel—and the boss? Some Juno, take it from us. More neat comedy punches are found in this two-reeler than ordinarily make up ten garden variety slapsticks, and we think every movement of Billie Ritchie is funny. We don't laugh any too easily in these days of extravagant comedy action, but we laughed at this, and it didn't make any difference if we had seen water and bathtubs in strange combination before, it was funny and will make a real hit with any audience.

"The Lost Lode." (Bison. Two reels. Sat., Nov. 25.)—A mining melodrama with the usual combat between hero and villain for the heroine, materially enhanced by the plotting of the latter gentleman to take the life of the former. While this subject builds up well in a conventional way to a point where the audience expects a terrific explosion as a climax, this part of the picture falls rather flat as the effect of the explosion is disappointing. L. C. Shumway as hero, Edith Johnson as heroine, Ed Hearn as villain and E. N. Wallack are the principals.

"A Janitor's Vendetta." (Joker. Sat., Nov. 25.)—A little too familiar over most of its length this comedy gets a fine laugh at the end which saves the day. The wife believing her husband employs too pretty a stenographer discharges and advertises for a man. The girl comes back disguised and then the wife becomes enamoured.

"Married a Year." (Nestor. Fri., Nov. 24.)—Both husband and wife after reading foolish newspaper stories, conjure to themselves each other's unfaithfulness and an attempt is made to turn these mere situations into a comedy. Aside from the fact that it has not been well produced, we rise to remark that the total absence of plot puts this reel with the porest. Ed Sedgwick and Betty Shade are the leads.

"Liberty." (Universal Special Feature. Two reels. Fifteenth Episode. Week of Nov. 20.)—The opening of this chapter entitled "The Flag of Truce," finds Liberty and Pedro the captives of the Mexicans. Pedro makes long but futile efforts to escape and at last is taken away to the torture chamber. Liberty in the meantime makes a hole in the prison wall and crawls through only to find herself in a dank dungeon. She turns to go back but the hole was then closed.

WEEKLIES

Universal Animated Weekly, No. 45. (Wed., Nov. 8.)—Girl athletes compete, Haverford, Pa.; Episcopalians convene, St. Louis, Mo.; U. S. soldiers return from border, Chicago, Ill.; eight-mile section of William Penn Highway opened, Easton, Pa.; handcuff king frees self in air, New York City; confiscate Japanese real estate, Los Angeles, Cal.; balloon race, Muskogee, Okla.; Harvard-Cornell football game, Cambridge, Mass.; Canadian battalions off to war, Ottawa, Canada; Australian troops reviewed in shadow of pyramids near Cairo, Egypt; final race of season, Latonia, Ky.; Roosevelt at Chicago, Ill.; "Deutschland" arrives in New London, Conn., completing second trip from Germany; Aviator Carlstrom completes Chicago-New York flight; cartoons by Hy Meyer.

Pathe News, No. 89. (Sat., Nov. 4.)—Keel of U. S. S. "California" laid, Mare Island, Cal.; diving armor tested, Toledo, O.; ambulances for infantile paralysis victims put in use, New York City; Aviator Victor Carlstrom completes Chicago-New York trip; animated cartoon by L. M. Glackens; President Wilson winds up campaign in New York City; Annual Chrysanthemum Show held by U. S. Department of Agriculture, Washington, D. C.; German merchant submarine "Deutschland" arrives in New London, Conn., completing second trip from Germany.

Pathe News, No. 88. (Wed., Nov. 1.)—Freshmen-Sophomore rush, City College, New York City; crowd holds demonstration in favor of war, Athens, Greece; with the Russians on the eastern war front; styles in men's clothing; scenes of the Great Smoky Mountains, Shellmound, Tenn.; Colonel Roosevelt welcomed by cowboys, Albuquerque, N. M.; plebes drill, West Point, N. Y.; Bryan speaks for Democratic party, Salem, Ill.; and other scenes.

Hearst-International News Pictorial, No. 87. (Tues., Oct. 31.)—German authorities feed French, Somewhere in France; President Wilson speaks at Shadow Lawn, N. J.; U. S. troops refuse to sleep in tents where lake breezes cause discomfort, and are visited by Secretary Baker, Fort Sheridan, Ill.; Mary Boland wears the latest fashions; more scenes from Salonika, Greece; Rosevelt welcomed in Albuquerque, N. M.; assaying gold received in payment of war munitions, New York City.

Pathe News, No. 90. (Tues., Nov. 7.)—Aeroplane-wireless-telegraph tested, Mineola, L. I.; grammar school girls row in race, Oakland, Cal.; havoc wrought by hurricane, Danish West Indies; Sir Sam Hughes reviews Canadian troops, Montreal, Can.; auto-ambulances presented Rumanians, Paris, France; war scenes from Salonica, Greece; men's styles; and other events.

Hearst-International News Pictorial, No. 90. (Fri., Nov. 10.)—Foundation for big telescope carried up mountain, Pasadena, Cal.; Miss Cecella Wright flies at Mineola, L. I.; fire destroys a railroad bridge, Del Rio, Texas; Catholic University has tug-of-war, Washington, D. C.; Violet Heming wears the latest fashions; on the Somme front, France; Ernest Shackleton arrives in New Orleans, La., back from Antarctic explorations; forty-five killed when street car goes through draw bridge, Boston, Mass.; election scenes.

Mutual Weekly, No. 88. (Gaumont.)—Results of bombardmont at Combles, France; Capitol Building gets annual bath, Washington, D. C.; college girls in annual sport carnival, Wellesley, Mass.; post office adopts automatic mail tying machine, Washington, D. C.; Charles Hughes voting, New York City; President Wilson voting, Princeton, N. J.; forty-five killed in Boston trolley disaster, Mass.; fox chase, Boston, Mass.; Mississippi steamboat sinks, St. Louis, Mo.; Militia returns, Los Angeles, Cal.; Penn Highway dedicated, Easton, Pa.; marble bust of President Wilson completed for Capitol building; troops guard Suez canal, Cairo, Egypt.

Universal Animated Weekly, No. 46. (Wed., Nov. 15.)—Girls swim in race, San Francisco, Cal.; annual corn show, Bloomington, Ill.; motor volunteers reviewed, London, Eng.; 116th Ontario Battalion deposits colors in Westminster Abbey, London, Eng.; followers of Mahomet pray, Woking, Eng.; steel kings convene, St. Louis, Mo.; latest fashions; U. S. Department of Agriculture gives annual chrysanthemum show, Washington, D. C.; 9th Regiment back from border, Boston, Mass.; President Wilson and Mr. Hughes voting; capitol buildings get annual bath, Washington, D. C.; many killed in Boston, Mass., trolley disaster; U. S. S. New York gets cup for best marksmanship, Brooklyn, N. Y.; Hy Mayer's cartoons, and other events.

Pathe News, No. 91. (Sat., Nov. 11.)—Count von Bernstorff congratulates Captain Koenig of the Deutschland, New London, Conn.; hunting, Medfield, Mass.; sixty steel cars smashed in wreck, Altoona, Pa.; Royal Engineers practice warfare, Aldershot, Eng.; aerial forces of the French on the Somme; animated cartoon; Illinois women at voting polls; U. S. S. Arizona leaves on maiden voyage, New York City; and other events depending on territories in which shown.

Selig-Tribune, No. 91. (Mon., Nov. 13.)—National Capitol washed, Washington, D. C.; Pennsylvania National Guard Artillerymen in drill, El Paso, Tex.; William Penn highway opened, Easton, Pa.; field day at Wellesley, Mass.; Sir Ernest Shackleton arrives, New Orleans, La.; election torch light parade, New York City; latest fashions; and other events.

EXHIBITOR PERSONALS

CALIFORNIA—**Goat Island:** The United States Naval Training Station has purchased a moving picture outfit from Walter Preddey for the instruction and entertainment of budding Jack Tars.

Hayward: The management of the Hayward theatre has completely revamped its operating room and has added a new Power's Cameragraph No. 6A.

Redding: E. M. Linnell recently purchased a Power's Cameragraph, No. 6A.

Sausalita: The Swastoka theatre, which has been conducted by several persons during the past two years, has been taken over by its owner, J. Elliott, who will conduct it in conjunction with his other house.

Eureka: D. E. States recently paid a visit to San Francisco, where he purchased a motion picture projection machine and a gas generating outfit.

Dunsmuir: Extensive alterations were made recently to the Auditorium and a new Baird projection machine was installed as part of the improvement.

San Francisco: The Zellerbach Paper Company has purchased a projection machine for the purpose of showing the steps in the manufacture of paper.

Manteca: The interests of M. D. Serrano in the Palace of Amusements have been purchased by H. Jacobson, who will conduct entertainments there twice a week.

San Francisco: The California Development Board of Trade has installed a Motiograph projection machine in its rooms in the Ferry building.

San Rafael: G. Sargent, of the Lyric theatre, is making a trip through the southern part of the state to enjoy a vacation and secure new business ideas.

Redlands: The Wyatt Opera House has been converted into a motion picture theatre by the lessees, Hendrickson and Cooper. The firm of J. Slipper and Company has installed two Powers 6B projecting machines with full equipment.

Los Angeles: The Superba theatre is one of the first down-town houses to be equipped with a Baird projecting machine which was installed recently.

Fresno: M. R. Parra, who conducts the Plaza theatre, is having plans prepared for a theatre to be erected here at an estimated cost of $50,000.

Tulare: The new Lyric theatre was opened recently by L. W. Willis.

Salinas: R F. Shinn recently reopened the White theatre, the house having been dark for some time.

Berkeley: Ground has been cleared for the erection of a $100,000 moving picture house on University avenue for A. R. Moore and associates.

Calendar of Current and Coming Releases

GENERAL PROGRAM

RELEASES FOR CURRENT WEEK

Monday, November 20, 1916.

BIOGRAPH—Fish, C., 1000 (Bert Williams)..... 21433
SELIG—The Sheriff's Blunder, 2000 (Tom Mix and Victoria Forde) 21429
SELIG—Selig-Tribune, No. 93, News, 1000..... 21432
VITAGRAPH—The Fasters, C., 1000 (Mary Anderson) 21431

Tuesday, November 21, 1916.

BIOGRAPH—Oil and Water, D., 2000 (Re-issue), (Blanche Sweet and Henry Walthall)..... 21437
ESSANAY—Unto the Least of These, D., 2000 (Mary McAllister and John Cossar)..... 21434
KALEM—Rival Fakers, C., 1000 (Ham and Bud, Ethel Teare and Henry Murdoch)..... 21436

Wednesday, November 22, 1916.

ESSANAY—Some Bravery, C., 1000 (Ben Turpin).... 21439
KALEM—The Fight for Paradise Valley (10th of the "Girl from 'Frisco" Series), D., 2000 (Marin Said and True Boardman)..... 21441
VIM—The Good Stenographer, C., 1000 (Harry Myers and Rosemary Theby) 21440

Thursday, November 23, 1916.

SELIG—Selig Tribune, No. 94, News, 1000..... 21443
VIM—Mother's Child, C., 1000 (Kate Price and Babe Hardy) 21444

Friday, November 24, 1916.

KALEM—The House of Three Deuces (6th of "Grant, Police Reporter" Series), D., 1000..... 21448
KNICKERBOCKER STAR FEATURE—Twin Souls, D., 3000 (R. Henry Gray and Lillian West)..... 21445
VIM—Money Maid Men, C., 1000 (Pokes and Jabs)... 21450
VITAGRAPH—Justice a la Carte, C., 1000 (Huntly Gordon) 21449

Saturday, November 25, 1916.

ESSANAY—The Border Line, D., 3000 (Nell Craig and Edward Arnold) 31451
KALEM—The Forgotten Train Order, 1000 (Hazard of Helen Series), (Helen Gibson)..... 21454
SELIG—Hedge of Heart's Desire, D., 1000 (Virginia Kirtley and Robyn Adair)..... 21455

RELEASES FOR COMING WEEK

Monday, November 27, 1916.

KALEM—Dudes for a Day (Ham, Bud, Ethel Teare and Henry Murdoch), C., 1000.....
SELIG—Following the Flag, D., 1000.....
SELIG—Selig-Tribune, No. 95, 1000.....

Tuesday, November 28, 1916.

ESSANAY—A Tin Soldier, C., 2000.....

Wednesday, November 29, 1916.

ESSANAY—Dreamy Dud and Joyriding with Princess Zlim, split reel .....
KALEM—Border Wolves (17th Episode of the "Girl from 'Frisco" Series), D., 2000 (Marin Sais and True Boardman) .....

Thursday, November 30, 1916.

SELIG—Selig-Tribune, No. 96, 1000.....

Friday, December 1, 1916.

KALEM—The Wizard's Plot (7th of "Grant, Police Reporter" Series), D., 1000.....
VITAGRAPH—Have You Heard About Tillie? C., 1000 .....

Saturday, December 2, 1916.

ESSANAY—The Final Fraud, D., 3000.....
KALEM—The Trial Run (Hazard of Helen Series), D., 1000 .....
VITAGRAPH—Our Other Lives, D., 3000.....
SELIG—Mistakes Will Happen, D., 1000.....

MUTUAL FILM

Monday, November 20, 1916.

ECLAIR—Mismated, C. (Harry Schenck and Reina Valdez),, 2000 05179

Tuesday, November 21, 1916.

MUTUAL—Mutual Tours Around the World, 1000.... 05181

Wednesday, November 22, 1916.

MUTUAL—Mutual Weekly, No. 99, Topical, 1000.... 05182
GAUMONT—See America First and Kartoon Komics, Sc.-Cart., 1000 05183

Thursday, November 23, 1916.

AMERICAN—Calamity Ann Guardian (Louise Lester), Re-issue, C., 1000 05186
AMERICAN—The Star-Bucks, D. (Opie Reed), Re-issue, 2000 .....

Friday, November 24, 1916.

CUB—Title to be announced, C., 1000..... 05187

Saturday, November 25, 1916.

MUTUAL—Within the Lines, D., 1000..... 05188
NOVELTY—An Artful Dodge, C., 1000..... 05189

Sunday, November 26, 1916.

VOGUE—Up the Flue, C., 1000..... 05190
GAUMONT—Reel Life, Magazine Reel, 1000..... 05192

Monday, November 27, 1916.

MUTUAL—When the Tide Turned, 2000..... 05193

Tuesday, November 28, 1916.

GAUMONT—Mutual Tours Around the World, 1000.. 05195

Wednesday, November 29, 1916.

MUTUAL—Mutual Weekly, No. 100, Topical, 1000.... 05196
GAUMONT—See America First, Sc.-Cart., 1000..... 05197

Thursday, November 30, 1916.

————Drama, 2000 05198
AMERICAN—Comedy (Re-issue), 1000..... 05200

Friday, December 1, 1916.

CUB—Comedy 05201

Saturday, December 2, 1916.

AMERICAN—The Capture of Rattlesnake Ike, D., (Re-issue), 1000 05202
————Comedy, 1000 05203

Sunday, December 3, 1916.

VOGUE—The Wicked City, C., 2000..... 05204
GAUMONT—Reel Life, Magazine, 1000..... 05206

Calendar of Current and Coming Releases

UNIVERSAL PROGRAM

RELEASES FOR CURRENT WEEK

SPECIALS.

UNIVERSAL SPECIAL—The Flag of Truce (No. 15 of Liberty), D., 2000 01952

Monday, November 20, 1916.

RED FEATHER—See Feature Releases (Page 3188). 01934
NESTOR—How Do You Feel? C. (Eddie Lyons and Lee Moran), 1000 01935

Tuesday, November 21, 1916.

GOLD SEAL—The Woman He Feared, D. (Viola Smith), 3000 01936
VICTOR—Felix Gets in Wrong, C. (Edith Roberts), 1000 01937

Wednesday, November 22, 1916.

IMP—When He Came Back, D. (Bettie Schade and Charles Cummings), 1000 01938
L-KO—Where Is My Wife, C. (Billie Ritchie), 2000.... 01939
ANIMATED WEEKLY—Weekly No. 47, 1000..... 01940

Thursday, November 23, 1916.

LAEMMLE—The Emerald Pin, D. (Roberta Wilson and Charles Perley), 2000..... 01941
POWERS—Irma in Wonderland, D., 1000..... 01942
BIG U—Accusing Evidence, D. (Lon Chaney, Pauline Bush and M. MacQuarrie), 1000..... 01943

Friday, November 24, 1916.

IMP—Circumstantial Evidence, D. (Jack Nelson and Burton Law), 2000 01944
UNIVERSAL SCREEN MAGAZINE—Issue No. 1, 1000 01945
NESTOR—Married a Year, C. (Ed. Sedgwick), 1000... 01946

Saturday, November 25, 1916.

BISON—The Lost Lode, D. (Edith Johnston and Ed Hearn), 2000 01947
JOKER—A Janitor's Vendetta, C. (Gale Henry and William Franey), 1000..... 01948
LAEMMLE—Her Message to Heaven, D. (Frank Smith, Wm. Shay and Jane Fearnley), 1000..... 01949

Sunday, November 26, 1916.

POWERS—Sammy Johnsin at the Sea Side, Cart.-C., and In and Around Ancient Japan as seen by Dr. Dorsey, Ed., Split reel..... 01950
BIG U—The Heroine of San Juan, D. (Francis Ford and Grace Cunard), 2000..... 01951

RELEASES FOR COMING WEEK

SPECIALS.

UNIVERSAL SPECIAL—Court Martialled (No. 16 of Liberty), D., 2000..... 01971

Monday, November 27, 1916.

RED FEATHER—See Feature Releases (Page 3338).. 01953
NESTOR—See Feature Releases (Page 3338)..... 01954

Tuesday, November 28, 1916.

GOLD SEAL—Should She Have Told, D., (Ed Hearn and Ruth Clifford), 3000..... 01955

Wednesday, November 29, 1916.

LAEMMLE—The Last of the Morgans, D. (W. V. Mong and Nellie Allen), 2000..... 01056
L-KO—Eat and Grow Hungry, C. (Phil Dunham), 1000. 01957
ANIMATED WEEKLY—Weekly No. 48, 1000..... 01958

Thursday, November 30, 1916.

BIG U—The Mother Call, D. (Dorothy Davenport), 1000 01959
POWERS—The Fascinating Model, C., and At the Top of the World—Alaska, Ed. (Split Reel)..... 01960
IMP—The Heel of the Law, D. (King Baggot and Jane Gail), 2000..... 01961

Friday, December 1, 1916.

IMP—The Mansard Mystery, D. (Joseph Girard and Neva Gerber), 2000..... 01962
L-KO—Tattle Tale Alice, C. (Alice Howell), 1000..... 01963
BIG U—The Circle of Death, D. (Mona Darkfeather) 1000 01964

Saturday, December 2, 1916.

BISON—The Telegraph Operator's Daughter, D. (Marcia), 2000..... 01965
JOKER—Scrappilly Married, C. (Gale Henry and Wm. Franey), 1000..... 01966
LAEMMLE—A Designing Woman, D. (Wm. Shay and Vivian Prescott)..... 01967

Sunday, December 3, 1916.

VICTOR—Just Her Luck, C.D. (Irene Hunt and Lee Hill), 2000..... 01968
POWERS—Sammie Johnsin's Love Affair (C. Cart) and Ancient India as seen by Dr. Dorsey (Ed.), Split Reel..... 01969
IMP—The Wall of Flame, D. (Wallace Reid and Pauline Bush), 1000..... 01970

UNICORN PROGRAM*

Monday, November 13, 1916.

RANCHO—The Desert's Prize, W., 2000..... 940A
SUNSET—Want, D., 1000 ..... 940B

Tuesday, November 14, 1916.

PURITAN—The Inner Soul, D., 3000..... 941A

Wednesday, November 15, 1916.

JOCKEY—Saturday Night, C., 2000..... 942A
SUPREME—Tangled Fates, D., 1000..... 942B

Thursday, November 16, 1916.

BUFFALO—The Border Strife, W., 1000..... 943A
JOCKEY—Davy's Daily Doings, C., 1000..... 943B
SUPREME—A Timely Reward, D., 1000..... 943C

Friday, November 17, 1916.

LILY—The Climax, D., 2000..... 944A
JUDY—A Sorry Plight, C., 1000..... 944B

Saturday, November 18, 1916.

SUNSET—Slaves of Passion, D., 3000..... 945A

Sunday, November 19, 1916.

BUFFALO—The Gulf, W., 2000..... 946A
GAIETY—Easy Come and Easy Go, C., 1000..... 946B

* Releases issued every two weeks.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

10—16. The White Rose of the Wilds, D. (Re-issue) 1000
10—18. Classmates, D. (Re-issue).....3000
10—23. Friends (Re-Issue), D.....1000
10—24. The Battle at Elderbush Gulch, (Re-Issue), D 2000
10—30. The Goddess of Sagebrush Gulch, Re-issue, D.....1000
11— 1. The Power of the Press, D.....3000
11— 6. The New York Hat, Re-Issue, D...1000
11— 7. The Science of Crime, D.....2000
11—13. Near to Earth, D.....1000
11—15. Lord Chumley, D.....3000

ESSANAY

10—14. Lost Twenty-four Hours, Com.....3000
10—17. The Fable of Kittenish Superanns and the World-Weary Snipes (George Ade Comedy).....2000
10—18. Dreamy Dud in the African War Zone, Cart., C., and 500 ft., Sc., Split Reel
10—21. Marooned, D.....3000
10—24. Borrowed Sunshine, D.....2000
10—25. The Fable of the Throbbing Genius of a Tank Town, Who is Encouraged by Her Folks Who Were Prominent 2000
10—28. It Never Could Happen, Com., D..3000
10—31. The Beach Comber, C.....2000
11— 1. Canimated Nooz Pictorial, No. 17 Cart. and Crater Lake, Ore., Sc. Split Reel
11— 4. The Heart of Virginia Keep, D.....3000
11— 7. Easy Ed., C.....2000
11— 8. A Safe Proposition, C.....1000
11—11. What I Said, Goes, D.....1000
11—14. Not in the News, D.....2000
11—15. Canimated Nooz Pictorial No. 19,.... and Scenic, Split Reel.....
11—18. His Moral Code, D.....3000

KALEM

10—13. The Battered Bridegroom (Ivy Close), C.....1000
10—14. To Save the Special (H. of H. Series), D 1000
10—17. A Saurkraut Symphony (Ham and Bud, Ethel Teare, and Henry Murdoch), C 1000
10—18. The Yellow Hand (Eleventh of the Girl from 'Frisco Series), D.....2000
10—20. The Code Letter (First of the "Grant, Police Reporter" Series D 1000
10—21. A Daring Chance (H. of H. Series), D. 1000
10—24. The Bogus Booking Agent, C.....1000
10—25. The Harvest of Gold (12th of the "Girl from 'Frisco" Series), D..2000
10—27. The Missing Heiress (2nd of Grant, Police Reporter), D.....1000
10—28. The Lost Messenger, D.....1000
10—31. The Merry Motor Menders, C.....1000
11— 1. The Son of Cain (13th of the "Girl from 'Frisco" Series), D.....2000
11— 3. The Pencil Clue (3rd of the Grant, Police Reporter Series), D.....1000
11— 4. The Gate of Death (H. of H. Series), D. 1000
11— 7. A Desperate Duel, C.....1000
11— 8. The Witch of the Dark House, D...2000
11—10. The Man from Yukon, D.....1000
11—11. The Lone Point Mystery, D.....1000
11—14. The New Salesman, C.....1000
11—15. The Mystery of the Brass Bound Chest (15th of the "Girl from Frisco" Series), D.....2000
11—17. The Rogue's Pawn (5th of Grant, Police Reporter, Series), D.....1000
11—18. The Runaway Sleeper (Hazard of Helen Series), D.....1000

KNICKERBOCKER

10—6. The Better Instinct, D.....2000
10—7. The Blocked Track, D.....1000
10—13. From the Deep, D.....3000
10—20. Treading Pearls, D.....2000
10—27. The Chorus Girl and the Kid, D....3000
11— 3. Jess of the Hill Country, D.....2000
11—10. The Question Mark, D.....3000
11—17. Target of Dreams, D.....2000

SELIG-TRIBUNE NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

10—14. A Mistake in Rustlers (Tom Mix)..
10—16. Only a Rose, D.....3000
10—21. An Eventful Evening, C. (Tom Mix) 1000
10—23. Out of the Shadows, D.....3000
10—28. A Close Call, D.....1000
10—30. Small Town Stuff, C.....3000
11— 4. Tom's Sacrifice (Tom Mix) D.....1000
11— 6. So Shall Ye Reap, D.....3000
11—11. When Cupid Slipped, C.....1000
11—13. The Temptation of Adam, D.....3000
11—13. Selig-Tribune, No. 91, News.....1000
11—16. Selig-Tribune, No. 92, News.....1000
11—18. The Girl Detective, D.....1000

RELEASE DAYS

GENERAL FILM

Monday—Biograph, Selig, Selig-Tribune, Vitagraph.
Tuesday—Biograph, Essanay, Kalem.
Wednesday—Biograph, Essanay, Kalem, Vim.
Thursday—Selig-Tribune, Vim.
Friday—Knickerbocker Star Feature, Kalem, Vim, Vitagraph.
Saturday—Essanay, Kalem, Selig, Vitagraph.

MUTUAL FILM

Monday—American, Vogue.
Tuesday—Vogue.
Wednesday—Beauty, Mutual Weekly, Gaumont.
Thursday—Gaumont, American.
Friday—Mustang, Cub.
Saturday—Centaur.
Sunday—Beauty, Vogue, Gaumont.

UNIVERSAL FILM

Monday—Red Feather, Nestor.
Tuesday—Gold Seal, Victor.
Wednesday — L-Ko, Animated Weekly, Laemmle.
Thursday—Victor, Big U, Powers.
Friday—Imp, Rex, Nestor.
Saturday—Bison, Laemmle, Joker.
Sunday—Rex, L-Ko, Imp.

VIM

10—13. Watch Your Step (Pokes and Jabs), C 1000
10—18. A Persistent Wooing, C.....1000
10—19. A Precious Parcel (Plump and Hunt), C.....1000
10—20. Here and There (Pokes and Jabs), C..1000
10—25. Green Eyes, C.....1000
10—26. A Maid to Order.....1000
10—27. The Frame Up, C.....1000
11— 1. Gertie's Garters, C.....1000
11— 2. Twin Flats, C.....1000
11— 3. In the Ranks, C.....1000
11— 8. Marked, "No Funds," C,.....1000
11— 9. A Warm Reception, C.....1000
11—10. Gay Deceivers, C.....1000
11—15. His Wedding Promise, C.....1000
11—16. Pipe Dreams, C.....1000
11—17. Good and Proper, C.....1000

VITAGRAPH

9—30. No Broadway Star Feature this Week. .....
10—2. Making an Impression, C.....1000
10—6. A Vampire Out of Work, C.....1000
10—7. Cantrell's Madonna, D.....3000
10— 9. Billy's Melodrama, C.....1000
10—13. The Mayor's Fall from Grace, C....1000
10—16. The Curse of the Forest, Ed.....1000
10—19. The Fasters, C.....1000
10—21. The Shot That Brought Happiness, D. 3000
10—21. Strong Evidence, C.....1000
10—21. The Harbor of Happiness, D.....3000
10—23. Trouble for Four, C.....1000
10—27. Betty's Affair, C.....1000
10—28. No Broadway Star Feature this Week
10—30. The New Porter, C.....1000
11— 3. The Game that Failed, C 1000
11— 4. The Heart of a Fool, D.....3000
11— 6. The New York Rapid Transit, Ed..1000
11—10. Weary Willie's Birthday, C.....1000
11—13. A Second Story Ringer, C.....1000
11—17. The Luck of Jane, C.....1000
11—18. The Man Who Went Sane, D.....3000

MUTUAL PICTURES

AMERICAN

9— 4. Atonement, D.....2000
10— 9. Citizens All, D.....2000
10—16. The Franchise, D.....2000
10—23. Professor Jeremy's Experiment, D.2000
11— 9. The Fight on the Dam, D.....1000

BEAUTY

9— 6. The Boomerang Goldbrick, C.....1000
9—19. The Stinger Stung.....1000
9—26. The Deacon's Card, C.....1000
10—3. Slicking the Slickens, C.....1000
10— 9. That Sharp Note, C.....1000
10—31. The Last Thrust, C.....1000
10—31. The Spartan Spleen, C.....1000

CENTAUR

9— 2. The Trap, D. 2000
9— 9. The Jungle Flash Light, D.....2000
9—16. Tangled Hearts, D.....2000
9—23. Her Final Choice, D..... 2000

CUB

10—13. Inoculating Hubby, C.....1000
10—14. Those Primitive Days, C.....1000
10—14. Their College Caper, C.....1000
10—20. He Wouldn't Tip, C.....1000
10—21. That Doggone Baby, C.....1000
10—21. The Deacon's Widow, C.....1000
10—27. Lovers and Lunatics, C.....1000
10—28. Dad's Masterpiece, C.....1000
10—28. When Clubs Were Trumps, C.....1000
11— 3 Nearly a Hero, C.....1000
11—10. His Blushing Bride, C.....1000
11—17. Her Son Kissed Hero, C.....1000

ECLAIRE

11—18. The Bad Samaritan, D.....2000

FILM D'ART

11—16. Title not reported, D.....4000

GAUMONT

10—11. See America First (Richmond, Va.) Sc., and Kartoon Komics, Cart, Split Reel
10—15. "Reel Life" Magazine No. 24. Duplicating Ancient Pottery; Uncle Sam's Weather Kites; Cats and Kittens 1000
10—18. See America First (The James River Country in Virginia), Sc., and Kartoon Komics, Cart.....Split Reel
10—19. Looking Westward, D.....2000
10—22. "Reel Life," Magazine No. 25. French Women Munition Workers; Eastern and Western Barbacues; Ferrying Trains Across the Sacramento River.....1000
10—25. See America First (Hot Springs, Va.), Sc., and Kartoon Komics, Cart .....Split Reel
10—29. "Reel Life," Magazine reel.....1000
11— 6. Mutual-World Tours, Sc.,.....1000
11— 8. See America First, Sc., and Kartoon Komics, Cart.....Split Reel
11—12. Reel Life, Magazine reel.....1000
11—14. Mutual Tours of the World, Sc.....1000
11—15. See America First, Sc., and Kartoon Komics Cart., C., Split Reel.....
11—19. "Reel Life," Magazine reel.....1000

MUSTANG

8—25. Nell Dale's Men Folks, D.....2000
8—31. The Forgotten Prayer, D.....3000
9— 1. The Gambler's Lost Love, D.....2000
9— 8. Matchin' Him, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

MUTUAL

10—24. The Folly of Fear, D.....2000
10—26. At Twelve O'clock, D.....2000
10—30. The "Frame-Up," D.....2000
11— 2. Canned Curiosity, D.....2000
11— 5. Bungling Bill's Bow-Wow, D.....2000
11— 9. The False Clew, D.....2000
11—13. His Guardian Angel, D.....2000

VOGUE

9—10. Rolling to Ruin, C.....2000
9—17. Doctoring a Leak, C.....2000
9—24. Paste and Politics, C.....2000
10— 1. Poultry, a la Mode, C.....2000
10— 8. A Touch of High Life, C.....2000
10—15. Ducking a Discord, C.....2000
10—22. Her Painted Pedigree, C.....2000
10—29. He Died and He Didn't, C.....2000
11—12. Picture Pirates, C.....2000
11—19. Lost, Strayed or Stolen, C.....2000

RELEASE DATES FOR READY REFERENCE

PATHE EXCHANGE, INC.

PATHE NEWS
Issued twice every week.

Week of November 5
The Shielding Shadow, No. 6 (The Disappearing Prisoners), D....2000
Luke's Preparedness Preparation, C....1000
Scratch of the Pen, D....2000
Historic New Orleans, Sc....1000
Fowls and Game Birds (Colored), Edu....
Pathe News, No. 90, Top....1000
Pathe News, No. 91, Top....1000

Week of November 12
The Shielding Shadow, No. 7 (The Awakening), D....2000
Florence Rose Fashions, No. 8....1000
(A Day in New York with Betty)
Luke, Gladiator, C....1000
Baseball's Peerless Leader, D....2000
Pathe News, No. 92, Top....1000
Pathe News, No. 93, Top....1000

Current Week
Week of November 19
The Shielding Shadow, No. 8 (The Haunting Hand), D....2000
Luke Patient Provider, C....1000
The Warning, D....3000
A City's Milk Supply, Ind....1000
Here and There in Spain (Col.), Sc....
Pathe News, No. 94, Top....1000
Pathe News, No. 95, Top....1000

Coming Week
Week of November 26
The Shielding Shadow, No. 9 (The Incorrigible Captive), D....2000
Luke's Newsie Knockout, C....1000
The Resurrection, D....3000
Florence Rose Fashions, No. 9 (The Beginning of the Social Season)....1000
Pathe News, No. 96, Top....1000

Week of December 3, 1916
Shielding Shadow, No. 10 (The Disappearing Mantle), D....2000
Pearl of the Army, No. 1, The Traitor, D ..2000
Divorce and the Woman, D....5000
Luke's Movie Muddle, C....1000
The Resurrection, D....2000
Life of Our Savior (Colored), Bibl....7000
Hot Matches Are Made, Ed. Scen....1000
The Island of Kyuschu (Colored), (Southermost Japan) ....

Wednesday, December 6, 1916
Pathe News, No. 98, Top....1000

Saturday, December 9, 1916
Pathe News, No. 99, Top. 1000

UNICORN FILM PROGRAM

BUFFALO
10— 7. Nobody's Claim, D....2000
10—16. The Slumbering Memory, D....2000
10—22. The Honor of the Tribe, D....2000
10—30. The Rose of the Prairie, W. D....1000
11— 4. The Brand of the Sagebrush, W. D.1000

GAYETY
9—20. The Miserly Mason, C....1000
9—23. Breaking Up House, C....2000
10—17. Wife's Frame-up, C....1000
11— 3. Father Was Right, C....1000

HIAWATHA
9—18. The Cave in the Canyon, D....1000
10— 5. Ben Wilson's Romance, D....1000
10—18. Fear, D....3000

JUDY
10—16. The Lost Ring, C., and U. S. Fighting Craft, Ed....Split Reel
10—19. Over the Hills, C....1000
10—22. Disposing of a Lover, C....1000
11— 1. Married Misery, C....1000
11— 4. His Disjointed Honeymoon, C....1000

HIPPO
9— 3. The Sea of Matrimony, C....1000
9—21. Lazy Lulu, C....1000
9—22. Following Father's Footsteps, C....1000
10— 5. Rubes and Cabarets, C....1000
10—30. Dan Daly's Nightmare, C....1000
11— 2. Billy Forgot, C....1000

PURITAN
9—18. Faith, D....1000
10— 4. The Convict, D....1000
10— 6. The Live Corps, C....1000
10—19. The Honor of the Gardells, D....2000
10—30. Heart of the Flame, D....1000
11— 1. Naked Souls, D....1000

LILY
9— 10. Evil Currents, D....2000
9—21. The Trust of Kings, D....2000
9—24. Heredity's Mark, D....2000
10— 3. Thru the Wall, D....1000
10— 8. The Web, D....3000

JOCKEY
9— 1. A Question of Bossing, C....1000
9— 6. A Dreary Diary, C....2000
9—10. A Hicksville Romance, C....1000
9—23. A Modern Jonah, C....1000
10— 4. The Country Sheriff, C....2000
10—17. The Foolish Romance, C....2000
10—31. Love and Kerosene, C....1000

RANCHO
9— 6. The Bandit Hero, W. D....1000
9—19. The Tornado, D....2000
10— 3. The Mysterious Ranger, D....1000
10—31. The Echo of Fate, W....1000
11— 2. The Trail of the Rattlesnake, W....2000

SPECIAL
10—20. The Path of Darkness, D....3000
10—21. When Hands are Idle, D....1000

SUNSET
9— 1. His Mother's Prayer, D....1000
9— 7. Consolation, D....1000
9—23. Consequences, D 1000
10— 5. A Daring Mission, D....1000
11— 4. The Strength of the Conscience, D..1000

SUPREME
9— 2. His Son's Sweetheart, D....1000
9— 3. Into the Depths, D....1000
9— 5. The Voice of Justice, D....1000
9—20. A Man's Make-Up, D....1000
9—22. The Sport of Law, D....1000
10— 2. Pen and Sword, D....2000
10— 6. The Guilty One, D....2000
11— 5. Life's Stepping Stones, D....3000

UTAH
9—20. The Broncho's Brand, D....1000
9—22. Hostile Tribes, D....1000
10—21. The Vengence of Dan McGrew, D..1000

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

11—13. Universal Special—A Modern Joan of Arc (No. 14, of Liberty), D....2000

BIG U
9—28. The Lie Sublime, D....2000
9—29. The Shadow Sinister, D....1000
9—25. The Halting Hand, D. (Special)....1000
10—2. The White Man's Law, D. (Special) 1000
10—5. The Eternal Way, D....1000
10—9. A Pair of Shadows, C. (Special)....1000
10—16. The Tigers of the Plains, D. (Special) 2000
10—23. (Special) Title Not Decided....2000
10—25. The Narrow Creed, D....2000
10—27. A Price on His Head, D....1000
10—30. Starlight's Messenger, D. (Special).1000
11— 2. Sea Mates, D....1000
11— 5. The Bandit's Wager, C. D....1000
11—10. The Evidence, D. (Special)....1000
11—12. The Powder Trail (Special), D....2000
11—15. The Torment (Special), D....1000
11—16. Life's Maelstrom, D....2000
11—17. The Long Search (Special), D....1000

BISON
9— 9. The Princely Bandit, D....2000
9—23. The Broken Spur, D....2000
9—20. A Jungle Hero, D....2000
10—7. A Mountain Tragedy, D....2000
10—14. Night Shadows, D....2000
10—21. The Conspiracy, D....2000
10—28. The Better Man, D....2000
11— 4. For Love and Gold, D....2000
11—11. The Quitter, D....2000
11—18. The Son of a Rebel Chief, D....2000

GOLD SEAL
9—13. Love's Masquerade, D....2000
9—26. Husks of Love, D....3000
10—3. In the Heart of New York, D....3000
10—10. Cheaters, D 3000
10—17. The Wrath of Cactus Moore, D....3000
10—31. The Masked Woman, D....3000
11— 8. The Cry of Conscience, D....2000
11—14. Honor Thy Country, D....3000

IMP
9—18. Buzzard's Prey, D....1000
9—24. A Desperate Remedy, Com., D....1000
9—25. The Bigamist, D. (Special)....2000
10— 9. The Perjurer, D....1000
10— 9. The Elusive Eenemy, D. (Special)..1000
10—16. The Missing Witness, D. (Special). 1000
10—19. The Decoy, D....1000
10—13. A Soul at Stake, D....2000
10—23. (Special) Title Not Decided....1000
10—27. Through Solid Walls, D....2000
10—30. The Secret Cellar, D. (Special)..2000
11— 3. Stumbling, D....2000
11— 7. The Voice Upstairs, D. (Special)..1000
11—10. The Eel, D....2000
11—17. Guilty, D....2000
11—19. The Thread of Life (Special), D....2000

JOKER
9—23. Musical Madness, C....1000
9—30. The Inspector's Double, C....1000
10—7. Father Gets in Wrong, C....1000
10—14. The Oil Smeller, C....1000
10—21. Beans and Bullets, C....1000
10—28. A Crooked Mixup, C....1000
11— 4. A Shadowed Shadow, C....1000
11 11. In Love With a Fireman, C....1000
11—18. Their First Arrest, C....1000

LAEMMLE
10—9. Stolen Honors, D. (Special)....1000
10—16. A Case of Beans, C. (Special)....1000
10—18. Through Baby's Voice, D....2000
10—23. (Special) The Prowlers of the Jungle, D 1000
10—25. (Special) Lucille, the Waitress, C..1000
10—30. The Midnight Toll, D. (Special)...1000
11— 2. Her Wedding Day, D....2000
11—12. Shadows of Suspicion, D....1000

L-KO
9—27. A Surgeon's Revenge, C.... 2000
10—4. Safe in the Safe, C....2000
10—11. Lured But Cured, C....2000
10—18. Safety First....1000
10—22. She Wanted a Ford, C....1000
10—26. A Rural Romance, C....2000
11— 1. Terrors of a Turkish Bath, C....2000
11— 7. Alice in Society, C....3000
11—15. A Million Dollar Smash, C....1000

NESTOR
9—26. Model 46 C....1000
10—2. With the Spirit's Help, C....1000
10—13. It's All Wrong, C....1000
10—16. His Own Nemesis, C....1000
10—20. Pat's Pasting Ways, C....1000
10—23. The Bar Fly, C....1000
10—30. Love and a Liar, C....1000
11— 6. A Political Tramp, C....1000
11—10. Sweedy the Janitor, C....1000
11—13. Knights of the Bath Tub, C....1000
11—17. A Capable Lady Cook, C....1000

POWERS
10—5. Pen and Inklings In and Around Jerusalem, Ed....1000
10—12. The Beautiful Temples of Ceylon as Seen by Dr. Dorsey, Ed....1000
10—15. When Little Lindy Sang, Juv.-D., and Diplomacy, Cart....Split Reel
10—25. Winsor McCay and His Jersey Skeeter, Com., Cart....1000
11— 2. Sammie Johnson Minds the Baby Cart., C., and Ceylon, Sc. Ed. Split Reel
11— 3. Us Kids, Juv. C. D....1000
11—16. Motor Mat and His Fliv. Cart. C. and Modernizing Ceylon as Seen by Dr. Dorsey. Sc....Split Reel

REX
10—8. The Human Gamble, D....2000
10— 9. The Unfinished Case, D. (Special)..1000
10—20. The Gold Band, D....1000
10—29. The Moving Finger, D....1000
11— 5. Her Vanished Youth, D....1000
11— 9. The Mantle of Deceit, D....2000
11—10. The Eyes of Love, D....1000
11—16. The Diamond Lure, D....1000
11—19. Lost in Babylon, D....1000

VICTOR
10—1. In the Laps of the Gods, D....1000
10—2. The Memory Mill, D. (Special)....1000
10—6. A Charming Villain, C....1000
10— 9. Room Rent and Romance, C. (Special) 1000
10—16. The Five Thousand Dollar Dream, C. (Special) 2000
10—22. Main 4400, C....2000
10—23. (Special) Title Not Decided....1000
10—27. A Plumber's Waterloo, C....1000
10—29. The Burglar, C....1000
10—30. Felix on the Job (Special) C....1000
11— 8. A Roaming Romeo (Special), C....1000
11—12. Any Old Duke'll Do, C....1000
11—14. A Case of Beans (Special), C....1000
11—19. Her Chance, C. D....1000

FEATURE RELEASES—CURRENT AND COMING

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....7 reels

Bluebird Photoplays

10—30. The End of the Rainbow (Myrtle Gonzalez and Val Paul).....5 reels
11— 6. Gloriana .....5 reels
11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels

Fox Film Corporation

10—16. The War Bride's Secret (Virginia Pearson) .....5 reels
10—23. The Primitive Call(Gladys Coburn)5 reels
11—20. Jealousy (Valeska Suratt).....5 reels
11—27. The Mischief Maker (June Caprice) .....5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels

Frohman Amusement Corp.

9—27. The Conquest of Canaan (Edith Taliaferro and Jack Sherril.....5 reels
10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

10— 2. The Flower of Faith (Golden Eagle) (Jane Grey, Frank Mills and Percy Helton).....5 reels
11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

5.—Her Husband's Wife (Sally Crute, Mignon Anderson and Augustus Phillips).....5 reels
6—The Faded Flower (Ivan All Star Cast.5 reels
7—Her Surrender (Ivan All Star Cast)...5 reels

Kleine-Edison-Selig-Essanay

10—30. Heart of the Hills (Mabel Trunelle and Robert Connes), Edison....5 reels
11— 6. The Prince of Graustark (Essanay), 5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....5 reels

Metro Pictures Corporation

10—16. In the Diplomatic Service (Francis X. Bushman and Beverly Bayne), Quality.....5 reels
10—23. The Brand of Cowardice (Lionel Barrymore), Rolfe.....5 reels
10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels
11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels

Mutual

MUTUAL STAR PRODUCTIONS

No. 144. Bluff (Kolb & Dill), American..5.reels
No. 147. The Love Hermit (William Russell), American.....5 reels
No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
No. 155. Lone Star (William Russell), American .....5 reels
No. 156. A Dream or Two Ago (Mary Miles Minter).....5 reels
No. 157. Miss Jackie (Margarita Fischer).5 reels

MUTUAL MASTER PICTURES, DE LUXE

No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 153. Immediate Lee (Frank Bozage and Anna Little), American...5 reels

Paramount Pictures

10—16. Witchcraft (Fannie Ward), Lasky.5 reels
10—19. The Kiss (Owen Moore and Marguerite Courtot), Famous Players.5 reels
10—23. The Rainbow Princess (Ann Pennington), Famous Players.....5 reels
10—26. The Heir to the Hoorah (Meighan and King), Lasky.....5 reels
10-30. The Soul of Kuri San (Hayakawa and Steadman), Lasky.....5 reels
11— 2. Seventeen (Louise Huff and Jack Pickford), Famous Players.....5 reels
11— 6. Unprotected (Blanche Sweet), Lasky .....5 reels
11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky.....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
9—11. Fear of Poverty (Florence La Badie), Thanhouser.....5 reels
9—18. The Test (Jane Grey), Astra.....5 reels
9—25. Saint, Devil and Woman (Florence La Badie), Thanhouser.....5 reels
10— 8. The Pillory (Florence La Badie), Thanhouser .....5 reels
10—15. The Light That Failed (Robert Edeson), Edward Jose.....5 reels
10—22. Prudence, the Pirate (Gladys Hulette), Thanhouser.....5 reels
10—29. The Sultana (colored), (Ruth Roland), Balboa.....5 reels
11— 5. Hidden Valley (Valkyrien), Thanhouser .....5 reels
11—12. Shadows and Sunshine (Little Mary Sunshine), Balboa.....5 reels
11—19. The World and the Woman (Jeanne Eagels), Thanhouser.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels

Red Feather Productions

10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels
11—20. The Devil's Bondwoman (Dorothy Davenport and Emory Johnson)..5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

11— 5. Atta Boy's Last Race (Dorothy Gish), Fine Arts.....5 reels
11— 5. A Corner in Colleens (Bessie Barriscale), Kay-Bee .....5 reels
11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels
12—23. A Gamble in Souls (Dalton Desmond), Key Bee.....5 reels

Vitagraph V-L-S-E

10—16. A Prince in a Pawnshop (Barney Bernard .....5 reels
10—23. The Blue Envelope Mystery (Lillian Walker).....5 reels
10—30. The Last Man (William Duncan and Mary Anderson).....5 reels
11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels

World Pictures

10—23. The Scarlet Oath (Gail Kane)....5 reels
10—30. The Man Who Stood Still (Lew Fields) .....5 reels
11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels

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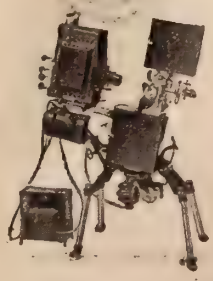
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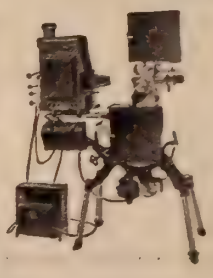


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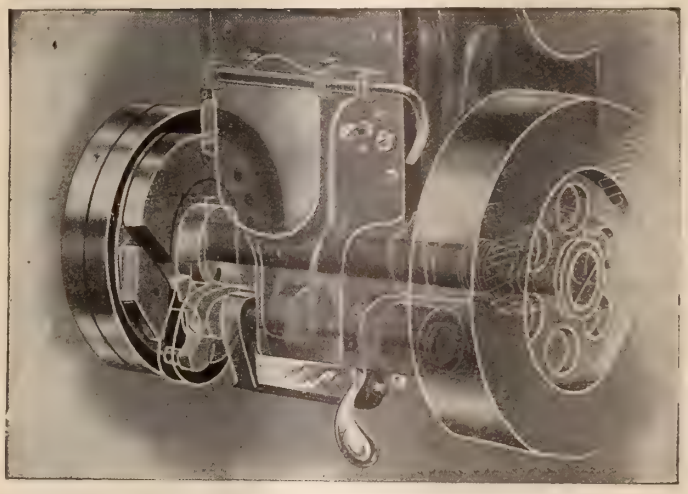


Fig. 1

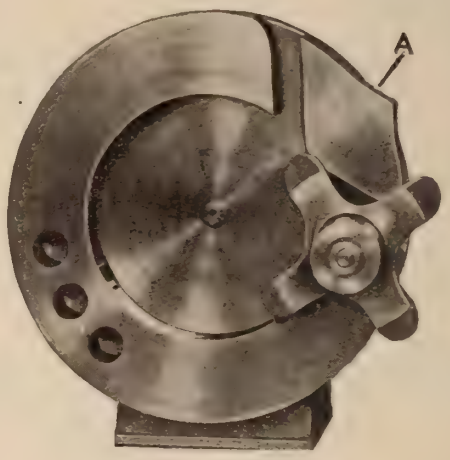


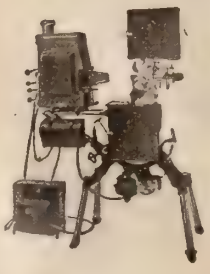
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Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Selling Service

LET us analyze the conditions in the supply end of our industries still further than we did last week, when we merely asked a question which we hope has been considered carefully by our readers.

We do not wish to accuse anyone of a lack of business sense any more than we consider any man dishonest until he has proven himself to be.

LET us consider for a moment an actual case which has recently taken place, where all three factors came together—Manufacturer, Dealer, and Exhibitor.

The Manufacturer, while on a trip through one of his best and most active territories, visited a new house which was designed, upon its completion, to be one of the finest in the state. Equipment was to be a prime factor, for it was known that nothing but the best would do.

HE found to his surprise that four of the dealers handling his goods were on hand, each one fighting for the order to supply all the projection equipment and that which went with it.

Taking the average carfares of these dealers, to and from their headquarters, would amount to about fifteen dollars. They were in town two nights and two days, costing them on an average of fifteen dollars, making a total minimum expense of thirty dollars per man. This is a considerable outlay regardless of the loss of time.

What did they have to sell?

THEY were all handling a complete line of equipment and all had the same brands of goods on which they all receive the same dealer's discount. What was the answer?

It was a pure case of one man cutting the price of the goods so low that the other three dealers gave up in despair. This is the supply business.

WHAT happened to the various manufacturers? It was for them to sit back and laugh—they had no worry as far as the dealers' competition was concerned. All that could possibly worry them was whether another competing manufacturer was allowing a larger dealer discount or not, and this was to a large extent eliminated as each commodity had its own reputation and as a general rule sold at different list prices. As it happened in this case, exactly the same recommendations were made by all four dealers.

HOW about the theatre man? He saved money; that is, his initial outlay was not as great as it might have been, but did he save money?

The question again must be asked.

What has the supply dealer got to sell?

After all there is only one answer—SERVICE

What is there that the theatre man buys?

It's just as simple—SERVICE

THE equipment is always the same—that is, a theatre man can buy the same goods from one reputable dealer as he can from another, therefore SERVICE is all that is left.

To go back to our four dealers—here were reputable men all after the same order—offering the same goods—and all having the same possible margin of profit, yet all that one had to sell over the other was the QUALITY of SERVICE he had to offer.

NOW service costs money—as the costs of maintaining this service increases so the ability to serve should increase.

The theatre owner has a competent operator—perhaps the best in the country—yet his operator cannot and should not be looked upon as an expert in the repairing of machines, transformers, and all the other mechanisms.

Just as automobile companies operate service stations to do work which the chauffeur or owner is not expected to do, so the supply house must do service work which the operator cannot be held accountable for.

THE theatre owners do not seem to realize this when they begin beating down the prices of equipment, or it may be that the dealers do not sell the goods in the right way, but whichever it is, conditions as they exist today are not healthy and cannot last.

The distributing end of the supply business is an important matter. When four dealers compete for an order which ultimately brings a profit of not over a hundred dollars at a combined mimimum expense of one hundred and twenty dollars for traveling, hotels and meals, there is something wrong somewhere.

THE profit on this sale should have been approximately five hundred dollars to the dealer who sold the goods—his contract should have included complete and satisfactory installation with upkeep and guarantee for a given length of time. This would have relieved the theatre owner of all worry and would have given the dealer a margin of profit which would have allowed him to employ a staff of competent and trained men who would be ready at all times to take care of any and all troubles which might occur, no matter what time of day or night. This would have meant equipment plus SERVICE.

THERE is no doubt that if a condition of this kind existed today, the man referred to last week would have collected his four thousand dollars without any trouble and the supply business today would be in a healthy condition. We would find outside manufacturers trying to get into the business, but above all we would see better projection, more enthusiastic audiences and therefore more satisfied theatre owners.

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A B C of the Motion Picture Projection Room

The Slide, What It Is, How It Should Be Handled, and the Way in Which It Is Misused by a Great Many Operators —Neatness Is as Necessary in the Projection of Slides as It Is in the Film

THE ordinary lantern, or stereopticon slide is nothing more or less than two pieces of glass bound together with gummed paper, and with a mask or mat between the two glasses to give uniformity to the outline projected upon the screen. These mats though, can be cut in various designs to lend an artistic touch and for use in vaudeville acts doing what is known as poses plastique or cloak effects.

One of these pieces of glass is in reality a sensitized photographic plate 3¼ x 4 inches in size upon which a positive photograph has been made from the negative. The photograph is usually colored by hand, using water colors, especially those used to illustrate popular songs, and is then dried and a mat laid over it which reduces the size of the image to be projected to about 3 x 2¾ inches, after which the other piece of glass, called a cover glass, which is simply a clear, plain piece of thin glass, is laid on top and the two glasses are then bound together with gummed paper called slide binding tape. The purpose of this cover glass is to prevent the emulsion on the positive from becoming scratched, or injured in any way.

The Right and the Wrong Way to Bind Slides

On the face of the mat there is generally the name of the manufacturer and some design in one corner, either a small spot, a star, or some distinguishing mark whereby the operator can be sure that he gets the slide in the carrier as it should go. In binding the slide care is taken to see that the emulsion side of the positive slide is facing upward, the mat is then laid over it with the above mentioned design in the lower left hand corner, first being sure that the picture is not up side down, after which the cover glass is put on and the two are then bound together.

The slide is placed in the slide carrier which should be as close to the condensing lenses as possible in the following manner: See that every slide is before you in the same position as if you were looking at the pictures in a picture book, with the distinguishing mark, whatever it may be, in the lower left hand corner, then pick up the slide with the thumb and forefinger of the left hand, the forefinger covering the spot, or star, and with a half turn of the hand away from you insert the slide in its carrier. If the other side of the slide should be placed toward the condensers, then all the reading matter, if there should be any would read backwards. Also if the slide was inserted in this way it would be more susceptible to breakage of the negative on account of its being nearer to the heat given off by the condensers, and that is the purpose of the cover glass, to protect the negative from breaking by its thickness intervening between the light and the negative.

To Remove the Slide

After being shown this slide may be removed by the thumb and forefinger of the left hand, as before, but we now make a complete turn of the hand to the right, or away from us, and lay the slide down with the mat downward and the distinguishing mark (if we were to lay it upon a sheet of glass and look on the under side) would then be on the right hand lower corner. Each slide as taken from the carrier should be placed on top of the previous slide shown, in the same manner, and after all have been shown it is then a simple matter to pick up the entire set and with one turn of the wrists they are in the proper position to be shown again. This is a simple and easy way to keep your slides from becoming misplaced, and will save you much annoyance, although it is always well to make sure that the slide is not reversed by holding it up to the light before putting it into the slide carrier.

Cleanliness Essential

It is absolutely necessary that the slides should be kept at all times perfectly clean, for nothing looks worse or reflects upon an operator so much as does the showing of dirty slides, caused by finger marks, especially when those fingers are covered with oil and carbon dust. And though a spot of dirt may look small to you in the operating room, remember that it becomes magnified many times upon the screen, and you can have no excuse for finger marks if you follow out the foregoing instructions on placing the slides in the carrier. There is plenty of margin covered by the mat in which to pick up the slide without touching the center of the slide or any other portion but that which is covered by the mat.

To Clean Slides

When a slide becomes dirty it is an easier matter to clean them, by breathing on them while they are cold, and then polishing with a clean dry cloth. Try it out, you who complain that your slides show up foggy and hazy upon the screen and note the difference; you will be surprised just how much difference it does make, and it only takes a few minutes of your time too. Should the slide be extremely dirty and difficult to clean the use of wood alcohol will quickly remove all traces of gumminess, after which the slide should be polished as before, using a soft, clean cloth.

Steadiness Is Essential

The steadiness of a lantern slide is as essential as that of the motion picture film. And with the use of a dissolver there is hardly ever any unsteadiness, but when using the projector to show slides it sometimes happens that the rod holding the stereo lens becomes loosened or the machine is not setting perfectly level will cause the slide to show up on the screen as a "moving picture," this will also happen if care is not taken in putting the slide in the carrier, for sometimes an operator will drop in a slide with a bang, and take out with a yank that will cause the carrier to move more or less, and this movement is of course magnified upon the screen, and with some slides any movement makes the whole thing appear ridiculous; therefore be very careful when putting in or taking out the slides that you do not move the carrier. I found it a pretty good plan to hold the carrier with one hand while putting in or taking out slides, and then when ready to make the change get what we used to call the "dissolving" effect by placing the palm of the right hand over the opening in the condenser cone and gradually cutting off the light until the screen was entirely dark, then quickly pushing or pulling, as the case might be, the new slide into position and then gradually uncovering the light until the slide was entirely illuminated and on the screen again. It takes longer to tell it than it does to do it, but with a little practise this can be accomplished in a really creditable manner, and with a very short period of darkness upon the screen.

Repairing Broken Slides

Should a slide become broken, it can be made as good as new unless the break is in the negative, but this should rarely occur if the slide is placed in the carrier in its proper position, for then the cover glass would be the one to break, and in that event all that you would have to do would be to remove the broken cover glass, and the binding tape scraped from the edge of the negative, a new cover glass put on and the slide rebound as it was before. But if the break is on the negative there is no hope.

With a little attention to the foregoing it is possible for an operator to become recognized as a neat workman, and it is only another one of those things that go toward the making of better projection, and once an operator gets the habit and maintains if he is bound to receive his reward in the increased salary; for managers, with few exceptions, are beginning to realize that it is the careful workman, the one who pays attention to the "little things," that makes it possible for a theatre to gain and keep a reputation for perfect projection.

Next week I will publish an excellent article on Carbons, through the courtesy of Mr. William C. Kunzmann, of the National Carbon Company, Cleveland, Ohio.

I. G. SHERMAN.

MOLLIE KING TO LEAD MARCH AT OPERATORS' BALL

MOLLIE KING, star of the Pathe-Astra film forces, has been chosen to lead the grand march at the reception and dance to be tendered by the Local 244, I. A. T. S. E. of the Moving Picture Operators' Union on Friday, November 17, at Kreuger's Auditorium, Newark, N. J., This will mark Miss King's initial appearance at a public function of this kind.

The Imperial, St. John, New Brunswick, Is Well Equipped

By Herbert W. Andem

KING Square, located at the head of King street, may be said to be the Hub of St. John, N. B. Near the hour of seven o'clock each night, if one is on the streets, there will be seen many people all briskly walking in the direction of King Square. Following, on any one of the seven streets leading into this centrally located plaza, you will find these people turning in toward the south side of the square, and then going into a building located at about the middle section of the block. It is the Imperial theatre, built about three years ago, and devoted to the giving of high class photoplays and comedies. The program is changed each two days and good vaudeville acts are booked for the full week. The Imperial has been very successful from the start under the management of Walter H. Golding.

There are no Sunday performances. The Lord's Day is rigidly observed in St. John. Soft drinks, candy, tobacco are all tabooed for sale on this day. The performance starts at seven o'clock, but only because it is the popular one of the four shows given daily. The first starts at 2 P.M.; the second follows this one, after a few minutes intermission, and closes at 5 o'clock. The second evening show follows closely onto the first performance, at 7 o'clock and closes at 10 o'clock.

"Music for the Pictures" is rendered by a mixed orchestra of six instruments at the afternoon performances and augmented to ten pieces at the eyening performances under the direction of Mr. Swornnesborne. Selections from the best composers and popular operas are played throughout the showing of the films and descriptive music is introduced, as required, for the melodramatic scenes in the pictures.

The total seating capacity of the Imperial is 1,800 seats, one-half comprising the lower floor and the other nine hundred seats located in the one single large balcony. The admission price is ten cents.

At the back of this balcony, in the centre, is located the projection room. It is a built-in room of asbestos and angle-iron construction, 12 feet by 8 feet floor area and 8 feet high. Ventilation is by means of a circular duct located in the centre of the ceiling. The two rheostats are mounted on a shelf, in one corner of the room, and a separate ventilating duct leads off the heat from these to the air outside of the building.

The equipment of the operating-room comprises two Simplex Projectors, hand driven; and one Kleigle spot-light outfit. This is used for the vaudeville acts, as required; 110 volt direct-current at a strength of 50 amperes is used for film projections and 25 amperes is used in the spot-light arc. Bio carbons of ¾-inch, cored, are used for the positive and ½-inch, solid, for the negative or bottom carbon. Plano-convex condensing lenses of the regulation 4½-inch diameter and 6½-inch focus and 8½-inch focus, respectively, are used. The 8½-inch focus lens is placed first toward the light.

The projection is under the direction of A. J. Mason, chief operator and electrician. Ernest Ross is assistant operator. License for operating is issued each year by the governing board for the Province of New Brunswick. Mr. Mason has been identified with the Imperial since its construction. He superintended the electrical work, doing a great deal of this work himself. The electrical equipment in this theatre has more to it than most theatres of this kind. The cost for electrical energy is very high in St. John, when delivered from the regular lighting circuits, and too, it is all of the alternating-current system. A much cheaper rate for power could be had from the station if energy were taken from the street railway alternators. It was decided then to have installed a motor-generator outfit set up adapted to these conditions and large enough to supply power for both the theatre lighting and projection current. Electrical energy is brought into the basement of the building at a pressure 2200 volts, 60 cycles, 3-phase.

This current is used without transformation to drive a 50 H.P. induction motor direct connected to a 35 KW. 3-wire compound wound, inter-pole type direct-current generator. This direct-current is generated at 220 volts, and leads are brought out to collecting rings connected through two small transformers for maintaining a balance to the 3-wire system of wiring used throughout the theatre. From the main control panel, located in this power transforming room in the basement, feeder cables are run in conduit to the projection-room and to the stage switchboard. At these points additional distributing panels control the individual circuits for the stage and auditorium lighting. Both the stage and projection-room have a Palmer remote control-switch used in emergencies to instantly turn on the full lighting circuits at the one operation of pushing a small switch-button.

The stage of this theatre is large, and is equipped with the usual paraphernalia for the giving of the legitimate performances. At about one-third of the distance back from the foot-lights are steel wire guides holding braces for a Radium Gold Fiber screen. These braces are longer at the bottom, and for the purpose of holding the screen out at an angle and thus avoiding the unsightly inverted keystone shape on the screen when projecting at an angle. The braces have eyelets sliding on the wire guides. In this manner of mounting the screen, the screen can be raised as an ordinary drop and the full depth of the stage can be had for other purposes.

The Gold Fiber screen is at a projection distance of 138 feet, and a screen picture of 18 feet by 14 feet is obtained with a Gundlach objective lens of 7-inch equivalent focus. Slide projection is from the usual method of moving the lamphouse to one side, and back of an objective lens held on the machine head. Each film shown has to be preceded by the announcement slide that it has been passed by the Board of Censorship Province of New Brunswick.

Mr. Mason has equipped his projectors with several conveniences in the way of easily made devices. One very good device is a shield made of sheet metal fitted to hang on the heat-plate and protects the eyes as also any light reflections into the room from the light cone striking on the heat-plate and not passing the aperture. Another practical device is to put a segment of a small gear on the lower carbon holder, and have it move this lower carbon in a to-and-fro motion to the upper carbon.

This gear is operated by an extension rod to the back of the lamphouse, where the other handles are located. A small mirror held at an angle to see into the lamphouse through the sight-port for the carbons permits the operator to see the set to his carbons from the operating position. A field glass is in use to detect imperfections in the projected picture on the screen and to obtain a sharp focus.

MARQUETTE, ST. LOUIS, IS AN 800 CAPACITY HOUSE SHOWING A MIXED PROGRAM

AMONG the numerous beautiful picture playhouses of St. Louis, the Marquette theatre deserves proper attention. The Marquette is located on Franklin avenue, and has a seating capacity of about eight hundred. This theatre runs a mixed program of General, Mutual, Universal and Pathe and is proving a great money maker for its owner and manager, George Pliokas. This theatre is fitted up with every modern improvement, among them being two latest model Powers machines and a Minusa screen.



Crescent Theatre, Belzoni, Miss.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

ANOTHER SUGGESTION

Harry Smith, Cobleskill, N. Y.: *In the Projection Department of the* NEWS *issue of November* 18 *I read of the trouble being experienced by Mr. Magners, of Boyerton, Pa., and I think I can make another suggestion that will be of some help, and if you think it worth while you may publish it.*

The blue spot (ghost) may often be eliminated by bringing the condensers together more closely. I was troubled for some time with this same thing and instead of buying new condensing lenses of different focal length I removed the spacing band in the condenser mount of my machine, which is an old-time Edison, and had it made much narrower, bringing the lenses close enough together, so that they almost touch each other. By getting the condensing lenses just the right distance apart both the blue spot and the red fringe which is present when the lamp is ordinarily pulled back far enough to remove the ghost, disappear. Don't try to get a good light with less than 35 *amperes on A. C.,* 40 *or* 45 *is better.*

Answer: I do think your suggestion "worth while" and wish to thank you for making it. When I omitted the spacing of the condensers in the answer to Mr. Magners, I took it for granted that all operators were in the habit of placing their condensers in the position which you describe, and as I had very little data to work on it made some little difficulty for me to answer as fully as I would have liked the question of Mr. Magners. I hope that you will continue to read the department and feel free to make any further suggestions, for this is a department of the operator, for the operator and by the operator, and it is just as much yours as it is mine or anyone else. So don't hesitate to come across at any time with suggestions that you may think will be of benefit to the operator.

OPERATOR CAN DO TWO THINGS AT ONE TIME

Mr. Harding, manager of a theatre in Orange, Mass.: *I read with much interest your special article, "A B C of the Motion Picture Operating Room" in last week's issue of the* NEWS, *and while there was some good hints in it I want to take exception to the part wherein you say, "No man yet has been able to do two things at the same same and do them both as they should be. The real fault is that the manager is unwilling to employ sufficient* COMPETENT *help in the operating room to do the work as it should be."*

The reason that a great many managers put up with incompetent help is that the manager himself does not know whether his projection is good or bad. And I believe it is a duty of the manager to understand something about projection so that he will be able to give his patrons a run for their money. And as far as your objection is concerned regarding the operator rewinding film while projecting a picture, my operator can and does do it. The rewind is located in the booth at the operator's right hand and has a tension so set that when the crank stops the rewinder stops. My operator can turn the rewind with his right hand and the machine with his left, his eye on the screen practically all the time. If the light goes bad all he has to do is let go of the rewind, change hands and adjust the light, and from my personal experience there is no reason why an operator should not rewind film under proper conditions, than there is to think that he cannot feed the lamp with one hand while cranking the machine with the other. I hope you will take this in the spirit it is intended, and wish both the NEWS *and yourself continued success.*

Answer: Now that the election is over and the best man has won, I thought I would be free from arguments for a few days at least, but such is not to be, and while I do accept your criticism in the spirit which prompted you to make it, I must "come back" at you.

You stated a certain amount of truth when you said that many managers do not know when they have good or bad projection. But happily there are only a few of this kind left. All are striving to give their patrons, as you say, "a run for their money," with the result that the work of the operator is becoming more and more important and more recognizable every day.

You in your letter contradict me while agreeing with me, for you must admit that when you say, "If the light goes bad all he has to do is to change hands and adjust the light." This proves my contention that the operator CAN NOT DO TWO THINGS AT THE SAME TIME AND DO THEM BOTH AS THEY SHOULD BE. It is not permissible now in the better class of houses for the light to "go bad" ever, and an operator has all he can attend to if he projects a picture on the screen that is free from and shadows caused by failure to keep his carbons properly adjusted, and to pay particular attention to the speed at which the subject should be run. If you or any other exhibitor expect to give your patrons that "run for their money," you must see that the operator pays such close attention *that there will be absolutely no change in the illumination on this screen from the beginning to the end of the picture.* And this can only be accomplished by the operator who has nothing else to distract his mind or attention while the film is being projected.

I will agree with you in your last statement. There is no reason why an operator should not rewind film under proper conditions, but PROPER CONDITIONS mean that he should do nothing else while he is engaged in the rewinding, and to do that *properly* is a job in itself, for it is upon the work of the operator that you depend for the income of your theatre, and if you were to have a number of breaks during the showing of each film you can readily understand that your audience would become disgusted and go elsewhere. And an operator is the only one who can rewind film and give it the proper inspection that will enable him prevent nearly all, if not all, such occurrences. I believe if you give this careful thought you will agree with me. For your kind wishes, accept my sincere thanks.

PICTURE OUT OF FOCUS IN CENTRE

Walter Johnson, Ashtabula, Ohio: *I am having some trouble with my machine and am writing you to see if you can help me out. When running a show the film seems to be loose in the aperture. It shakes and wobbles so much that the picture is in and out of focus all the time, right in the center. The machine is a Powers 6-A, and the aperture plate seems to be in good condition, also the tension springs. Can you help me?*

Answer: I'll try. I was some time getting it through my head just what you meant by the film being "loose" in the aperture, but I think I understand now what you mean. It is probably due to the tension springs being loose which causes them to shift from side to side on the film track. See that the tracks of your aperture plate are not worn, and if they are get a new one; if they are not, feel the tension of the springs, and if they are too loose, set up on the small screw which you will find on the lower part of the cooling plate as far as it will go; then if the fault you complain of is remedied, but the machine seems to pull or drag, loosen off on this same screw until the drag ceases, taking care that you do not loosen it enough to cause the same trouble to develop again. That, I think will fix you all right.

BALTIMORE OPERATORS PLAN DANCE

ARRANGEMENTS are being made to handle 5,000 people at the dance of the Maryland Motion Picture Operators, Baltimore, which will take place at the Lyric on Wednesday, November 15. The affair is expected to be the largest the operators have

ever held, for a larger hall has been engaged and elaborate preparations are being planned by the committee in charge.

The American Federation of Labor, which will convene in Baltimore the week of November 13, are expected to be the honored guests. Plans are also being made to bring one of the biggest stars to town for the night, and numerous other attractions are expected to be sprung during the evening.

SEVENTH ANNUAL DANCE OF BALTIMORE OPERATORS ON NOVEMBER 15

THE seventh annual dance of the Motion Picture Operators' Organization of Baltimore will be held on Wednesday, November 15th at the Lyric. The dance is to be given in honor of the American Federation of Labor which will visit Baltimore that week.

The committee has been organized and preparations are under way to make this event one of the finest affairs the operators have ever held. Efforts are being made to introduce several new attractions and additional features and it is hoped the dance will surpass any of the previous entertainments. Electrical dances and effects will be an innovation and entirely original. In addition to the dance in the main auditorium, there will be a continuous entertainment in the lower hall. The music will be furnished by Gaul's Symphony Orchestra.

The committee in charge of the dance is composed of the following members: G. Kingston Howard, Samuel Isaacson, Carroll G. Bayne, Frank T. Holmes, Fred Kerby, Jr., William George, A. J. Stewart, Nicholas Popka, Thomas P. Finn, Harry E. Wallis, William C. Whitmore, Norbert Haefele and N. Basil Morgan.

OFFICIAL ROAD CALL OF THE I. A. T. S. E.

The Official Road Call is now operative against the theatres enumerated in the following list, viz.:

Bowling Green, Ky.—Grand Opera House.
Brooklyn, N. Y.—Flatbush.
Columbia, Tenn.—Grand Opera House.
Crawfordsville, Ind.—Music Hall.
Fayetteville, Ark.—Ozark.
Murfreesboro, Tenn.—Citizens' Opera House.
Nashville, Tenn.—Crescent, Elite, Fifth Avenue, Rex, Alhambra and Hippodrome.
Oklahoma City, Okla.—Overholzer, Lyric, Liberty, Folly, Empress, Majestic and Colcord Airdrome.
Richmond, Ind.—Murray.
Tampa, Fla.—Tampa theatre.
Tusla, Okla.—Empress and Palace.
Watertown, N. Y.—Local theatre.

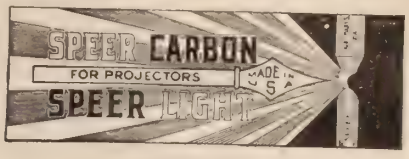
PROJECTION AT THE PARK

VISITING the Park theatre, Broadway and 59th street, where the sensational photoplay "The Masque of Life" is being shown, I was invited by Mr. Emil Ankermiller, manager of the production, to enter and take "the worst seat I could find." But there wasn't any.

On entering the theatre I was met by "Pete Montebello," one of the stars in the production, and who cannot be excelled as a steeple jack, for "Pete" is a monk. Signor Morona, Pete's trainer who has appeared before all the crowned heads, and some of those uncrowned, of Europe, claims that Pete is the best trained chimpanzee appearing in the movies, and after seeing the picture I think you will agree with me. The ape is only three years old and he causes one to gasp when he is seen climbing, with a baby in his arms to the top of—But don't take my word for it, go see the picture, I started to write of the projection, not the story of the play.

The operating room in charge of Thomas Ross and my old friend Frank Nealy, is equipped with Simplex projectors, arc controllers and all necessary appliances for putting on good work, which I am pleased to say is just what these two boys are doing. They are both members of Local 306, and it speaks well for the organization that in every house so far visited by me, the operators have been men who can be relied upon to give satisfactory results upon the screen. With 90 amperes of current being used to project the picture on a radium gold fiber screen, the picture stood out so wonderfully clear that by the manner in which it was being projected the picture would be a "feature" if there was nothing else to commend it. The speed was judged with nicety

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and the action all through was as near "life like" as could be possible.

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UNION MUSICIANS AND OPERATORS WALK OUT

THE union musicians and operators at both the Regent and Rosedale theatres, Detroit, Mich., walked out before the first evening show on Thursday, November 3. The union people are demanding that the proprietor, William F. Klatt, first unionize his other Detroit theatres, namely, the Jewell, Gratiot and Vendome. Mr. Klatt refuses to comply with their demands, taking the stand that he will run his theatres as he wants and that he will not be dictated to.

Some time ago he put in union musicians and operators at the Rosedale and Regent theatres, which are his finest playhouses, the Regent having opened only six weeks ago and seating 3600 people.

WASHINGTON THEATRE CHANGES MANAGEMENT

PENN GARDENS, Washington, is now under the management of S. Eddleman, who succeeded George Schulz, who had directed this house since its inception nearly two years ago. Mr. Eddleman has installed a three-piece orchestra of violin, harp and clarinet, which makes a delightful accompaniment for the pictures. With a change of program every evening, Penn Gardens offers a wide range of features culled from Metro, Paramount, Triangle, Keystone and Fox, with shorter travel subjects, comedies, and the animated weekly.

A neat card of the week's attractions is issued to patrons, on the back of which is found some personal information differing each week. The newest items of these is the soliciting from patrons of their favorite player so that the management may notify the particular patron when his screen favorite will appear at Penn Gardens.

FINE NEW ORGAN INSTALLED IN CLEVELAND THEATRE

AN organ that is understood to have cost $10,000, and that can roar like the guns at the storming of Verdun or drop into a lullaby as soft as the wooing songs of birds, was installed last week at the Strand theatre. Sidney Hamilton is to be chief organist. For tone and range the big instrument is supposed to be the only one of its kind in Cleveland.

PARAMOUNT THEATRE IN PARKERSBURG, W. VA., REMODELED

THE Camden theatre, at Parkersburg, W. Va., was recently remodeled and redecorated, and from the reports that have been received by F. Fayette Smoot, of the theatre, which runs Paramount Pictures, he says that since then business has been steadily increasing. The management has also installed a number of new house features that have created favorable comment.

PHOTO-PLAYER FOR SMALLEST TOWN IN THE FAR WEST

A PHOTO-PLAYER costing $5,000 has been installed in the Elite theatre, Pawnee, Neb. Pawnee has a population of only several hundred. It is the smallest town in that part of the country that can boast of a photo-player.

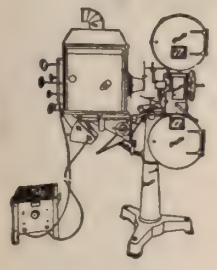
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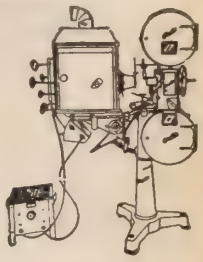
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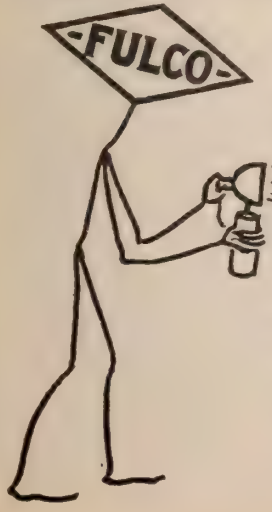
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Color Cinematography

(*Continued from last week*)

Subtractive Processes of Color Cinematography Contrasted with Additive Processes—Subtractive Color Photography Popularized by Sanger Shepherd—Method of Making a Transparency with Gelatine Films—Double Coated Film Used in Subtractive Color Cinematography—Toning and Basic Dyeing

ABOUT equal in popularity with the additive methods of natural color cinemotography are the processes by which it is endeavored to produce the much sought results through substractive color mixing. While a properly worked out three color additive system will doubtless produce the more scientifically correct color interpretation, the subtractive processes appear to have the most value commercially and will be more likely to appeal to the practical man.

We have briefly outlined the difference between additive color synthesis and subtractive color mixing in a former installment of our article (Camera Department, Issue of October 14, page 2423), but it seems advisable to here set forth the most apparent differences between additive and subtractive processes as applied to the motion picture film strip used in color cinematography and the means of projecting it. As has been previously shown, the respective sensation images of the film positives used in additive processes generally appear black and white, and receive their proper coloring when being projected through the medium of suitable color filters forming part of the projector mechanism.

But, in examining a film strip prepared by a subtractive method, we see that each picture on the film strip appears to be a natural color reproduction of the objects photographed, or a close approximation to such. If we have a film strip with each image, a complete color transparency and also showing successive phases of motion, it will be apparent that such a film may be projected (and its coloring reproduced upon the screen) on an ordinary projecting machine with no added attachments of any nature.

Subtractive Process Defined

We may, therefore, briefly define a subtractive process of natural color cinematography as one by which we can produce films on which each image is a more or less faithful reproduction in colors of the scene photographed. The value of such a process is readily apparent, but, as will be subsequently seen, it is by no means easy to produce such colored positives and also maintain the qualities of sharpness and register which are seen to be necessary when the enlargement incident to projecting is considered.

The subtractive methods of color photography became popular largely through the efforts of the well known English authority, Sanger Shepherd, whose system may be outlined as follows: Three primary sensation negatives are first taken of the subject through red, green and blue-violet filters, the filters being similar or identical to those used in additive tricolor work. We next make transparencies (on films or plates) from the sensation negatives and after having suitably dyed or colored the images of the respective transparencies, we propose to bind them up together with the images in register. In order that this triple or composite transparency may, when looked through, reproduce correctly the colors of the objects photographed, we must when preparing our three transparencies (or positives) take into consideration the laws governing subtractive color mixing or, in other words, the superimposing of pigment or body colors.

It is required, therefore, that we stain each of the positive images, which combined form the color transparency, with a dye complementary in color to the filter through which its corresponding negative was photographed. In other words, each separate sensation image of the superimposed transparency (positive) must be stained with a color transmitting the other two colors which combined with the color transmitted by its respective taking filter will form white. It is to be specially noted that the separate sensation records are not tinted all over but merely the images are stained—the highlights remaining white. It should also be appreciated that the images cannot be black deposits of reduced silver (as in an ordinary photographic positive) as our colors would then be degraded by an admixture of black. The respective images must be represented by *transparent* deposits of greenish-blue, magenta pink and light yellow coloring matter—these hues being, of course, the complementaries to the red, green and blue violet taking filters, as set forth in a previous installment (Camera Department, October 14, p. 2423).

Printing on Bichromated Gelatine

The next problem which arises is that of producing the color sensation images without the formation of the customary silver deposit which results when a film positive is developed. In the Sanger Shepherd and similar subtractive processes of still plate color photography, the positives are printed upon films coated with gelatine (ordinary gelatino-bromide negative films for instance) which have been immersed for a time in a potassium bichromate and ammonia solution. After such immersion and subsequent drying in the dark, they are ready for use and such films are termed bichromated gelatine films. The immersion of the gelatine film coating in a bichromate solution confers upon it the property of becoming insoluble in hot water after sufficient exposure to light. The color separation negatives are now placed in a printing-frame and some sensitized bichromated film placed upon the negatives with the celluloid side of the film in contact with the negatives.

Upon proper exposure to sunlight the portions of the bichromated film behind the shadow (clear) spaces in the negative become hardened and therefore insoluble upon development which is performed with warm water. As is known to most all photographers, the gelatine coating of a plate or film will quickly melt if the same is subjected to treatment with warm water. This is true of the unexposed portions of our bichromated gelatine film also, but the portions which have been impressed by light will resist the melting action of the warm water and upon completion of development in this manner, we have transparent gelatine positive images in relief corresponding to our color sensation negatives. If the bichromated films used also contain a coating of silver bromide emulsion, this may be dissolved away in a fresh Hypo bath to which a little Ferricyanide has been added.

The developed gelatine positives are next immersed in dye baths of suitable colors, whereupon the dye is taken up by the colorless gelatine images. The staining may be regulated to perfection with such processes, for if it is found upon removal that a film is too heavily dyed it may be washed in water until the highlights are clear, or, conversely, if it is not sufficiently stained it may be returned to the dye bath for a longer period. When the three films are stained and dried they are bound up in register, the result being a transparency in the colors of the original.

Although films of bichromated gelatine have proven entirely satisfactory for making color transparencies by the subtractive process a little reflection will show bichromated film would not be suitable for making the positives for a subtractive cinematographic color process. This is largely by reason of its com-

(*Continued on page* 3360)

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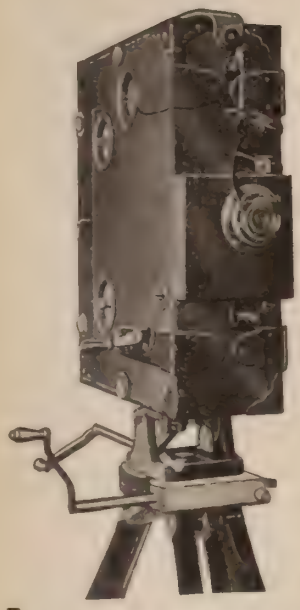


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Music and the Picture

What is the Standard in Music for Pictures?

"They Want 'A Perfect Day,' 'Just a Song at Twilight,' or Something of the Like Title to Fit Scenes in Pictures That Are of Such a Nature That They Will Permit This Type of Music," Says Correspondent—The Reason Is a Psychological One

WEEK after week I read in the musical department of the NEWS the opinions and criticisms of leaders and musicians all over the country in regard to the methods for "playing the pictures." One would think that the consensus of opinion of all these musicians would formulate a standard for picture playing, but as these opinions have been coming in for years and still continue to do so, one must naturally infer that that standard has not arrived.

In your columns in the NEWS, dated December 25, 1915, you printed a letter of mine on improvisation. Since that time I have changed my views somewhat. I still contend that a musician who can improvise a musical gem of any description is the ideal man for a picture theatre where only one musician is used.

However, after coming in contact with such well known managers and producers as Frederic Ullman, of Buffalo, who owns the Elmwood and other large theatres, J. B. Clarke, vice president of Metro, Jerome Caspar, manager Regent theatre, Pitssburgh, and W. C. Quimby, Fort Wayne, I draw my conclusions from their observations that the public does not want music that is specially composed for the pictures. The foregoing seems to go against my pet theory of improvisation, but from the aforesaid observations I am forced to conclude that the following idea in picture playing is what the public and knowing managers want: They want "A Perfect Day," "Just a Song at Twilight" or something of a like title to fit sunset or twilight scenes in pictures that are of such a nature that they will permit this type of music. They want "Old Black Joe" and "Kentucky Home," etc. for plantation scenes. They want hymns where hymns will fit and they want Lampe's "Vision of Salome" during a cooche dance. They not only want this music to be characteristic of the type and locale of picture, but the action and *titles* must fit as well. They not only want the action to fit the picture, but there must be a very evident collusion between the scenes and the titles of the music.

There are two very great reasons why managers and the public want very close collusion between, not only the music and the action on the screen, but the titles of the music and the scenes.

The reason the public wants its music thus is a psychological one. Every person has a natural inclination to believe that he or she is as clever and discerning as any other mortal and when those persons hear music that they know in a picture show, it flatters their vanity that they can detect the collusion between the titles of the music and the scenes of the picture. The patron is helping to make his own entertainment. He has a sort of picture puzzle game on his hands and he likes it.

The reason the manager wants this kind of music is quite obvious. He wants it because it pleases his patrons and that's where he gets his money.

There are many instances that bear out these managerial contentions, the most notable one that I know of being in Pittsburgh. Ince's "Civilization" was being shown at the Pitt theatre and after the first show, Mr. Carl Bernthaler, a great conductor, simply changed the original score to suit the musical taste of the Pitt's clientele. I heard the original score of "Civilization" at the Criterion theatre and I am forced to confess that there were scenes in that picture where a simple hymn tune would have lifted those scenes to sublime heights. The people who were in that theatre during the performance I saw, sat there apathetic, subdued but not tense.

Not so in the "Rialto." When the topical picture was shown, the orchestra followed it wonderfully well, both in the action of the music but the titles as well. Faces beamed all around me and all over the theatre could be seen people leaning toward each other and whispering the name of what the orchstra was playing. The audience was intensely pleased. They were part of the entertainment then.

The musicians of the country can take this letter for what it is worth. I still have my own ideas about playing the pictures but I am sincere in my belief from close observation that the people want collusion between both the action and the music, and the titles of the music as well.

Yours truly,

FRED SLOOP.

Olympic Theatre, Steubenville, Ohio.

EDITOR'S NOTE:

It has been a long time since we last heard from Mr. Sloop and the above communication will more than explain the reason.

In every phase of the musical field there has always been a difference in the critical consensus of opinion and this will undoubtedly continue as long as music is an art. There is one redeeming factor, however, in playing music to pictures, namely, that regardless of what so-called musical critics may say, results are obtained when the audience is entertained. The greatest failures in the photoplay theatres have been made by those musicians and musical directors who have tried to please the advanced musical critic who might be in the audience and which at the highest estimate might constitute 2 per cent. of that audience. This does not mean that less care should be taken in playing good music properly, but that music which does not really entertain and simply attracts attention to the technical ability of the performers and at best can only interest this 2 per cent. of the audience is all wasted energy and spells failure with capital letters. This so-called classical business has been driven so far that I know many instances wherein some who knew little or nothing about music have been able to hold down positions in picture theatres by making the managers believe that they played nothing but classical music.

I am certainly glad to hear that Mr. Sloop has changed his ideas about improvisation for this is the one thing that is entirely obsolete in present day picture playing.

There is little to add to what Mr. Sloop says regarding the setting of certain musical numbers to certain picture scenes. I am personally not a great advocate of setting music by its titles,

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nevertheless there is no rule in picture music which does not work both ways and when a suitable musical number can be so set that the title lends an additional enchantment, it is always highly appreciated by the audience. When this is done judiciously and the action on the screen and the music or theme synchronize temperamentally, it is very good, but in so many cases synchronization is sacrificed when the musician tries to fit titles to screen action, which to say the least is very ridiculous. When standard music composed by competent composers is used, the composition as a rule bears out the meaning of the title in temperament. When songs of the street or the so-called popular music is used, the fitting titles often create very ridiculous musical complications. Musical scores are bound to be a fact to a certain extent and when confined to pictures which are long in preparation, giving sufficient time to the thought of original music, I cannot see but that such pictures can be benefitted by the original musical score.

Your criticism of the "Civilization" score has been mentioned to me before, nevertheless, there were other points in the score which were very good and when you consider that we still criticize and hear criticisms of great musical works, it is only fair to suppose that the present efforts in picture music which is still in its infancy will receive a fair share of criticism which is necessary to agitate still higher attainments. I have before me music of the "Intolerance" score which has been published by Chappell & Company, and composed by Joseph Carl Breil. This score contains sixteen separate compositions. The music to "Intolerance" is beautiful; the music to the Fox feature "The Daughter of the Gods" is beautiful and there is no reason why this music should not be played. If the musicians do not encourage original picture music, it is simply going to delay the better results.

I have on my desk at this time a letter from one of the best known producers, saying "We have found that the main difficulty lies, not in obtaining suitable music but in persuading the exhibitor to use it. With the exception of a few conspicuous houses, the average exhibitor cannot be induced to give much attention to special music." This is in error, for we know that it is the musician who makes the exhibitor disinterested. I have yet to meet one exhibitor who has tested the benefits of proper music, and has not become a thorough enthusiast.

Just as Mr. Sloop has changed his mind in the last year, so we will all change our minds to a certain extent in the next year.

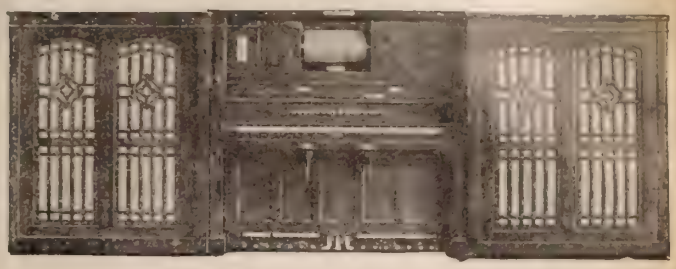
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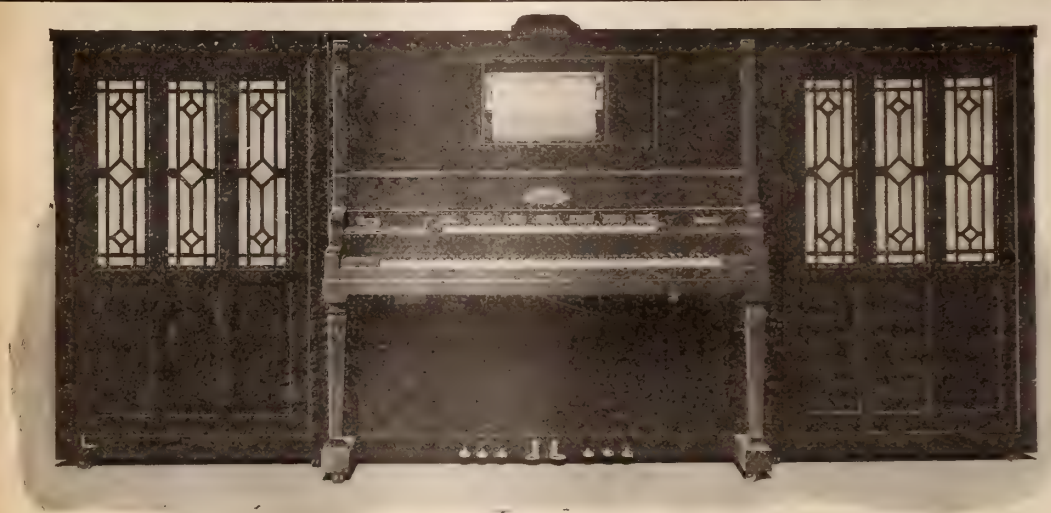
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Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Short Andte (Path), X		"Although reduced, etc."
2. Inter (Light Desc.), XXX	"Al Fresco." (M. Witmark)	
3. Waltz (Light), XX	"Tout a Vous." (Jos. W. Stern)	"Stafford's Home, etc."
4. Desc. (Light Rom.), XX	"A Leaflet." (Ditson & Co.)	Daughter reading to mother.
5. Path. Intro. and Waltz, XX	"Spirit of Love." (J. Remick)	Connects 1 and 2.
" " X		"Because of her refined manner, etc."
6. Desc. (Light Rom.), XXX	"Land of Romance." (M. Witmark)	"Mr. Stafford has invited us, etc."
7. Inter,, XX	"Little Charmer." (M. Witmark)	"You play, do you not?"
8. Piano Solo		Girl stops playing.
9. Desc. (Rom.), X	"C'Est Toi." (Ricordi & Co.)	"After the honeymoon."
10. Inter. (Light Desc.), XX	"Batou's Rompus." (Ricordi & Co.)	"You do look beautiful, etc."
11. Desc. (Rom.), XX	"One Fleeting Hour." (Sam Fox)	Connects 2 and 3.
" "		Theatre box scene.
12. Musical Com. One-Step, XX	"Flora Bella." (Leo Feist)	People leaving theatre.
13. Rom. Intro. and Waltz, XXXX	"Artist's Dream." (Leo Feist)	"Good-night, good-night."
14. Desc. (Hy-Ag-Path.), XXX	"Prelude," by Rachmaninoff	Wife locks self in room.
15. Agitato (Desc.), X		Wife faints in husband's arms.
16. Desc. (Path.)	"Berceuse," fr. Jocelyn	Connects 3 and 4.
" " XXX	" "	
17. Desc. (Path.), XXX	"Broken Melody." (C. Fischer)	
18. Waltz Lento (Leg.), XXX	"Amoureuse." (Ricordi & Co.)	Connects 4 and 5.
" "		Store scene. Interior.
19. Inter. (Light Desc), XX	"Rendez-Vous." (T. B. Harms)	Street sidewalk scene.
20. Agitato		Wife enters home.
21. Waltz (Leg.), XXX	"La Confession." (Jos. W. Stern)	Husband enters wife's home.
22. Desc. (Path.). XX	'Told at Twilight." (Boston Music Co.)	
23. Waltz Lento (Leg.), XX	'Le Poeme." (Jos. W. Stern)	To End.

Note.—In music plots each reel of film is divided into 10 units of time, each unit denoted by one X, representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation, "——," it means that the cue is reading matter or sub-title. All other cues are action on screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in Cues or Notes. When the time of each 1,000 ft. of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

Music Notes.—No. 1 should be a short andante movement of pathetic appeal. Nos. 2 and 3 should be two light movements. Two numbers are suggested, as one played continuously may become tiresome. No. 4 begins a light romantic suggestion. No. 5 should be a concert waltz with a slow introduction of pathetic appeal. No. 6 is similar to 4. No. 7 should be a light 2-4 number. No. 8 is a screen suggestion. The screen action should be imitated. No. 9 is a more serious romantic suggestion. Dare not be a number of dramatic effect. No. 10 is similar to 2. No. 11 is similar to 9. No. 12 should be a one-step extract of some known musical comedy. No. 13 is similar to 5. No. 14 must be a slow, heavy, agitated number with a positive pathetic appeal. No. 15 must be a lengthy agitato movement. Nos. 16 and 17 must be two long numbers of positive pathetic appeal. Should not be numbers of dramatic effect. No. 18 should be a waltz lento movement and maintain the emotional appeal contained in 16 and 17. No. 19 is similar to 2. No. 20 is similar to 15. No. 21 should be a waltz movement played strictly legato. No. 22 is similar to 16. No. 23 is similar to 18. The organ can be appropriately used throughout the picture.



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THE Manhattan at 109th street and Manhattan avenue, New York City, has an unusual location for a Photoplay theatre, being within a "stones throw" of the 110th street station of the Ninth avenue "L," and surrounded by many large apartment houses. The business section of Harlem is also nearby. The theatre a structure of steel and iron measures 100 x 200. The exterior is of tapestry brick. The design demands attention. Upon entering from the street, we see a lobby that is both spacious and attractive. Its size is 10 x 30. The ticket booth is to the left upon entering, and contains an automatic ticket selling device for accuracy and speed. The lobby flooring is marble. The ceiling is stenciled which adds to its cheerfulness. Many posters are seen and autographed pictures of "movie stars" in neat frames hang on the lobby walls.



Interior, Manhattan Theatre

To the right there is an elevator which takes you to the roof or balcony. This roof garden contains 700 comfortable seats. Flower boxes are part of the decorations on the roof The projection booth on the roof is well equipped for real service. Two Simplex machines and other modern equipment are in this booth.

Next to the elevator in the lobby is a cast iron stairway for those preferring the "shoe leather method" of reaching the roof or balcony. Stepping from the lobby to the theatre generally an unusual roomy house is seen, its capacity being one thousand. The seats were manufactured by the American Seating Co. and are leather upholstered, assuring comfort.

To the left a cast iron stairway leads to the balcony from the inside lobby. This balcony seats 400. The smoker is welcome here. Toilets are located to the rear of this balcony. The interior walls are painted red and the ceiling is white, making an excellent contrast. The pictures are shown on a mirror screen 20 x 25, the throw being 75 feet.

A Seabury organ, costing six thousand dollars is furnishing the music, and the head demonstrator of the Seabury Organ Co. plays it. No wonder the music is so good. The Typhoon Ventilating System is used, which explains its unusual coolness. In addition electric fans are numerous. The lighting is indirect. Adequate heat is maintained in the winter. Radiators hang about the walls.

The theatre is managed by Schwatz and Rudy, and it might be mentioned that four or five people have tackled the management of this house previous to them and failed. Mr. Schwartz claims management is everything and we agree with him. This house uses the Universal Film Service, and all other "supreme" features available, Fox, Bluebird, Triangle, V-L-S-E, etc., are on its list for selection. Ten or twelve reels are shown at a performance and four performances constitute a day. Harry Greenberg, the operator starts the machines going at 10:30, and lights are out around 11. The Manhattan is advertised in the New York Evening Telegram, and the management has a mailing list of 2,000. The admission is five cents in the afternoons and ten cents in the evenings.

THE SUMNER, SOL BRILL'S BROOKLYN HOUSE, IS HOME OF GOOD ENTERTAINMENT PROPERLY PRESENTED

THE Sumner theatre, Sumner and Gates avenues, Brooklyn, N. Y., has lately undergone complete redecorating and new management has been instituted. Harry Thoms holds the position of manager, having been appointed by Sol Brill. He was previously manager of William Fox's Audubon and Academy of Music theatres in New York City. During the summer months while the show was held on the roof of the theatre the interior was extensively redecorated, a new stage setting installed and the house light rearranged. As the owners of the theatre cater to a very high class clientèle, Mr. Brill has arranged his program on the generally accepted style of the best houses. An orchestra under the direction of Fred Quintrell, formerly of the Academy of Music, furnishes appropriate music for the pictures. For two weeks Alfred de Manby, the baritone who entertained at the New York Strand and Rialto, was engaged to sing at the Sumner.

As a result of the high class entertainment offered, the house is undergoing a most successful run. The Brooklyn public has not been slow to appreciate the worth of the shows there and as a consequence the theatre which seats 1200 on the ground floor alone, has been filled to capacity many times recently.

The house is supplied with Simplex machines with Feaster rewind attachments. Electra carbons are used. The screen is of



View of the Interior and Stage Setting, Sumner Theatre, Brooklyn, N. Y.

plaster. The floral decorations were supplied by the General Flower and Decorating Company. An automatic ticket machine is in use at the box office.



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You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*

If you are desirous of reseating, we can help you dispose of old chairs.

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We manufacture Special Out-of-Door Seating.

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IT costs you only ¼c to give each of your patrons a beautiful six-color portrait, size 7x10, of a popular picture star.

Inquire of
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ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, GANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

CHAPPELL ISSUES EXTRACTS FROM "INTOLERANCE" MUSIC

CHAPPELL and Company, music publishers, of 41 East 34th street, New York City, are publishing musical extracts from the original music composed by Joseph Carl Breil for David W. Griffith's film play, "Intolerance." The piano score contains sixteen distinct and separate compositions which are introduced in their entirety during the showing of the film. The music for the "Intolerance" film has been a great factor in the success of the Griffith film play.

The "Babylonian Love Song" is a chant theme suggested by D. W. Griffith and put to music by Joseph Carl Breil. "Intolerance" music is another reason why we are sure that music and picture has a great and successful future.

J. W. CALDWELL SHOWS WHAT "PEP" AND ENERGY WILL DO IN A SMALL THEATRE TOWN

J. W. CALDWELL has shown what can be done in a small town with a tent, good pictures and—pep and energy. The Triangle, as he calls his tent-theatre, brings people inside at ten and twenty cents admission, and they are glad to pay these prices. They know that no manager can give them features for nothing and must charge accordingly. The 1,500 inhabitants of Rosedale, Miss., see no reason why they shouldn't view the best pictures, even if they do live in a small place. But they are sensible enough to realize that good things cost money. As a result of this understanding between themselves and the manager, they get the kind of entertainment that lines up with that obtainable in a town three or four times larger than Rosedale.

It is said that the Triangle is the prettiest and best conducted airdome between Memphis and New Orleans. Knowing the disadvantage of the no-top airdome, and being obliged to move every time there was a visitation of rain, the management decided upon a canvas covering. There are comfortable chairs and an inclined floor in the Triangle. The interior is cooled by wall fans, the side walls of the tent being open top and bottom.

The Triangle manager advertises in the local paper, and a weekly program and heralds and other advertising matter are mailed to all nearby towns. The front of the tent is made attractive with posters. Novel window displays now and then are sprung upon the townspeople in prominent stores of Rosedale.

In order to place Picture Progress, the publication issued by the Triangle Film Corporation, whose features are in use at the air-



Triangle Theatre—Rosedale, Mississippi

dome, only in the hands of those who really want a copy, Mr. Caldwell runs a slide stating that "Your copy of the Paramount Picture Progress is at the Charey Drug Company." This arrangement is one of mutual benefit for the theatre and the druggist, and enables the manager of the Triangle to get a window display without difficulty.

The patrons of the Triangle theatre come from nearby towns and in the majority of instances own their cars. For this reason it is found that the feature shows are the best, for when the people ride from ten to fifteen miles they expect a good performance and are willing to pay well for their amusement.

The Triangle seats 200 and 60 chairs are reserved as "smokers' boxes." A Motiograph machine throws the pictures on a Beaver board screen coated with flat white. A two-foot border helps to accentuate the details of the pictures. The length of throw is forty-five feet.

CRANDALL'S APOLLO, WASHINGTON, D. C., IS AN EXCLUSIVE TEN-CENT THEATRE IN THE RESIDENTIAL SECTION

CRANDALL'S Apollo, Washington, D. C., has helped to make the capital famous for its up to date picture exhibitions. Located at 624 H street, N. E., in a residential section, it has gained the reputation of being one of the best neighborhood houses in the city. The theatre stands on a plot 65 by 140 feet and was built in 1913. It has a seating capacity of eight hundred. The pictures are thrown on a Gold Fibre screen by Power's 6-A machines; the length of throw is 130 feet. The booth is completely equipped with all the "safety first" appliances now so necessary in motion picture theatres.

The Apollo is decorated with simplicity and taste; ornamented side lights cast a subdued glow throughout the auditorium; draperies of rich material and pleasing color, pictures of stars on the walls and compelling decorative effects make the Apollo interior distinctive.

An orchestra of four furnishes the music for the pictures, a selection of World, Paramount, General and other important companies. One, three and six sheet posters, photos, large pictures of stars make the lobby, 60 by 40, "the eye of the theatre." A National cash register ticket machine is installed in the box office.

Seven shows a day is the schedule of the Apollo, with four on week days. Fourteen employes are necessary for the proper upkeep of the house. The doors are open at six o'clock in the evening, and on Sunday at three in the afternoon. Space in the newspapers, a mailing list and the kind of programs that the people want to take home after the show are the principal forms of publicity maintained by the management.

Admission prices do not change at any of the performances. Harry Crandall made the Apollo an exclusive ten cent house. There is a daily change of features and society drama seems to have the preference with the patrons. Six to seven reels are run off at each show.

DIRECTORY OF NEW THEATRES

MISSOURI

M. Domecci recently purchased the Palace theatre, Kansas City, from the Richard Flynn Amusement Co.

The Shenandoah theatre, at Grand and Shenandoah avenues, St. Louis, one of the representative playhouses in the south of the city, has again returned to motion pictures after a few weeks of vaudeville. The Shenandoah, when first built, was a combination vaudeville and picture house; then it became a straight dramatic house in which a local stock company played to excellent business for something like two years. A change of policy decided the management to put on pictures for a few weeks, and then they again tried vaudeville, which lasted only a very short time. Now the Shenondoah's program consists of only big photoplay features, with first and second run showings.

The Royal theatre, at Sixth and Olive streets, St. Louis, under the management of Mrs. Rose Cornelius, is showing "The Fall of a Nation" for the first time in St. Louis, and charging twenty-five cents admission. The house has been crowded to capacity at every performance, and in the evening a line of people waiting to get in extends way down the street.

The Bridge theatre, on Natural Bridge road and Euclid avenue, St. Louis, has opened for the season with an all picture bill, using occasional big features.

Carter and Daily, who have taken over the management of the Easton theatre, 5177 Easton avenue, St. Louis, opened the house last week for the season with much eclat—and advertising. The Easton has heretofore been a short season house, having had a number of different managers at different periods, each of whom did not remain long. The new management mean to make the house a success from the start, and in order to get the people to come the very first night, handbills with a coupon attached which was good for one admission to the theatre on opening night were liberally distributed in the neighborhood. Eight reels constituted the first night's program, at five cents admission. There will be two feature nights a week, besides a ten-reel program on Sundays, when ten cents will be charged.

The St. Charles theatre, Sixth and St. Charles streets, St. Louis, was sold during the summer to D. Biondo, who after repairing and decorating the house, opened for the season on September 30. Mr. Biondo will continue the policy formerly in force with the management of the theatre and will continue to show the kind of pictures to which his audiences have become accustomed.

The Broadway, at Broadway and St. Charles streets, St. Louis, which has been closed for the summer, was also opened for the season on September 30, by E. A. Schwartz, formerly manager of both the Broadway and the St. Charles. Mr. Schwartz was manager of the first picture theatre in the downtown district of St. Louis, a little house called the Scenic, which had a successful career, as have all the houses with which he has been connected.

PENNSYLVANIA

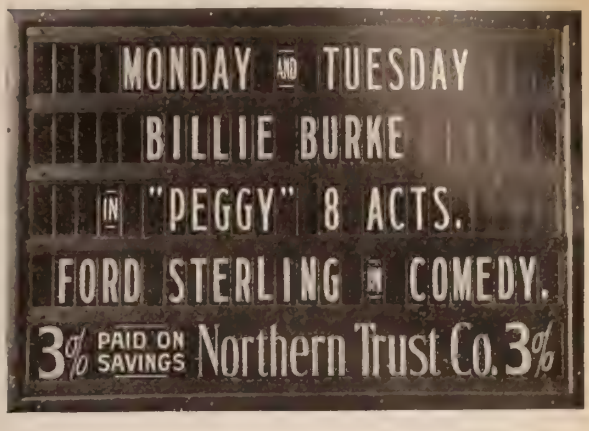
H. A. Victor, owner of the Savoy and Victor theatres at McKeesport, states that the former house will be enlarged and remodeled to double its present capacity. Work on remodeling will start shortly after the opening of the new Victor theatre, about October 15. The Savoy theatre now has a capacity of 400. The building will be extended in the rear.

The Olympic theatre at McKeesport is installing a new steam heating plant at a cost of $1,500.

Harry McGowan left Pittsburgh last week to take charge of the Charlestown office of the Unicorn Film Company.

The Grand theatre at Homestead, which has closed during the summer, has again opened.

This sign will cost you Nothing



Inform your audience of your coming attractions by installing this electric announcement bulletin at the side of your stage. It is so simple that anyone can change the lettering in a jiffy. **Your patrons will read and remember your announcements on this sign when they won't remember your slides.**

The bottom line pays the cost of the sign and besides brings you in a weekly income with practically no effort on your part.

These signs are being installed in the best theatres from coast to coast and are meeting with popular favor everywhere.

Write your name and address on the margin of this page, mail it to us today, and we will forward you full information.

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IF so, why use unsanitary, quickly soiled and unsafe wood lath and plaster ceilings when

"BERGER'S Classik" STEEL CEILINGS

give permanent beauty and safety, at reasonable cost, without involving any upkeep expense?

These ceilings are fire-resisting and non-collapsible. From the wide range of designs, you'll find many bold, massive and elaborate effects or those comparatively simple and unobtrusive. Easily and quickly erected—if repairing, right over the old ceiling if desired.

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The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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34. Motors
35. Mural Paintings
36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
40. Projection Booths
41. Projection Lenses
42. Projection Machines
43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Saftey Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

COLOR CINEMATOGRAPHY

(*Continued from page 3352*)

parative insensitiveness which it will be recalled is so great as to require exposure to direct sunlight.

Double Coated Film

Coming now to the proposition of superimposing the differently colored positive images printed from the sensation negatives, as applied to cinematograph film, we see that in order to secure more than one surface upon which to print, our film must be coated with emulsion on both sides—while a third layer of emulsion somewhere or other would prove highly desirable. It has been proven possible to coat a film strip with emulsion on both sides and also to subject such a film to the customary laboratory processes without harm to either surface, but as yet no successful method has appeared of coating again over one of these emulsioned surfaces and printing and selectively dyeing this extra coating.

We therefore find that most experimenters who are working out subtractive processes of color cinematography have embraced the double emulsion and are using cameras with which they secure two color sensation negatives. This brings us back to a consideration of suitable taking filters for such a process. Briefly stated the best selection will be a pair which divide the spectrum in two parts with no appreciable gap between their transmission bands. The most usual selection seems to be orange red and bluish-green filters which, being complementary to each other, would appeal to fill the bill quite competently.

To return to our double coated positive film—it will now be realized that we must print on each side of this double coated stock from the two color sensation negatives (each on a separate film strip) which we have produced in the camera. We will describe in forthcoming installments the methods and devices used by various workers to accomplish this double printing operation, but we have now to face the fact that when our positive, printed upon both sides, has been developed we have black images of reduced silver (as in an ordinary positive print) upon both sides of our film strip. The removal of these developed images and the substitution of transparent images complementary in color to the filters through which the respective sensation records were photographed must next claim our serious consideration.

Coloring the Images

This coloring of the images in such a way as to leave the highlights clear may be done in numerous ways, of which the most feasible would appear to be toning or else bleaching away the silver image and replacing it with a colored deposit of basic dye. The complications of the coloring operation become apparent when it is considered that the dyeing or chemical treatment applied to one side of the film is not suitable for the different sensation images on the other side. Various devices have been evolved to overcome this difficulty, which has not proven a serious drawback to the leading workers on subtractive color cinematography.

We have now to contrast the merits of toning (changing the color of the developed images by chemical means) and basic dyeing as applied to the coloring of the images on the two sides of the film strip. A toned image always retains a certain opacity which tends to degrade the resultant colors, but, at the present stage of the game, it is almost imperative that workers on such processes as we are now considering resort to this method, as basic dyes are (due to the war) scarce and prohibitive in price. As is true in all other lines of endeavor the results of different workers vary greatly, and while some can never produce toned images of tolerable transparency, the results secured by one or two skilled workers are so clear as to be almost conceded a satisfactory substitute for basic dyeing.

Basic Dyeing

The subject of basic dyeing is one of great interest and its application to subtractive color cinematography is an important one, but it is regrettable to state that nothing much has been written upon this subject. Briefly outlined the process of converting our more or less opaque silver images into transparent images of colored dye is carried out as follows: The silver image is first bleached and converted into an iodide by a bath composed of iodine in potassium iodide. It is then dyed up in a dye bath of the requisite color compounded with a basic dye. The concentration of the dye bath is not so important, since if the bath

be weak the immersion may be prolonged. Dyeing completed the highlights may be cleared by immersion in a weak bath of acetic acid. The silver iodide formed in the bleaching operation should be fixed out by immersion in a hypo bath to which some tannin has been added—the latter being necessary, as it acts as a mordant and fixes (or renders permanent) the basic dye with which the image has been stained. In order to place the credit for this method of basic dyeing where it rightfully belongs we will state that the procedure above outlined is that practised by Dr. Traube, the German investigator, in his "Diachrome" process, which appeared in 1907.

Appreciating the importance of a reliable method of basic dyeing, both as applied to color and cinematography and to stereoscopic cinematography, by the Anaglyphic method, we have worked out formulæ by which cine film can be successfully treated in this way. While it is not within the scope of this article to publish working details and formulæ, those which we have prepared are at the disposal of any readers whose work or experiments may require same.

(To be continued next week)

TWO NEW SCHIRMER PUBLICATIONS THAT ARE INDISPENSABLE TO PICTURE MUSIC

G. SCHIRMER, music publisher, New York City, publishes this month a suite of four numbers by H. Frommel, which are valuable to orchestra leaders accumulating a suitable repertoire for picture plays.

The new edition is a suite of four numbers arranged by Otto Langey and divided into two orchestrations of two numbers each. The first known as Galaxy No. 82 consists of a light three-quarter movement, very good for light ensemble, followed by more serious action, to which "No. 2, A Romance" in a slow, common time tempo will synchronize. This number makes possible the obtaining and maintaining of two distinctly different picture temperaments with one sheet of music. Both numbers are what we would term "classy" music and well arranged.

The second, known as Galaxy No. 83, is somewhat similar, inasmuch as it makes possible the maintaining of a frivolous and serious temperament from the same sheet of music.

No. 1 is a 2-4 allegretto movement of an odd and not ordinary character. While it is a light number it will nevertheless maintain to a certain extent a serious suggestion. No. 2 of this suite is a classy romantic number and can be appropriately used for romantic scenes of more or less action. The number is in a medium slow, common time tempo.

My personal experience has taught me that numbers arranged and set together in this manner are valuable in picture playing. Publishers who will cater in this manner should be encouraged. We, therefore, hope that G. Schirmer will keep up the good work.

BERKELEY, CAL., CHAMBER OF COMMERCE VISITS FACTORY OF AMERICAN PHOTO-PLAYER COMPANY

THE members of the Chamber of Commerce of Berkeley, Cal., recently made a tour of inspection through the large factory of the American Photo-Player Company in that city. The party was conducted through the plant by B. R. Van Valkenburg, who showed the various steps in the manufacture of player instruments for use in moving picture houses.

The payroll of this concern is now about $2,200 a week and a large addition is to be made to the plant at an early date, as double shifts are now necessary to care for the business. Mr. Van Valkenburg stated that during the past month twelve contracts for the building of pipe organs had been secured, in addition to much other work.

SYMPHONY PLAYER INSTRUMENTS POPULAR IN THE SOUTH

THE factory of the Symphony Player Company, Covington, Ky., has placed five of its instruments with the Signal Amusement Company, one of the largest concerns operating motion picture theatres in the south. The instruments are all in use in houses of Chattanooga, Tenn. In the Alcazar a $10,000 electric organ was installed, this being the largest instrument of the five placed in that city.

In Birmingham, Ala., in the Champion theatre operated by the Hury Amusement Company an $8,000 organ was placed.

You Can Use This Machine Both Winter and Summer

Combination Electric Heater and Ventilator that can be moved about as needed.

With heating coils turned on, the Sturtevant Heater and Blower sends a stream of hot air in any direction you want. Turn off the heating coils, and you have an efficient ventilator.



Sturtevant Heater and Blower

Sturtevant (REG·U·S·PAT·OFF·)

Heater and Blower

You will find the Sturtevant Heater and Blower ideal for auxiliary heating in winter and for ventilating in summer. Use it in the ticket stall or the operator's booth.

Leading theatres and buildings all over the country are equipped with Sturtevant Systems of Heating and Ventilating. No matter how large or small your theatre, we can provide a complete equipment that will exactly meet your need.

Send us a brief description of your house and we will advise you, without obligation on your part, how to secure better ventilation. Mention size, seating capacity, location of balconies, doors and windows. Include a rough floor plan.

Booklet describing Sturtevant Heater and Blower on request.

B. F. Sturtevant Company, Dept. 5, Hyde Park, Boston, Mass., and all principal cities.

Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World.

LAST WEEK'S NEWS

CARRIED

48,440 LINES OF PAID ADVERTISING

THE PAPER CARRYING THE SECOND LARGEST AMOUNT OF PAID ADVERTISING HAD OVER 16,000 AGATE LINES LESS



On the Retreat

A few operators and exhibitors of the old school still claim that they can get good results out of any old screen—cheap or otherwise—but the number is growing less every day and the fellow in the next block with the good screen will tell you the reason why.

Good projection results come only from properly prescribed screens.

And we are not exaggerating when we state that maximum good service can come only from properly prescribed Minusa Gold Fibre Screens.

Every inch of every Minusa Gold Fibre Screen is given the most careful attention and is made perfect. Minusa Screens are custom made—not manufactured—but built to suit the particular requirements of your particular theatre.

Write or wire for descriptive literature and samples. Demand patent protection or bond. Become acquainted with the Minusa Gold Fibre Screen.



The "ORIGINAL GOLD FIBRE SCREEN"-Perfected.

MINUSA CINÉ PRODUCTS COMPANY.

SCREENS "BUILT BY BRAINS"

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THE WILLIAMS PRINTING COMPANY, NEW YORK



Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 16th

JESSE L. LASKY

PRESENTS

FANNIE WARD

IN

THE YEARS OF THE LOCUST

ADAPTED FROM THE STORY BY ALBERT PAYSON TERHUNE

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

DECEMBER 2, 1916

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

Paramount Pictures

PARAMOUNT defines Program Merit as something which begins the first week in January and continues right up to the last week in December.

These four producers make up the great Paramount Program

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

VOL. XIV. No. 22

PRICE 10 CENTS



ANNOUNCE

"The Morals of Hilda"

A Drama of Mother Love and the Law with

Gretchen Lederer, Emory Johnston and Lois Wilson

DIRECTED BY

LLOYD B. CARLETON

Book Through Any UNIVERSAL Exchange

NOTE.—The Red Feather announced as "The Danger Line" or "The Lady and the Law" will be released under the title "Kinkaid, Gambler."



Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 20th

DANIEL FROHMAN

PRESENTS

MARGUERITE CLARK

IN

MISS GEORGE WASHINGTON

THE STORY OF A GIRL WHO COULDN'T TELL THE TRUTH

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 23rd

JESSE L. LASKY

PRESENTS

CLEO RIDGLEY

AND

WALLACE REID

IN

THE YELLOW PAWN

Showing the artist life in the fashionable Bohemian set in New York City

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

PARAMOUNT

announces

Victor Moore

In One Reel "Klever Komedies"

"Paramount patrons will get laughs derived from hilariously funny situations and the humor of everyday happenings. A touch of pathos and a story of heart interest puts "Klever Komedies" far ahead of any laugh producers on the market."

A Real Laugh! A Reel of Fun!

Mr. Moore has surrounded himself with an unusual cast of legitimate comedy players.

First Release, Dec. 4th

"THE BEST MAN"

Distributed by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

THE CLOTHES!

Get the Clothes!



he borrows them from an undertaker—it's Saturday and all the shops are closed—a fellow has to have

"THE BEST MAN"
(*one reel*)

and that's where

VICTOR MOORE

comes in—he was the first one handy.

The rest of the story a riot of screaming situations.

1st Release Dec. 4th

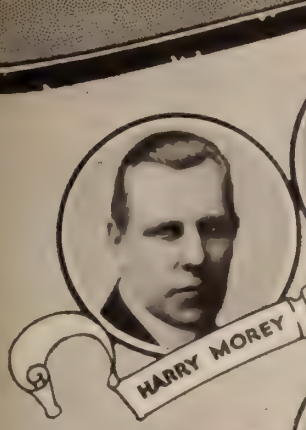
Produced by

KLEVER PICTURES, INC.

220 West 42nd St., N. Y. City

Released through

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.


HARRY MOREY


ALICE JOYCE


EARLE WILLIAMS


PEGGY HYLAND


MARC MacDERMOTT


ANTONIO MORENO


ANITA STEWART


WILLIAM DUNCAN


EDITH STOREY


WALTER McGRAIL

THE GREATER VITAGRAPH

THE MOST SUBSTANTIAL MONEY-MAKING PLAN EVER OFFERED EXHIBITORS

STANDARDIZED pictures of **certain** drawing power and **known** box value are here.

Greater Vitagraph, with the inauguration of a new producing policy, so comprehensive in scope as to withstand every element of chance, has made possible *continuously consistent quality.*

This policy provides for the release **each week** of a picture featuring one or more stars of **proved first choice** in the public's favor, and the **reap**- **pearance** of each of these stars every six weeks in a **new** play, thereby insuring exhibitors an uninterrupted round of profit-making attractions.

Read the details of this plan on the succeeding pages and convince yourself of what it means to you in dollars and increased prestige.


LILLIAN WALKER


EVART OVERTON


ARLINE PRETTY


EULALIE JENSEN


CHAS. KENT


BILLIE BILLINGS


DOROTHY KELLY


CHAS. RICHMAN


BOBBY CONNELLY


MARY MAURICE


WILLIAM DUNN

VITAGRAPH

V.L.S.E

GREATER STARS, GREATER PLAYS, GREATER VITAGRAPH



EDITH STOREY



ANTONIO MORENO



MARY ANDERSON



WILLIAM DUNCAN



GEORGE HOLT



OTTO LEDERER

A Guarantee of Constant Profits

A RECITAL of the names of the artists who are each to be featured in a new play every six weeks will suffice to make instantly apparent the **definite** and **far-reaching** profits which the plan insures. They are:

Anita Stewart

Edith Storey, Antonio Moreno, William Duncan, and Mary Anderson

Earle Williams

Alice Joyce and Harry Morey

Peggy Hyland and Marc Mac Dermott

Lillian Walker and Walter McGrail

Supporting these stars will be carefully selected casts comprising players who not only are **established** favorites, but, who themselves, occupy prominent places in the **front ranks** of the screen's celebrities.

RELEASES FOR THE FIRST SIX MONTHS OF 1917 FEATURING

Edith Storey and Antonio Moreno

and

Mary Anderson and William Duncan

Feb. 5—"MONEY MAGIC," By Hamlin Garland

Mar. 12—"ALADDIN FROM BROADWAY," By Frederick Ishman

Apr. 23—"THE CAPTAIN OF THE GREY HORSE TROOP," By Hamlin Garland

June 4—"THE MAGNIFICENT MEDDLER," By Lawrence McCloskey

Greater Stars, Greater Plays, Greater Vitagraph

VITAGRAPH

V-L-S-E INC.



EARLE WILLIAMS

Permanent Patronage
A Certainty

QUALITY of the **highest order,** and **unvarying** in its appeal to the public, is **assured** by this policy.

You can **depend** on the stars. You can **depend** on the productions, as being fully worthy of those stars. You can **depend** on Vitagraph.

And last, but not least, you can **depend** upon getting these features as scheduled and **on time**—for

Every Release Until July 1st, 1917, Is Either Fully Completed and *Approved* as Measuring Up to the Standard of Greater Vitagraph, or in the Final Course of Production.

Such preparation, plus such **dependability** in quality, means that **for the first time** in your experience you can conduct your business according to a **definite** plan, with the certainty that that plan will **hold good** and **make good without a break.**

And it means, furthermore, a regular patronage, upon which you can count **at all times.**

RELEASES FOR THE FIRST SIX MONTHS OF 1917, FEATURING

Earle Williams

Jan. 1—"THE SOUL MASTER," By James Almer Curwood

Feb. 19—"ARSENE LUPIN," By Paul Patter

Apr. 2—"THE HAWK," By Francis de Croisset

May 21—"APARTMENT 29," By Edward J. Montagne

Greater Stars, Greater Plays, Greater Vitagraph

VITAGRAPH
V-L-S-E INC.



An Unbroken Chain of Merit

NO company has ever been able to go before its customers with such assurances of business-building productions, for so long in advance, as is represented by the schedule of features for the first six months of 1917, to be released by Greater Vitagraph, which are listed on these two pages. Analyze the stars, the authors and the seat-selling qualities of the plays, and prove this statement for yourself.

Jan. 1st—"THE SOUL MASTER," by **James Oliver Curwood,** featuring **EARLE WILLIAMS.** A drama of a man's soul, reborn in the afterglow of shattered faith.

Jan. 8th—"THE MAN OF MYSTERY," by **A. C. Gunter,** featuring the Most Famous Actor of the Modern Stage, **E. H. SOTHERN.** Supported by the Popular Stage Favorite, **Charlotte Ives.** A drama of a man who returned from the Valley of the Shadow, to live again among those who thought him dead.

Jan. 15th—"INDISCRETION," by **William Addison Lathrop,** featuring **LILLIAN WALKER.** Dedicated to youth that it may glimpse the tragedy that lies beyond the walls of convention.

Jan. 22nd—"HER RIGHT TO LIVE," by **Paul West,** featuring **PEGGY HYLAND and ANTONIO MORENO.** The heart story of a little child waif, whom Fate made mother bird to the fledglings in the family nest.

Jan. 29th—"BLIND JUSTICE," written, produced by, and featuring **BENJAMIN CHRISTIE,** Author, Director and Star of "Sealed Orders." Proclaimed by every newspaper and photoplay critic, the most perfect film offering of the season. A symphony of sentiment and technique.

Feb. 5th—"MONEY MAGIC," From the Widely Read Novel of the Same Title by **Hamlin Garland.** Featuring **EDITH STOREY, ANTONIO MORENO and WILLIAM DUNCAN.** A story of a woman who sacrificed her love on the altar of duty, and of a man who gave his life in payment for her faithfulness.

Feb. 12th—"THE GLORY OF YOLANDA," by **Maibelle Heikes Justice,** featuring America's daintiest actress, **ANITA STEWART.** A drama of the fidelity of a Russian dancing girl who chose Siberia and the man she loved, to luxury and pretense.

Feb. 19th—"ARSENE LUPIN," from the Famous Detective Drama of the Same Title, by **Paul Potter,** featuring **EARLE WILLIAMS.** The regeneration of the master criminal who was made to see the light of day by a woman of his own class.

Feb. 26th—"THE GRAND DUKE," by **Maibelle Heikes Justice,** featuring **PEGGY HYLAND, MARC MacDERMOTT and BOBBY CONNELLY.** The thrilling experiences of a resourceful young woman, in a contest with the unscrupulous diplomatic agents of a foreign principality.

March 5th—"KITTY MACKAY," from Last Season's Biggest Broadway Hit of the Same Title, by **Catherine Chisholm Cushing,** featuring **LILLIAN WALKER.** A "glad" play, in which an adorable girl faces a heart-saddening denial, but in the end gains her life's desire through the sheer force of an everlasting faith.

March 12th—"ALADDIN FROM BROADWAY," from the Book and Play of the Same Title, by **Frederick Ishman,** featuring **EDITH STOREY and ANTONIO MORENO.** The adventures of a "good fellow" who braves the perils of a forbidden city, and wins love and fortune.

March 19th—"HAPPINESS," by **Marguerite Bertsch,** Author of "The Law Decides," featuring **ANITA STEWART.** A beautiful conception, written especially for America's daintiest actress, and providing for her a setting of such charm as that which earned for her the title of "The Wood Violet."

Greater Stars —— Greater Plays —— Greater Vitagraph

VITAGRAPH
V-L-S-E INC.


THOMAS MILLS


LILLIAN WALKER


WALTER McGRAIL


JEWELL HUNT

Features Which Stand on Their Own Feet

NOT only will this list not fail you, regardless of season or circumstance, but it is the *only* program of such strength that can be offered the way *you want* to buy it. Your own method of booking — that which your personal experience has shown *makes for your individual best interests* — is the method which you can employ to get these pictures. Could any test of merit exact more?

March 26th—"WHO SHALL CAST THE FIRST STONE?" by Milton Nobles, featuring **ALICE JOYCE and HARRY MOREY.** A mistaken love of a noble woman for a man who leaves her heart an empty shell.

April 2nd—"THE HAWK," from the Famous Play of the Same Title, in Which William Faversham achieved such great success. Featuring **EARLE WILLIAMS.** The heart tragedy of a man who buried his better self, and who was redeemed through the love of a woman.

April 9th—"SALLY IN A HURRY," by **A. Van Buren Powell,** featuring **LILLIAN WALKER.** A drama of a lowly girl who rises to great heights through an unselfed love.

April 16th—"THE GREEN GOD," from the Book of the Same Title, by **Frederic Arnold Kummer** featuring **PEGGY HYLAND and MARC MacDERMOTT.** An absorbing mystery revolving about the loss of a sacred relic and the murder of the man who stole it.

April 23rd—"THE CAPTAIN OF THE GRAY HORSE TROOP," from the Book of the Same Title, by **Hamlin Garland,** featuring **EDITH STOREY and ANTONIO MORENO.** A man's battle for a down-pressed people, and his victory over the champions of greed and persecution.

April 30th—"BABETTE," from the Book of the Same Title, by **F. Berkeley Smith,** featuring **ANITA STEWART.** A criminal's rescue from the depths of black despair, through the influence of an innocent girl, who never knew the vengeance she averted.

May 7th—"NORTHWARD HO!" by **Harry James Smith,** featuring **ALICE JOYCE and HARRY MOREY.** A thrilling fight of a man in the Arctic zone against the rigors of the frozen north from without, and a scourge from within his own heart.

May 14th—"PRINCESS OF PARK ROW," by **Paul West,** featuring **LILLIAN WALKER.** A romance of a little princess who flees from a royal love match, only to be captured by an American prince of 'good fellows.'

May 21st—"APARTMENT 29," by **Edward J. Montagne,** featuring **EARLE WILLIAMS.** Proving that truth is stranger than fiction, and turning the tables on a man who sought to order life as it should be, not as it is.

May 28th—"THE AGONY COLUMN," from the Book and Saturday Evening Post Serial of the Same Title, by **Earl Derr Biggers,** featuring **PEGGY HYLAND and MARC MacDERMOTT.** How the quest for a wife involved a man in a series of astounding mysteries, and incidentally resulted in a happy ending.

June 4th—"THE MAGNIFICENT MEDDLER," by **Lawrence McCloskey,** featuring **EDITH STOREY and ANTONIO MORENO.** The struggles of a young man who set honor above love, and who had the courage to unmask the father of the girl of his desires.

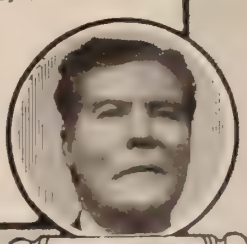
June 11th—"THE HUMAN DESIRE," from the Book of the Same Title, by **Violet Irwin,** featuring **ANITA STEWART.** A story of a convent girl who gave her all for love, and the price she paid.

June 18th—"THE COUNTESS," by **Adrian Gil Spear,** featuring **ALICE JOYCE AND HARRY MOREY.** Picturing the strength of the weak in a crisis that called for the supreme heights of self-denial.

June 25th—"THE MORE EXCELLENT WAY," from the Book of the Same Title, by **Cyrus Townsend Brady,** featuring **PEGGY HYLAND and MARC MacDERMOTT.** In which a man surrounded by a network of duplicity, through strength of character untangles his own life and that of the one he holds most dear.


ADELE DE GARDE


ANDERS RANDOLF


WILLIAM SHEA

Greater Stars — Greater Plays — Greater Vitagraph

VITAGRAPH
V-L-S-E INC.



Special Productions of Super Strength

DURING the coming months, Greater Vitagraph will present several offerings of extraordinary merit—the "events" of the year in the photoplay field.

The first of these—scheduled for late in December, or early in the new year—will feature America's Daintiest Actress

Anita Stewart

In a Multi-Reel Dramatization of

"THE GIRL PHILIPPA"

By

Robert W. Chambers

The Love Novel of the Present World Crisis Which Ten Million People Have Read as a Serial in the Cosmopolitan Magazine, and Which is Now Being Advertised to Millions Through the Columns of that Magazine.

With Miss Stewart Playing the Role of Mr. Chambers' Most Lovable Heroine, The Wonder Film Comes Into Being

RELEASES FOR THE FIRST SIX MONTHS OF 1917, FEATURING

Anita Stewart

Feb. 12—"THE GLORY OF YOLANDA." By Maibelle Heikes Justice

March 19—"HAPPINESS." By Marguerite Bertsch

April 30—"BABBETTE." By F. Berkeley Smith

June 11—"THE HUMAN DESIRE." By Violet Irwin

Greater Stars, Greater Plays, Greater Vitagraph

VITAGRAPH
V-L-S-E INC.



Unparalleled Box Office

In Their Value

FROM the standpoint of their universal appeal, as well as that of their dramatic force, these super-productions, are certain to have no equals. Two of them to be released early in the year are

A STUPENDOUS SEQUEL TO "THE BATTLE CRY OF PEACE"

By J. Stuart Blackton and Cyrus Townsend Brady. Produced under the Personal Supervision of Commodore J. Stuart Blackton, and Featuring

ALICE JOYCE *and* HARRY MOREY

And an All-Star Cast, including

Peggy Hyland, Naomi Childers, James Morrison, Joseph Kilgour, Bobby Connelly
Walter McGrail, Edward Elkas, Templar Saxe and many others,

And

"WITHIN THE LAW"

A Multi-Reel Photo Drama

From the most Famous Stage Success of the Decade by BAYARD VIELLER, featuring

ALICE JOYCE

In the most wonderful interpretation of her career.



ADDITIONAL RELEASES FOR THE FIRST SIX MONTHS OF 1917, FEATURING

Alice Joyce and Harry Morey

March 26—"WHO SHALL CAST THE FIRST STONE?" by Milton Nobles.

May 7—"NORTHWARD, HO!" by Harry James Smith.

June 18—"THE COUNTESS," by Adrian Gil Spear.

Greater Stars, Greater Plays, Greater Vitagraph

VITAGRAPH

V-L-S-E INC.



The Foremost Actor of the Modern Sta

E. H. SOTHERN

and

The Splendid Vitagraph Actress

Edith Storey

In Mr. Sothern's Greatest Stage Succes

"An Enemy to the King"

Greatest of all romantic actors, beloved of theatre-goers of every age for the heroic figures, the dashing, fiery swordsmen and lovers his genius has created,—E. H. Sothern in "An Enemy to King" gives the screen its highest art achievement.



The drama itself needs no mendation. It is the gem of Sothern's repertoire—the play closely associated with his fan the one drama, above all others, is and can be only—Sothern.

The production is the best that unlimited resources and twenty y experience of the Vitagraph Comp could make possible. And that gifted actress, Edith Storey, scored a personal triumph in wonderful characterization of heroine.

The Remarkable Success of

"THE CHATTEL"

the First Sothern-Vitagraph Produ —Is Your Guarantee of the Box-O Value of Sothern Photo-dramas.

Greater Stars — Grea

VITAGRAPH

V-L-S-E INC.

The Dramatic Triumph of the Screen

e most important event in the history of the pto-play was the coming of E. H. Sothern to screen.

d the crowning glory of Mr. Sothern's coming the artistic triumph of "An Enemy to the ng."

In "The Chattel" the wonderful popularity—the box-office value—of E. H. Sothern was demonstrated within the firs week of its release. "The Chattel" was a new play especially written for his screen appearance, yet at every showing the best theatres in the country were taxed to their utmost capacity.

s indicates the tremend- reception that awaits" Enemy to the King." is Mr. Sothern's best wn stage production, the test success of his splen- career.

bining his own personal wing power, as demon- ted in "The Chattel," the proved popularity he play itself, "An Enemy he King" will be the su- ne box-office attraction nany a season.



dvertised to Ten Million People
r Four Weeks By Big Spreads
in
he Saturday Evening Post

ays—Greater Vitagraph

VITAGRAPH
V-L-S-E



CHAS. RICHMAN

DOROTHY KELLY

ARLINE PRETTY

Vitagraph's Superb Serial of Romantic Adventure



"The Secret Kingdom"

By Louis Joseph Vance

Featuring

Charles Richman

and

Dorothy Kelly

In Fifteen Episodes

A Modern Story of a Struggle for a Throne

All the thrills, the tense interest, the mystery, the death-taunting situations that crowd adventure-lovers into your theatre —all the patron-holding value of the sensational serial —

PLUS—

The refinement, the high artistic production, the perfect acting, the Vitagraph Feature quality, that will make "The Secret Kingdom" as a serial, a delight to audiences that heretofore have refused to accept serial productions.

The Only Serial Ever Offered that Meets the Taste of All Classes.

Equally Strong in Ten Cent and Fifty Cent Houses. The Safe Serial for You!

Greater Stars —— Greater Plays —— Greater Vitagraph

VITAGRAPH

V-L-S-E INC.

An Ever Increasing Wave of Success

Thomas Dixon's

Mighty War Spectacle

"The Fall of a Nation"

Music by Victor Herbert —

Continues to be one of the biggest money-makers now in the hands of exhibitors.

Here's another bit of evidence:

Buckingham Theatre
Chicago, Ill.

I ran "The Fall of a Nation" in my theatre last week and I made such an enormous success on it that I want to tell you in detail just what I did so that other exhibitors may benefit by it.

In my advertising I announced that this was an unusual production and that it was necessary for me to raise the regular admission price. The people recognized this, as was demonstrated by the enormous crowd that came to the theatre.

FOR THREE HOURS THEY WERE STANDING OUT TO THE CURBSTONE WAITING FOR SEATS.

This is the most successful picture I have played for a long time and I highly recommend it to every other exhibitor. It is a sure winner for box office receipts.—
(Signed) **F. M. TETER, Manager.**



Greater Stars — Greater Plays — Greater Vitagraph

VITAGRAPH
V-L-S-E INC.

Vitagraph's Big "V" Comedies

DATE	TITLE
Nov. 13th	Walls and Wallops
" 20th	Jumps and Jealousy
" 27th	His Conscious Conscience
Dec. 4th	Hash and Havoc
" 11th	Rah, Rah, Rah
" 18th	Help! Help! Help!
" 25th	Shanks and Chivalry
Jan. 1st	Speed and Spunk
" 8th	Bullies and Bullets
" 15th	Jolts and Jewelry

A Laugh in Time—

Saves Many a Program

It pays you to "always keep them laughing when you flash 'Good Night.'"

Laugh Time is Pay Time—For Your Theatre

Start Today by Playing

"CAPTAIN JINKS" COMEDIES

Featuring

FRANK DANIELS

The Man with a Million Laughs

And

VITAGRAPH "BIG V" COMEDIES

Featuring

HUGHIE MACK

367 Pounds of Joy

Written by Graham Baker and Lawrence Semon

Directed by Lawrence Semon

Two Series of Comedies with Laughter and Merriment Galore

One of Each Kind Every Week

Book Them in Series of Tens





Captain Jisnks" Comedie

DATE	TITLE
Nov. 27th	Capt. Jinks Should Worry
Dec. 4th	Capt. Jinks' Evolution
" 11th	Capt. Jinks' Hidden Treasure
" 18th	Capt. Jinks' Sprained Ankle
" 25th	Capt. Jinks' Getaway
Jan. 1st	Capt. Jinks Love Insurance
" 8th	Capt. Jinks, the Cobbler
" 15th	Capt. Jinks' Widow
" 22nd	Capt. Jinks' Nephew's Wife
" 29th	Capt. Jinks' Dilemma

Greater Stars — Greater Plays — Greater Vitagraph

VITAGRAPH

V-L-S-E INC.

General Film Service



DAINTY MARY ANDERSON

in two delightful one-reelers

"The Fasters"

A comedy of diet, digestion and deceit

Released Monday, November 20th

"Taking the Honey Out of Honeymoon"

How a young married couple tried to get away with the "old married people" bluff

Released Monday, November 27th

Two New One-Reel Comedies

"JUSTICE A LA CARTE"

Huntly Gordon and Shirley Moore

in a comedy of devotion and dollars — what happened to a young husband's pocket-book when the lid went off

Released Friday, November 24th

"HAVE YOU HEARD ABOUT TILLIE?"

Vivian Marshall, J. Carleton Weatherby and Ralph D. McComas

in a rousing farce of a sentimental maiden who thought sure she had landed a duke or something

Released Friday, December 1st

BROADWAY STAR FEATURE

ADELE KELLY and RAYMOND WALBURN

— IN —

"Our Other Lives"

By AGNES C. JOHNSTON

A three part drama of a man and woman who sought to rebuild their lives away from the influence of society

Directed by Eugene Mullin

Released Saturday, December 2nd



The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

When leading exhibitors all over the country raise or double their admission prices—

When they rebook the feature, and write us of their successes—

It is an unmistakable sign of tremendous box-office pulling power, and NET RESULTS achieved by

SELIG'S

"The NE'ER-DO-WELL"

By REX BEACH

Judged by the Highest Standards of Merit, Past Performances, Rebookings and Money Made—

You are doing your patrons and yourself an injustice if you overlook presenting this super-feature.

TODAY MEANS MONEY
TOMORROW NEVER COMES

BOOK IT NOW

VITAGRAPH
V-L-S-E INC.

BY ARRANGEMENT WITH SOL LESSER

Here Are a Few of the "Reasons Why" You Can Bank Your Profits in Advance When You Play

SELIG'S

"The NE'ER-DO-WELL"

By REX BEACH

"At advanced prices our house was packed to more than capacity, days and nights."—*Henry Corn, Aetna Amusement Corporation, New York City.*

"If there was the chance we would like to let every exhibitor know how much good it did on our circuit."—*J. E. Rickards, Phoenix Amusement Company, Phoenix, Arizona.*

"We opened with 'The Ne'er-Do-Well' to 1,100 paid admissions. On Saturday we showed to 3,100 admissions, making the total for the week 11,225, or one-fifth of the entire population of Lincoln and its suburbs."—*L. M. Glaman, Strand Theatre, Lincoln, Nebraska.*

" 'Ne'er-Do-Well' opened to heavy attendance despite rain. Capacity evening at prices ranging to fifty cents. Put picture across very first day and created continual demand for advance reservations."—*Harry E. Gramph, Orpheum Theatre, Rockford, Illinois.*

"The only trouble is our theatre is not large enough to accommodate the crowds."—*L. G. Bissinger, Washington Theatre, Dallas, Texas.*

BOOK IT TO-DAY

VITAGRAPH

V-L-S-E INC.

BY ARRANGEMENT WITH SOL LESSER

General Film Service

SELIG *Presents*

Kathlyn Williams

in

"The Brand of Cain"

A Feature Drama of the Goldfields and the Sea Produced by *Colin Campbell* and Featuring *Kathlyn Williams* Supported by *Wheeler Oakman* and *Harry Lonsdale.*

A Thrilling Drama Presenting the Stars of "The Ne'er-Do-Well," including *Kathlyn Williams* and *Wheeler Oakman.*



Beautiful One Sheet Portraits of Kathlyn Williams in Five Colors on Heavy Plate Paper. Also Striking Three and Six-Sheets.

BOOK *NOW* IN *REGULAR* SERVICE!

TRADE MARK

Selig Polyscope Co.

Chicago, Ill.

General Film Service



Knickerbocker

Star Features

Present Dec. 1st

FRANK MAYO & LILLIAN WEST IN "BUTTS CASEY - CROOK"

Supervised by H.M. & E.D. HORKHEIMER

General Film Service



NOV. 29
REFINED FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
IN "HUBBY'S CHICKEN"
It's a real chicken but Wifie thinks it wears skirts

General Film Service



NOVEMBER 30th
BABE HARDY
KATE PRICE
BILLY RUGE
IN
The PRIZE WINNERS

DECEMBER 1st
BURNS & STULL IN A "POKES & JABBS" COMEDY

General Film Service

IS MARRIAGE SACRED?

featuring

Marguerite Clayton and Edward Arnold

This is a flaming banner that none can escape. It touches in some way the life of every individual. It is an irresistible drawing card, wholesome but impelling. Written by Charles Mortimer Peck.

THIS NEW, GREAT SERIES OF FEATURES

begins December 16 and will be released each Saturday — each complete in itself. Here are the first five:

"The Burning Band"
"Dancing With Folly"
"Wife In Sunshine"
"The Sinful Marriage"
"When the Man Speaks"

SCREEN TIME
approximately
33 MINUTES

OTHER ESSANAY RELEASES

"The Tin Soldier"
By Charles Hoyt
Released November 28
SCREEN TIME 32 MINUTES

"Dreamy Dud"
Joy Riding with Princess Zlim
with Long Beach, Cal., scenic
Released November 29
SCREEN TIME 18 MINUTES

"The Final Fraud"
featuring
BRYANT WASHBURN
Gertrude Glover and Ernest Maupain
Released December 2
SCREEN TIME 48 MINUTES

Essanay
GEORGE K SPOOR PRESIDENT
1333 Argyle St., Chicago



BLACK CAT

FEATURES ARE FIT FOR ALL THEATRES

NOW READY!

Run them every Tuesday. The Greatest Drawing Card of the year, with special Black Cat advertising. They'll be the talk of the nation. Here's the first four:

"THE EGG"—DEC. 5.
Screen Time 32 Minutes.

"AS IN A LOOKING GLASS"—DEC. 12.
Screen Time 33 Minutes.

"THE LITTLE BROWN MOLE"—DEC. 19.
Screen Time 31 Minutes.

"THE GIRL GOD MADE FOR JONES"—DEC. 26.
Screen Time 33 Minutes.

GENERAL FILM SERVICE

ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

Van Nice

KLEINE-EDISON-SELIG-ESSANAY
SERVICE



Have You Seen "THE CHAPERON?"

You will book it on sight
It's fascinating, intense, thrilling

BIG SEATING CAPACITY ATTRACTION

featuring

Edna Mayo

and

Eugene O'Brien

Written by Marion Fairfax
Directed by Arthur Berthelet

Screen time 1 hour and 19 minutes

ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

BAND OF COUNTERFEITERS CAPTURED BY A GIRL!

Be sure to Book

"THE BREAKER"

A photoplay of great dramatic intensity, quick action and deep emotional feeling—powerful, gripping. Taken from the story of Arthur Stringer in the Saturday Evening Post. Interpreted with great force and truth to life by

BRYANT WASHBURN and NELL CRAIG

Directed by Fred E. Wright

Released December 4

SCREEN TIME 1 HOUR AND 23 MINUTES

ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago


KLEINE-EDISON-SELIG-ESSANAY SERVICE
By special arrangement with F. Ziegfeld Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs. RUPERT HUGHES
An amazing story—elaborate stage settings—wonderful costumes—perfect photography—the most beautiful and captivating of all the screen stars, are all to be found in Gloria's Romance. Billie Burke is fascinating audiences everywhere by her work in this 20 chapter photoplay. Exhibitors the country over proclaim this masterly film novel the greatest box-office magnet of the year. It tells a logical story. It features a famous star. It is clean. It is wholesome. It attracts the best people in every community. It lifts the theatre running it above the ordinary class of motion picture houses. Get in touch today with the nearest Kleine-Edison-Selig-Essanay exchange, or write
GEORGE KLEINE
80 Fifth Avenue, New York City

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

SELIG *offers*

Kathlyn Williams
and Tyrone Power *in*

"THOU SHALT NOT COVET"

A Selig Red Seal Play written by *James Oliver Curwood* and presenting the supreme temptation of man and how he overcame evil. Wonderful spectacular effects including a ship wreck at sea

"Thou Shalt Not Covet Thy Neighbor's Wife"

SELIG POLYSCOPE COMPANY

Chicago, Illinois



WORLD PICTURES BRADY-MADE

REEL NATURALNESS

No Over-acting

is the keynote of the
consistently good

World Pictures

Brady-Made

Your audiences realize
and appreciate this

Why not turn this fact into
an asset in your business

?


WILLIAM A. BRADY
in association with
WORLD PICTURES
presents
GAIL KANE
in "The Men She Married"
cast including
MURIEL OSTRICHE
MONTAGU LOVE
ARTHUR ASHLEY
Adapted from the Story by
HAROLD VICKERS Published
in the "Snappy Stories Magazine"
Directed by TRAVERS VALE

AND THEY ALL LIVED HAPPILY EVER AFTER

True, they had a great deal of trouble getting married, but love found the way. See the

WILLIAM FOX

NEW PHOTOPLAY

The MISCHIEF MAKER

WITH WINSOME

JUNE CAPRICE

WRITTEN BY
ALFRED SOLMAN
DIRECTED BY
JOHN G. ADOLFI

FOX FILM
CORPORATION



MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 2, 1916

Notables In Uplift Work Enthusiastic Over "Charity?"

"CHARITY?," the seven-reel feature production, produced under the direction of Frank Powell, was given its first public showing on November 10. The Zeigfeld Theatre on Michigan Avenue, Chicago, was the scene of the screening, which was an invitation affair. The auditorium was literally packed with leaders in social-uplift work, heads of various settlements, and child welfare leagues. Besides these there was a goodly sprinkling of the clergy, reviewers from the trade press and others. When the last scene faded on the screen, the vast audience, roused to enthusiasm over the powerful arraignment of ill-conducted charity institutions, broke into applause which lasted for several minutes.

Bishop Fallows Speaks.

Ere the picture began on the screen, Bishop Samuel Fallows, one of Chicago's foremost church dignataries, addressed the audience. He pointed out the necessity of properly caring for the little ones, bereft of father and mother. He suggested that the picture which was soon to be shown might do more to awaken the public to the needs of properly conducted charity institutions than thousands of appeals by word of mouth alone. Present and interested in the mission of the film were such other notables as Esther Falkenstein of the Esther Falkenstein Settlement; Judge and Mrs. Thomas F. Scully; Miss Sophonisba Breckenridge and Miss Mary McDowell of the University Settlement; Mrs. Herman Wallstedt of the Child's Welfare Association of Philadelphia; Mrs. Corwin Hughitt of the Child's Welfare Department of Cincinnati, and numerous others.

A Plea for Social Justice.

The pictured story, wonderfully enacted and superbly photographed, proved a most powerful plea for social justice. It stars Linda A. Griffith, the famous "Biograph Girl," supported by a company that includes Creighton Hale, Sheldon Lewis, Elizabeth Burbridge, Veta Searl and others. President Freuler of the Mutual Film Corporation confidently expects it will prove as great a drawing card as have "damaged Goods," and "The Miracle of Life." Ask for "Charity?" at your nearest Mutual film exchange.

Thrills Continue.

The latest installment of the Helen Holmes picture, "A Lass of the Lumberlands," is even more sensational than those which have gone before.

Mutual Star Productions For November

Week Beginning November 6th.

Title. Leads.

And the Law Says.....Richard Bennett

East Is East.....Florence Turner

Week Beginning November 13th.

Peck O' Pickles.....Kolb & Dill

Immediate Lee....Borzage & Little

Week Beginning November 20th.

Lone Star.....William Russell

Week Beginning November 27th.

A Dream or Two Ago.....Mary Miles Minter

Miss Jackie of the Navy.....Margarita Fischer

Who Is Author of "Diamond Sequel?"

Who is the author of the sequel to "The Diamond From the Sky"? Thousands and thousands of people are wondering. The only possible way in which they can find the answer to the question is by seeing the films. Exhibitors showing the sequel to "The Diamond From the Sky" can profit by this overpowering curiosity on the part of the public. Bookings can now be made at any of the 68 Mutual film exchanges."

Mary Miles Minter Appears This Week In "Dream or Two Ago"

"A DREAM OR TWO AGO" is released this week. It is the fourth of the Mary Miles Minter Series of Mutual Star Productions. It is the third to be produced under the direction of James Kirkwood. It is a five-act story contrasting life in the underworld with that in the homes of luxury and wealth. Mary Miles Minter is charming, whether as a beggar girl in rags and tatters, or as a debutante in a millionaire's palace. The supporting company is well balanced and made up of players of note. The stage settings are exceptional. The photography is crystal clear. The story is absorbingly interesting.

Directed by James Kirkwood.

James Kirkwood, who formerly directed the pictures in which Mary Pickford appeared, is demonstrating with each new Minter release that he is a real artist. Dainty Mary Miles Minter is proving as adept under his instruction, as did his former star. In fact, she is rising to dramatic heights little short of marvelous. Each new release of the series is winning her thousands of new admirers. Theatres showing the Mary Miles Minter productions are finding them greater and greater attractions as new units in the series are issued. Bookings on the Mary Miles Minter Series can now be made at any of the 68 Mutual film exchanges.

Margarita Fischer Has Thrilling Adventures in "Miss Jackie of the Navy."

The second of the Margarita Fischer Series is now ready. "Miss Jackie of the Navy" is its title. It is released the week of November 27. It was made by the Pollard Picture Plays Company. It tells a thrilling story of a society girl's adventures aboard a battleship. Before she gets safely back to her palatial mansion she has some queer experiences in the Tropics. Miss Fischer is at her very best in this unusual five-act photodrama.

Life Aboard a Battleship.

Life aboard one of Uncle Sam's largest battleships is depicted in detail. In fact, when Miss Jackie, the society-girl heroine of the story, ventures aboard the warship, disguised as a little Jack tar, she finds life on the bounding wave to be composed of an infinite number of details of which she had never dreamed. Miss Jackie finds herself put to work as a common sailor by a burly boatswain. Unaware that she is a girl, he orders her to perform more than one embarrassing task. But she gamely carries on the masquerade—for she had vowed to win the attention of no less a personage than Captain Crowne himself.

Scenes in the Tropics.

Not all of the scenes are taken aboard ship by any means. The latter part of the story finds the cruiser anchored off an island in the Tropics, and a landing party ashore mixed up in some thrilling adventures. Miss Jackie is a member of the shore party and finally proves herself a heroine by rescuing them all from death at the hands of the natives. Eventually her disguise is penetrated and Captain Crowne finds her such a bewitching little creature that he compels her to enlist for life as his mate. Margarita Fischer is simply stunning as Miss Jackie. Bookings on the Fischer Series can be made at the nearest Mutual film exchange.

MUTUAL



AMERICAN FILM COMPANY, INC.,

Presents

Mary Miles Minter

IN

"A Dream Or Two Ago"

A Story Contrasting Life In The Underworld With The Luxury And Magnificence Of That In The Homes Of The Rich. Five Acts. Director James Kirkwood.

Second of the Mary Miles Minter Series of Mutual Star Productions. Released Week of November 27th.

Now Playing:
"YOUTH'S ENDEARING CHARM"
"DULCIE'S ADVENTURE"~ "FAITH"

Coming:
"THE INNOCENCE OF LISETTE"
and others.

NOW BOOKING AT 68 MUTUAL EXCHANGES

MUTUAL



POLLARD PICTURE PLAYS CO.,

Presents

Margarita Fischer

IN

"Miss Jackie of the Navy"

The Thrilling Tale Of A Society Girl's Adventure Aboard A Battleship And In The Tropics. Five Acts. Directed By Harry Pollard.

Second of the Margarita Fischer Series of Mutual Star Productions. Released Week of November 27th.

Now Playing "THE PEARL OF PARADISE"

Coming:

"THE BUTTERFLY GIRL"
"THE DEVIL'S ASSISTANT"
"A KNIGHT AT TARQUIZZI"
"BIRDS OF PASSAGE"

BOOKINGS NOW AT 68 MUTUAL EXCHANGES.

MUTUAL STARS

America's Greatest Drawing Cards





AMERICA'S foremost screen favorites are featured in Mutual Star Productions. Theatres the country over have voted them real business builders. The "Series Idea" results in steady, continued patronage—pleased audiences—big box-office receipts. The Mutual Star Productions listed below are in five or six acts each. Bookings can be made at any of the sixty-eight Mutual Film Exchanges.

MARY MILES MINTER
in
Youth's Endearing Charm
Dulcie's Adventure
Faith
A Dream or Two Ago
The Innocence of Lizette

RICHARD BENNETT
in
Phillip Holden-Waster
—And the Law Says
The Sable Blessing
The Valley of Decision

MARGARITA FISCHER
in
The Pearl of Paradise
Miss Jackie of the Navy
The Butterfly Girl
The Devil's Assistant
A Knight at Tarquizzi
Birds of Passage



FLORENCE TURNER
in
Far From the Madding Crowd
Doorsteps
A Welsh Singer
Grim Justice
East Is East
The First Settler's Story



WILLIAM RUSSELL
in
Soulmates
The Highest Bid
The Strength of Donald McKenzie
The Man Who Would Not Die
The Torch Bearer
The Love Hermit
Lone Star

KOLB & DILL
in
A Million For Mary
Three Pals
Bluff
A Peck O' Pickles
Decent Deuces





MUTUAL

NOW—
THE $10,000.00 SEQUEL
to THE DIAMOND FROM THE SKY

FOUR CHAPTERS RELEASED NOV. 27TH

And now we announce the Ten Thousand Dollar SEQUEL to The Diamond from the Sky—the SEQUEL that *follows* this famous serial. $10,000.00 was offered for the suggestion upon which this SEQUEL is based. Now the winner has been selected. The winner is announced only in the films. The SEQUEL will be released November 27th in four supreme chapters—a new two-reel chapter each week for four weeks. *Millions* of people who saw The Diamond from the Sky are awaiting this SEQUEL. Thousands submitted suggestions. Consequently BIG patronage is assured Exhibitors. The SEQUEL to The Diamond from the Sky was produced by the American Film Co., Inc., at its Santa Barbara Studios; the cast includes William Russell, Charlotte Burton, Rhea Mitchell and all the old favorites. It is a supreme achievement—more dramatic and more sensational than the original. Hundreds of newspapers will carry the story. To book this big box-office attraction wire, write or see your nearest MUTUAL EXCHANGE *at once.*

BOOKING NOW—*at all* MUTUAL EXCHANGES



A magazine's success is measured by its advertising. Look at the "News!"

MUTUAL

CHA

INITIAL SHOWING AT ZIEGFELD THEATRE STARTLES CHICAGO PRESS AND PUBLIC!

ACTING STRIKINGLY ADEPT

TRULY the acting of Linda Griffith, who wrote the scenario and plays the woman's lead, is strikingly adept. She has a finesse in the portrayal of emotion which few on the screen possess. Assistance comes to her in generous quantities from Creighton Hale and Veta Searl, the latter Producer Powell's recent "find."

Preceding the showing Bishop Samuel Fallows gave a short address commending the Mutual release to his auditors, prominent among whom were the Misses Sophonisba Breckenridge, Kate Adams, Mary E. McDowell Mary Barteime and Mesdames John D Shoop, Gertrude Howe Britton, Grace Wilbur Trout and Laura Dainy Pelham.

Bob McKnight In The Chicago Examiner

"Truly the acting of Linda Griffith who wrote the scenario and plays the woman's lead, is strikingly adept."

"One of the most powerful exposes of improper uses of charity funds which has ever been staged."

The talented wife of America's most famous producer is a great student of sociological conditions. "Charity?" owes its birth to the fact that Mrs. Griffith has been particularly interested in asylums for orphan children since her childhood.

"Charity?" is one of the most powerful exposes of improper uses of charity funds which has ever been staged. There has never been anything even to approach it.

Rob Reel In The Chicago American

MUTUAL

CHARITY

A SENSATIONAL EXPOSE OF CHARITY and CHILD WELFARE

"Charity? is wonderful. It should be shown everywhere."
Jennie E. Laurence, Supt. Phyllis Wheatly Home for Girls.

"From my ten years' experience in the Juvenile Courts of Cook County as one of the Probation officers, I deem 'Charity?' destined to become one of the greatest factors along the lines brought out."
Joanna Snowden Porter, Probation Officer, Juvenile Court.

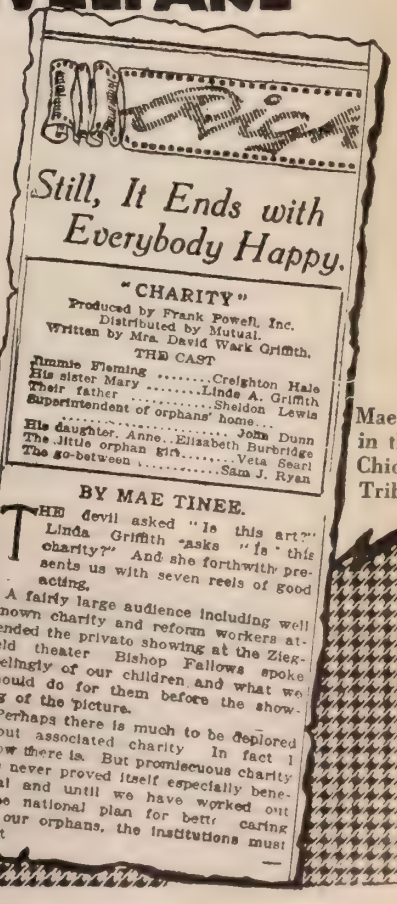
"This is a very true story. I know and appreciate the sentiments pictured in 'Charity?'."
Mrs. Bertha Hensley, Pres. Phyllis Wheatley Home for Girls.

AVAILABLE NOV. 27TH
SEVEN BIG ACTS

Starring LINDA A. GRIFFITH
Bookings $100.00 A Day

AT ALL MUTUAL EXCHANGES

Produced by
Frank Powell Productions



Still, It Ends with Everybody Happy.

"CHARITY"
Produced by Frank Powell, Inc.
Distributed by Mutual.
Written by Mrs. David Wark Griffith.

THE CAST

Jimmie Fleming .....Creighton Hale
His sister Mary .....Linda A. Griffith
Their father .....Sheldon Lewis
Superintendent of orphans' home.....John Dunn
His daughter, Anne..Elizabeth Burbridge
The little orphan girl.....Veta Searl
The go-between .....Sam J. Ryan

BY MAE TINEE.

THE devil asked "Is this art?" Linda Griffith asks "Is this charity?" And she forthwith presents us with seven reels of good acting.

A fairly large audience including well known charity and reform workers attended the private showing at the Ziegfeld theater Bishop Fallows spoke feelingly of our children and what we should do for them before the showing of the picture.

Perhaps there is much to be deplored about associated charity. In fact I know there is. But promiscuous charity has never proved itself especially beneficial and until we have worked out some national plan for better caring for our orphans, the institutions must exist

Mae Tinee in the Chicago Tribune

MUTUAL



Gaumont

GAUMONT CO.,
Presents -

The VAMPIRES

FIENDISH plots of crafty criminals! Marvelous feats of adroit detective work! Thrilling clashes between law and lawlessness! These are combined in a most astounding series of detective mystery stories presented in "THE VAMPIRES"—a series of nine extraordinary features each a complete story in three parts. This thrilling series of Gaumont made French detective stories is now booking at all Mutual Exchanges. Released Nov. 23rd. For tremendous box office receipts book "THE VAMPIRES" *now.*

Booking Now at 68 MUTUAL Exchanges

SIGNAL FILM CORPORATION *Presents*

The Supreme Favorite

HELEN HOLMES *in*

A LASS OF THE LUMBERLANDS

A SPECTACULAR MOTION PICTURE CHAPTER-PLAY OF THE NORTHWOODS

Praised By All the Critics

Here's what they say of the first chapter:

"Indications point to a really original and entertaining continued photoplay. The unusualness of the film's locale, the intenseness of the plot, and the popularity and daring of Helen Holmes, certainly ought to make this serial a sure winner."—William C. Esty in Nov. 4th issue of MOTION PICTURE NEWS.

"The opening chapter gives the story *an excellent* start. The big timber country of the Northwest is the scene of action, an authentic picture of the vast lumber industry being shown. The human interest of the drama is compelling and consistent with its surroundings."—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

"The initial chapter of the new serial is excellent. It has a great amount of action, fine settings in the Western lumberlands, and a story which promises to develop into one of the best of its kind so far shown on the screen."—Willard C. Benson in Nov. 4th issue of EXHIBITORS HERALD.

Here's what they say of the later ones:

"The second and third chapters bring in all the thrills foreshadowed by the first with more thrown in for good measure. The big moments are not only gripping, but are the logical developments of a genuiue story. Helen Holmes is peppier than ever."—William C. Esty in Nov. 11 issue of MOTION PICTURE NEWS.

"The shipwreck scenes are impressive, an actual shipwreck having been used. Miss Holmes' likable personality and knowledge of the art of acting serve her in good stead. Leo Maloney has a congenial role and a number of the scenes in these later chapters are of great pictorial beauty.—Edward Weitzel in Nov. 4th issue of MOVING PICTURE WORLD.

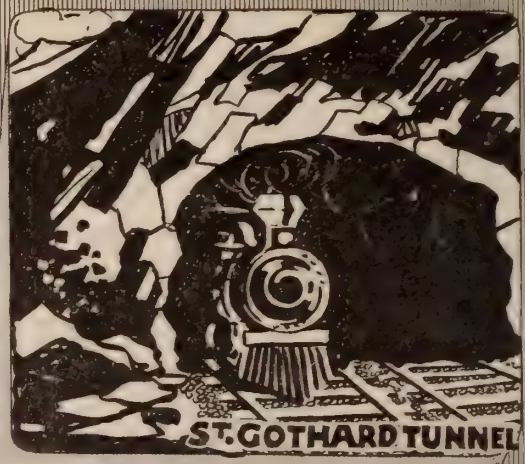
"The second chapter of this dramatic serial is powerful in story and its dramatic situations are well done. In this production every thrill—and there are plenty of them—is strictly in the main plot. Not alone should the story itself prove a worthy attraction in any theatre, but the scenic beauty of the Western forests is really an educational feature." Willard C. Benson in Nov. 11th issue of EXHIBITORS HERALD

In one single chapter of this amazing new Helen Holmes serial—"A Lass of the Lumberlands"—the following thrills can be seen: A Boiler Explosion—Election Day in a Lumbercamp—The Riot at the Polling Places—Two Rival Gangs in a Pistol Fight—A Perilous Hand-over-hand Climb Along Telegraph Wires—The Burning of the City Hall—The Arrival of the Cavalry. Standing room is at a premium in the theatres running this chapter-play. Boom business at YOUR theatre. Book this spectacular chapter-play TODAY. Fifteen chapters—a new two-reel chapter each week.

NOW Booking At All 68 Mutual Film Exchanges

MUTUAL





See AMERICA First

Tours Around the WORLD

All the delights of Travel in GAUMONT Single-Reels

Seeing the world is a universal desire satisfied for stay-at-homes by the Gaumont Company with its four remarkable single-reel weekly releases through Mutual. Spectators find them as entertaining as good photodramas. Take, for example, the reels for the week of Nov. 26.

MOUNT HOOD—Visited by more people than any other cloud-capped peak in America. In "See America First" Series.

SWISS ALPS via THE ST. GOTHARD TUNNEL—The most magnificent scenery in Europe and a bird's-eye view of one of the world's greatest engineering feats. In "Tours Around the World" Series.

CACAO TREES IN BRAZIL—Gathering and treating the beans from which Cocoa is made. In "Reel Life" Series.

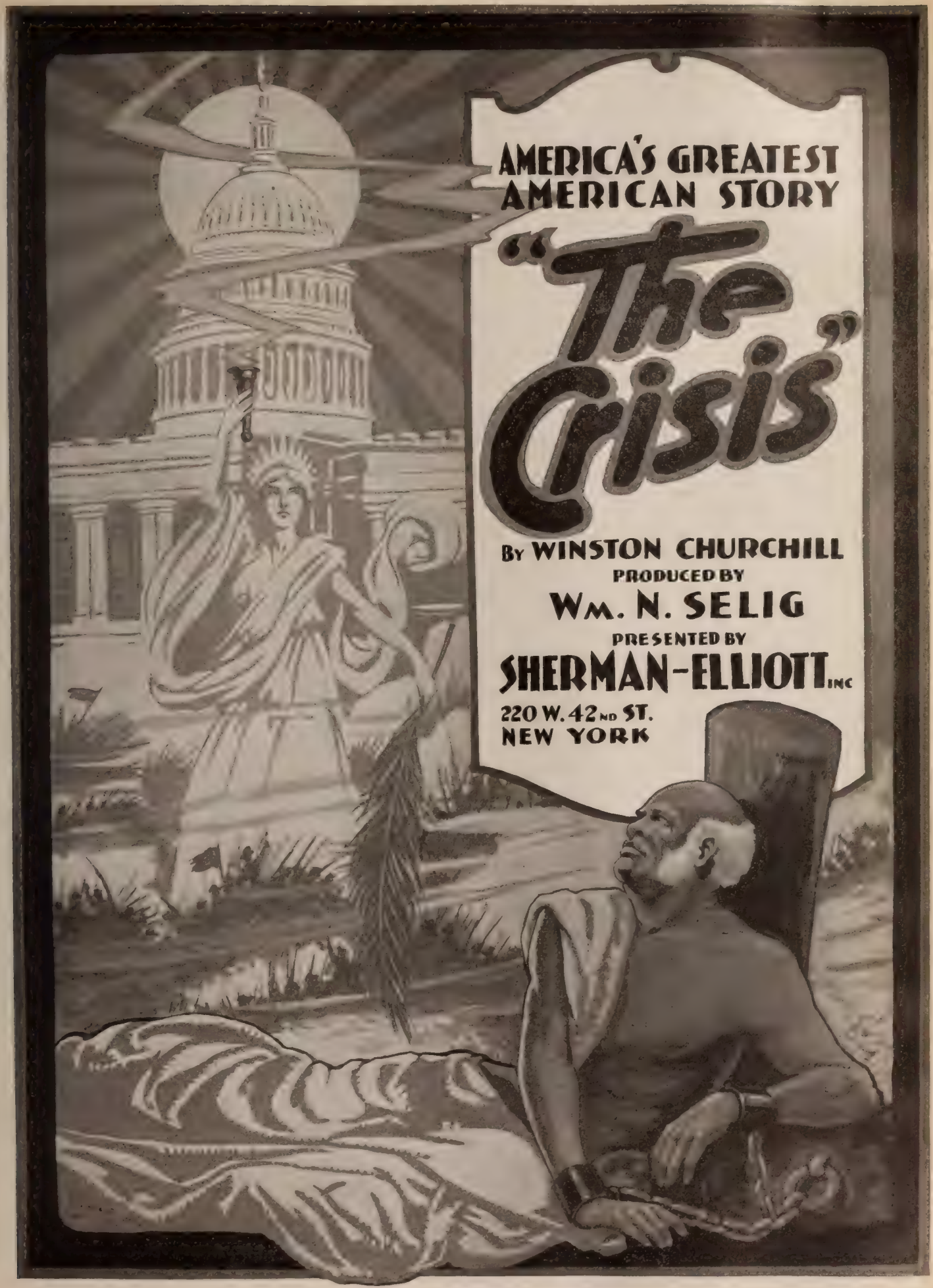
THE MUTUAL WEEKLY—News of all the world FIRST on the screen. You see what you read on the front page of your newspaper. Exhibitors write that they could not do without The Mutual Weekly.

HUMOR—"Haystack Horace, a Knight of the Road," a unique Gaumont Shadowgraph providing fun for young and old. On same reel with Mount Hood.

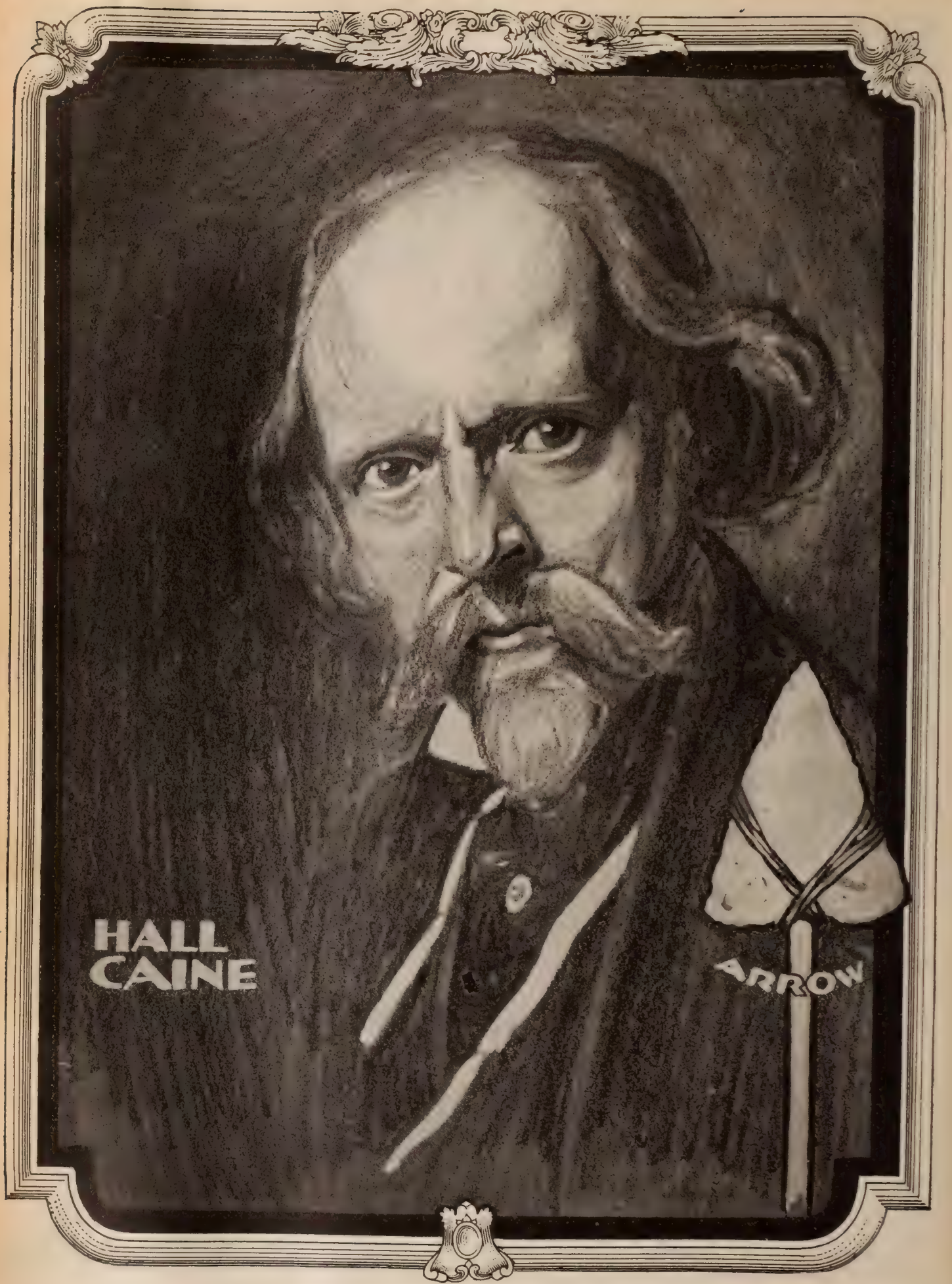
Gaumont Gaumont Co. Gaumont

FLUSHING, N. Y.

MEMBER



Many a packed house is directly traceable to an advertisement in the "News."


HALL CAINE
ARROW

Pathé

The star of the money makers
The Perils of Pauline
The Exploits of Elaine
and The Iron Claw –

Pearl White

is the star of

Pearl of the Army

Pathé's newest serial,
and she is supported by an
all star cast – Ralph Kellard,
Theodore Friebus and Marie
Wayne – a wonderful cast.

A story unmasking America's secret foes; scenarios by George B. Seitz, the serial king, author of Pathé's greatest successes. Directed by Edward José, Director of "The Iron Claw". Produced by

Astra

Advertised everywhere
It's a combination unequalled, Mr. Exhibitor. Get your booking now!

Released Dec. 3

Pathé

So many letters have been received from all parts of the country requesting information as to the mysterious "shielding shadow" in

The Shielding Shadow

that it is herewith announced that the mystery is based upon scientific fact, known only to a few advanced scientists, and will be revealed in the last episode.

Produced by Astra
under the direction of
Louis J. Gasnier and Donald Mackenzie



Pathé

Announcing

Florence La Badie

in a drama of the day

Divorce and the Daughter

This five part Gold Rooster Play tears the romance from the "Soul Mate" and drives a lesson home in a dramatic story most ably presented.

Produced by Thanhouser

Released Dec. 3rd

Current Gold Rooster Plays: "The World and the Woman" Nov. 19, "Arms and the Woman" Nov. 26, "The Challenge" Dec. 10

They all like me!

Lonesome Luke



EASTON
PENNSYLVANIA

ABLE OPERA HOUSE
VAUDEVILLE
COMSTOCK'S AMUSEMENT CO.
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HIGH CLASS ATTRACTIONS
WILMER & VINCENT, INC.
LESSEES

UNDER JOINT MANAGEMENT WILMER & VINCENT, INC.
E. L. KONEKE, GENERAL REPRESENTATIVE — J. F. OSTERSTOCK, EASTON REPRESENTATIVE

HOME OFFICE, SUITE 120, 1402 BROADWAY, N. Y. CITY

Easton, Pa., Sept. 22, 1916.

Mr. M. H. Osborn,
Pathe Exchange,
1235 Vine St., Philadelphia, Pa.

Dear Mr. Osborn:

In reply to your favor of Sept. 21st, I am glad to advise you that the "Lonesome Luke" comedies are giving excellent satisfaction to patrons of our vaudeville theatre.

They run consistently good, and are one of the few one-reel comedies that we have been using that really hold the audience in their seats to see them.

With best wishes for their success, I am

Yours very truly,



Produced by Rolin for Pathé

SELZNICK PICTURES

This Picture Is Greater Than "The Common Law" and Will Make Exhibitors Immense Profits

Lewis J. Selznick



CLARA KIMBALL YOUNG

in

"THE FOOLISH VIRGIN"

By Thomas Dixon

Author of "The Birth of A Nation"

Produced Under The Direction of

ALBERT CAPELLANI

Director General

LEWIS J. SELZNICK-SOLE DISTRIBUTOR

NEW YORK

SELZNICK PICTURES

AMERICA'S MOST CRITICAL EXHIBITORS AFTER SEEING

NAZIMOVA

IN

"WAR BRIDES"

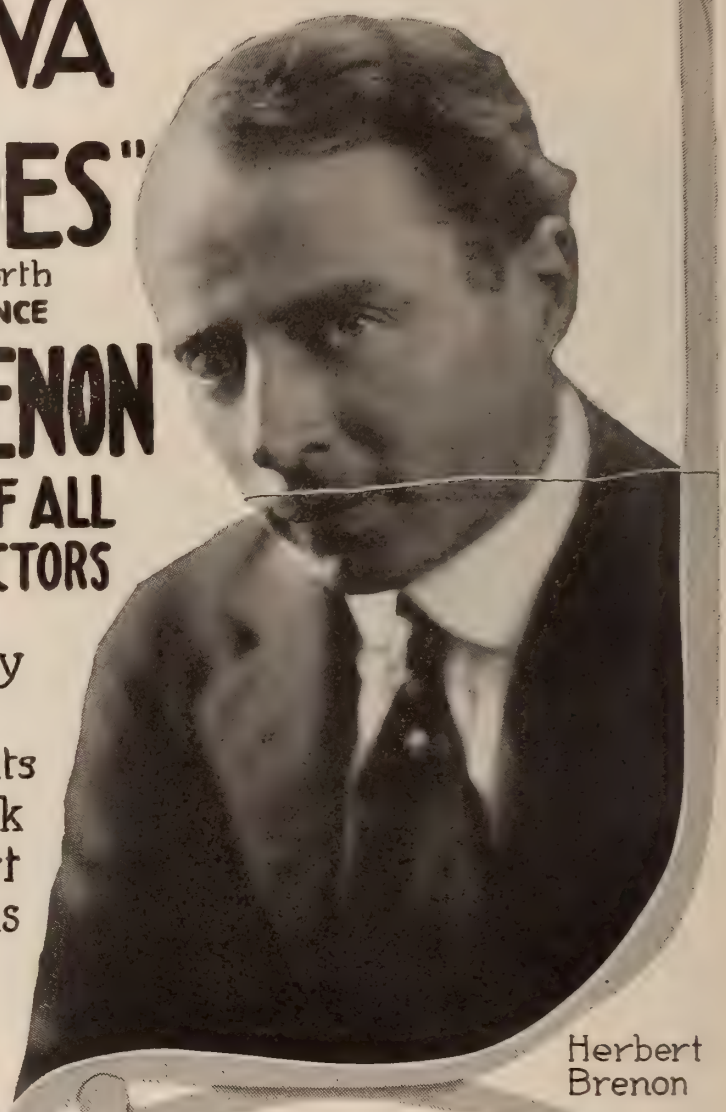
By Marion Craig Wentworth

UNANIMOUSLY PRONOUNCE

HERBERT BRENON

THE GREATEST OF ALL MOTION PICTURE DIRECTORS

Managers From Every Part Of the Nation, Quick in Their Judgments Ready to Pounce on Weak Spots, Say That Herbert Brenons "War Brides" Is The Directorial Achievement of The Century



Herbert Brenon

These Remarkable Tributes and Judgments MAKE LEWIS J. SELZNICK PROUD OF HIS ALLIANCE WITH HERBERT BRENON

Whose Star of Success Now Mounts in Mid-Sky

SELZNICK PICTURES



THE SYMBOL OF WAR—WOEFUL WOMANHOOD

HERBERT BRENON'S

GREATEST PHOTO DRAMATIC PRODUCTION.

NAZIMOVA

IN

"WAR BRIDES"

by Marion Craig Wentworth

NOW PLAYING AN UNLIMITED ENGAGEMENT AS A TWO DOLLAR ATTRACTION AT THE BROADWAY THEATRE ~ NEW YORK CITY

WHAT THE METROPOLITAN DAILIES SAID

"Herbert Brenon is the David Belasco of pictures. 'War Brides' is stupendous. Swept the audience off its feet. A huge success from the start." *ZIT, New York Journal.*

"Arises to greater heights even than 'The Birth of a Nation.'" *New York Herald.*

"Lifts the art of the film drama to the greatest heights it has yet attained. Appeals to every sentiment of humanity." *THOS. VIVIAN, New York American.*

"Nazimova moves women to tears. 'War Brides' is vividly tragic." *CHAS. DARNTON, Eve. World.*

"'War Brides' bears a message. It is a notable event in the motion picture world." *New York Sun.*

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

HARRY RAPF
Presents

ROBERT WARWICK
IN
[By Arrangement with Klaw & Erlanger]
"THE ARGYLE CASE"

By
Harriet Ford, Harvey J. O'Higgins
and William J. Burns



The Most Popular
Male Star in America
In a Famous
Detective
Romance
Shaped By the
Most Celebrated
Detective on
Earth

Directed Under Special Arrangement
By
RALPH W. INCE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES



Joseph M. Schenck
Presents

NORMA TALMADGE

THE MOST VERSATILE STAR ON THE SCREEN

IN A FILM VERSION OF THE INTENSE EMOTIONAL DRAMA

"PANTHEA"

by Monckton Hoffe

PRODUCED UNDER THE DIRECTION OF

ALLAN DWAN

LEWIS J. SELZNICK - SOLE DISTRIBUTOR
NEW YORK

NEWSPAPERS & EXHIBITORS

A PERFECT

MADE

"JIMMIE DALE



E. K. LINCOLN
DORIS MITCHELL

ADAPTED FROM THE PROFESSIONAL ADVENTURES OF JIMMIE DALE BY FRANK L. PACKARD APPEARING IN PEOPLES MAGAZINE

16 STARTLING 2 EACH EPISODE A

BOOK NOW AT NEAREST UNICORN EXCHANGE

28 BRANCHES THROUGHOUT THE UNITED STATES

EXECUTIVE OFFICE 126-30 WEST 46TH ST. N.Y. CITY

THROUGHOUT AMERICA SAY!

KNOCKOUT

BY

ALIAS "The GREY SEAL"

EDNA HUNTER
PAUL PANZER

SUPPORTED BY
TWELVE HUNDRED NEWSPAPERS
THROUGHOUT THE COUNTRY AND
A GALAXY OF WORLD FAMOUS STARS
DIRECTED BY HARRY McRAE WEBSTER



REEL ADVENTURES 16
COMPLETE STORY

PRODUCED BY
Monmouth Film Corporation

HARRY McRAE WEBSTER *President*
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BROKAW BUILDING, NEW YORK CITY

Our advertisers tell us when we give YOU the best magazine.

NOW!

THE SERIAL SUPREME

SIXTEEN SMASHING TWO-REEL EPISODES BACKED UP BY A MAMMOTH ADVERTISING DRIVE AND THE NOVELIZED VERSION OF THE STORY IN 1200 NEWSPAPERS.

"Jimmie Dale-ALIAS-The Grey Seal"

BY FRANK L. PACKARD AUTHOR OF GEO. M. COHAN'S BIGGEST SUCCESS

"THE MIRACLE MAN"

E. K. LINCOLN · EDNA HUNTER · PAUL PANZER · DORIS MITCHELL

EXCLUSIVELY DISTRIBUTED BY UNICORN

PRODUCED BY MONMOUTH FILM CORP.

READ WHAT THEY SAY

By LOUELLA O. PARSONS
In "*The Chicago Herald*"

IF you like action you will delight in the new serial, "Jimmie Dale, Alias the Gray Seal." If you want to see a picture that will make your heart beat faster and find you sitting upright in your seat waiting for the climax, you will not miss a single solitary reel of Jimmie's adventures.

No one will complain that these episodes drag or pall. There isn't time to be bored. Slam, bang, you scarcely emerge from one of Jimmie's adventures before you are taken right along with the current and carried bodily into another, just as thrilling.

* * *

All of the fans who have enjoyed E. K. Lincoln in the past will be happy to know that the portrayal of this temperamental youth has been intrusted to Mr. Lincoln's capable hands. Jimmie is a multimillio... aire and social favorite. Far more ... portant than Jimmie's place in the s... world is his systematic and cont... thievery. Jimmie always leaves a ... seal to finish up his work, and this tr... mark is the only police-clew.



IKE SCHLANK GEN MGR
MALLERS BLDG
CHICAGO ILL.

November 11th, 1916.

Unicorn Film Service Corpn.,
New York City.

Gentlemen: Attention Mr. Fred P. Murphy, V.P.

Please find copy of letter from Mr. E. L. Fitzpatrick, of the Motion Picture Dept., of the Chicago Herald, which is self-explanatory.

Also - the clipping referred to.

In this connection please be advised that we purchased one hundred copies of the Herald of November 9th, and the whole is enclosing the page containing the review in personal letters to the leading exhibitors in Chicago and vicinity.

Yours very truly,
UNICORN FILM SERVICE CORP.
Western Representative

IKE SCHLANK GEN MGR
207 PLEASANT ST BOSTON MASS November tenth 1916

Film Service Corp.,
West 45th St.,
York City.

ATTENTION OF MR. F. P. MURPHY.

Dear Mr. Murphy.

I note what you say regarding contracts on the Jimmy Dale Serial. Shall follow your instructions to the letter. Please accept my sincere and honest congratulations regarding this serial as I think it is absolutely beautiful, surpassing anything in the present day market. I have absolutely no fear as regards the results which will be obtained with "THE GREY SEAL" in this territory.

Very truly yours.
UNICORN FILM SERVICE CORP.
Mgr.





IKE SCHLANK GEN MGR
MALLERS BLDG.
CHICAGO, ILL.

COPY

Nov 10/16

Mr. J. E. Willis, Dist. Mgr.,
Unicorn Film Service,
Chicago.

Dear Mr. Willis:

...ord is a clipping ...which appeared in ... HERALD today ...of Mrs. Louella ... review of the ... first three epi... "JIMMIE DALE" series.

...balance of ...the picture ...erable comment.

...this seri... ...motion of ...and I wi... ...attention ...view of ma... ...y, with a ...success. ...financial

...Truly,
...HERALD
...Keese L. Fitzpatrick



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UNICORN FILM SVC
NEWYORK

SUNSTEIN RAN SERIAL LAST NIGHT GREAT RUSH PAPER ON SAME ALREADY SECURED TWELVE HUNDRED OR BILLY WEST RUSH PHOTOGRAPHS GIVE ACCOUNTING BOTH SPECIALS.

UNICORN FILM SVC
422P

WESTERN UNION TELEGRAM

RECEIVED AT 1621 Sixth Ave. N. Y.

B 140SY P

IKE SCHLANK 81 COLLECT BLUE

MINNEAPOLIS MINN NOV16 1916

UNICORN FILM SVC NEWYORK

PAGAN ARRIVED HELD TRADE SHOWING THIS MORNING EXHIBITORS ENTHUSIASTIC MINNEAPOLIS NEWS AND I BEGIN CALLING ON EXHIBITORS MONDAY FOR CONTRACTS PUBLICITY CAMPAIGN ALREADY UNDER WAY BELIEVE THIS SERIAL ITS BEST ON MARKET AND PAGANS ARRANGEMENT FOR NEWS COOPERATION LEADING MAXIMUM NUMBER OF BOOKINGS RUSH CONTRACT BLANKS AND ALL OTHER INSTRUCTIONS

R. L. Hamilton

Reviewed by MARGARET I. McDONALD
"*Moving Picture World*"

THE first three episodes of another new serial made by the Monmouth Film Co. have all the ear-marks of commercial success. The story of the film, based on "The Adventures of Jimmy Dale," by Frank L. Packard, appearing in the People's Magazine, has that thrilling, impossible quality, that the public like. It will be released in sixteen two-part episodes, and features four well-known and popular players, namely, E. K. Lincoln, Edna Hunter, Paul Penzer, and Doris Mitchell. Its first episode is entitled "The Grey Seal," and undertakes to present the characters of the story first in importance, clearly outlining that of Jimmy Dale, who is the son of a millionaire, and who, under some mysterious, unknown influence, follows the profession of breaking safes, leaving behind him an identification in the shape of a diamond-shaped gray seal. The proceeds of his escapades are always donated anonymously ... some charitable purpose. A parallel ...end of the story brings to light the plot ...e Henry La Salle who with a party of ...uized criminals plans to murder his ...e, Marie La Salle, in order to obtain ...session of her fortune.

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INTERNATIONAL

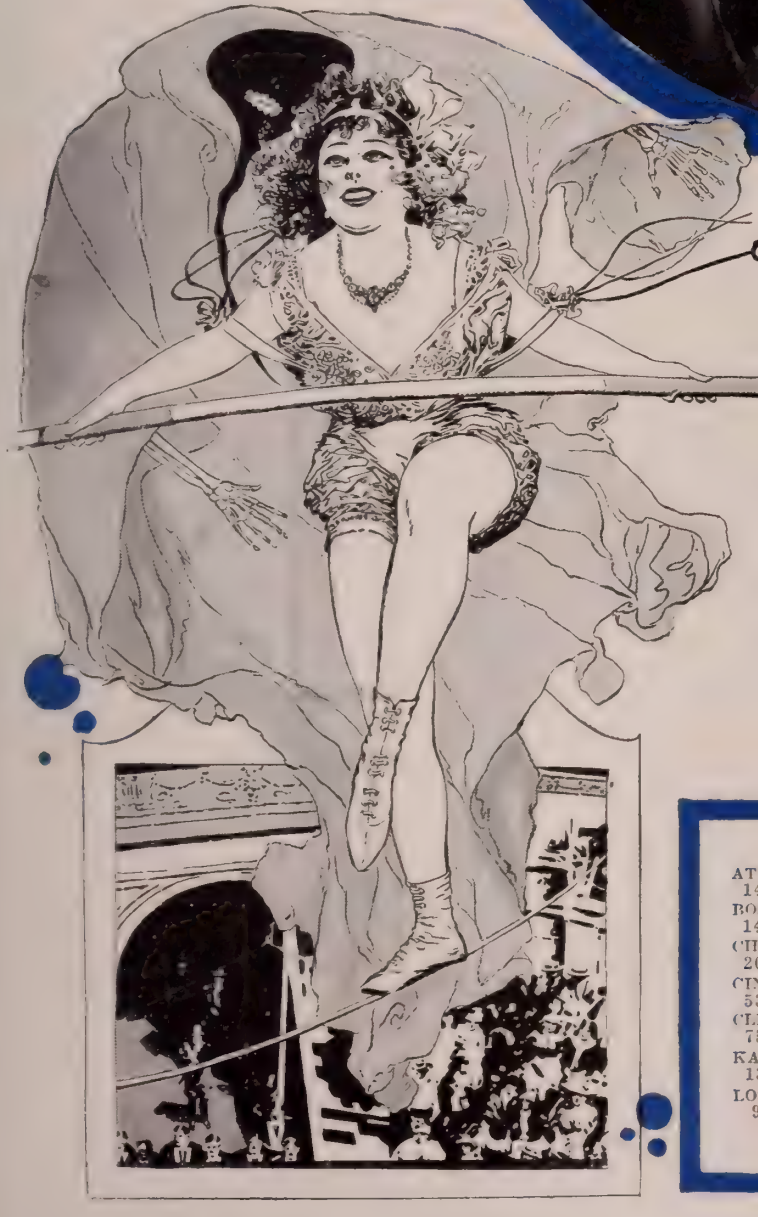
The Ocean Waif



Simplicity and human appeal are the keynotes of the International's Golden Eagle Feature, "The Ocean Waif."

Doris Kenyon *and* Carlyle Blackwell

are in the principal roles. Neither has ever had better opportunities. Both take full advantage of them.



The Jockey of Death

You remember the joy with which you always greet the coming of the circus.

"THE JOCKEY OF DEATH"

is a story of the circus, with all the thrills and dare-devil acts that bring the audience to its feet. In addition, there's a charming love story.

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CLEVELAND
750 Prospect Ave., S. E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PHILADELPHIA
1335 Vine St.

PITTSBURGH
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ST. LOUIS
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SEATTLE
1214½ Third Ave.

WASHINGTON
712 11th St., N. W.

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Mrs Vernon Castle



MRS. CASTLE is today the best known woman in America. Her beauty, her grace, her charm, and particularly her individuality have brought her this enviable distinction.

As a dancer she has no peer. As a motion picture actress she is as wonderful as a dancer. Everyone will want to see this famous woman in the most talked of picture of the hour —"Patria," the serial supreme.

NTERNATIONAL

in PATRIA



"PATRIA" is a photoplay serial that visualizes Americanism.

Thrilling in its presentation, it brings you face to face with the problems that confronted our forefathers—for which they bled and died.

Wonderful in its development, far-reaching in its influence, it teaches the lesson of preparedness and patriotism as they have never before been taught.

As a motion picture, it is supreme.

INTERNATIONAL

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These Famous Animated Cartoons

(Alternating Weekly) Now Appear Regularly
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INTERNATIONAL SPLIT REEL



"Bringing Up Father"
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The Original
"Katzenjammer Kids"

"Jerry on the Job"
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"Krazy Kat"
By George Herriman





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Accompanied each week by an equal amount of the famous Curtis Scenics or an educational film.



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Not a filler but a one reel feature that is an essential part of every exhibitor's program. The only news reel carrying

Full Reports in Pictures from ALL the Battle Fronts

Famous Broadway stage stars pose exclusively in fashions for the Hearst International News Pictorial.

INTERNATIONAL - - 729 Seventh Ave., New York City



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will soon announce the release dates for

SEVEN DEADLY SINS

McCLURE PICTURES

The "NEWS" advertisers believe YOU worth while; justify them.

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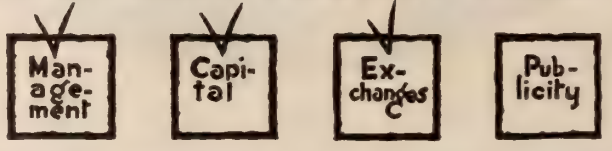
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1459 Broadway New York

TRIANGLE

DISTRIBUTING CORPORATION

IN answer to many inquiries, H. E. Aitken, President of the Triangle Film Corporation, and W. W. Hodkinson, President of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as President and General Manager of the new company, and Mr. Raymond Pawley, as Treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

1459 Broadway New York

TRIANGLE

RELEASES FOR WEEK OF NOVEMBER 26

DOROTHY GISH in

"Children of the Feud"

Fine Arts

A story of the Mountains and their people. Here are simplicity, intrigue, passion and violence welded together into a powerful play of red-blooded American life, with not a moment free from suspense and rapid-fire happenings.

CLARA WILLIAMS and WILLIAM DESMOND in

"The Criminal"

Kay Bee

A new Triangle star in a role especially conceived for her. The story—a girl born outside the social pale, in her native Italy, thrown into the maelstrom of New York, and beset with the evils of a great city. Enters a man who changes things. There are smiles and tears; but then, good salt water hurts no one—and it's a soul-stirring play done in a big way.

KEYSTONE COMEDIES

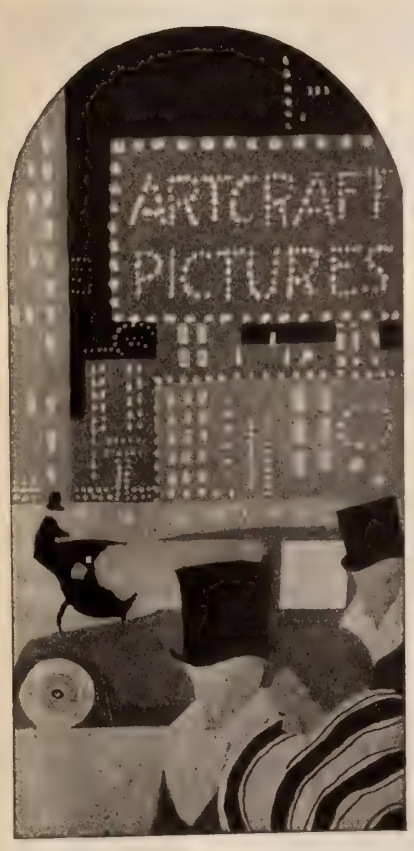
Two—Filled to the brim with wholesome, rollicking fun.

Clara Williams & William Desmond IN THE CRIMINAL



Here is a new

Triangle star and you'll be glad she has arrived. She tells you of Italy and New York and she is at once fiery and tender and fine and big in the telling.



MARY PICKFORD

"LESS THAN THE DUST"

EVERY box-office in Filmerica knows that there is only one Mary, but who ever thought that she had supernatural powers?

To explain: Let us give an excerpt from a letter we just received from an exhibitor who ran "Less Than the Dust" for one week:

This Artcraft-Pickford Picture has done more than give us the biggest week in our his-

MARY PICKFORD

"LESS THAN THE DUST"

tory—it has brought to our house the best people of our town—hundreds of faces that were new to us—indeed, folks who we know attended pictures for the first time.

You may beg and implore and pray for this character of audience, but only Mary can bring it to you—Mary, that wizardrous little being who seems to exercise a strange influence between the public and the box-office.

Artcraft has broken all booking records with its first Pickford picture — exhibitors are breaking all receipt records.

Don't *write* for particulars—because maybe your competitor is *wiring*.

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVE.
NEW YORK

WORLD PICTURES BRADY-MADE

Announcement.

World Film Corporation announces that the Canadian Rights on World Pictures Brady-Made are now held by

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Canadian exhibitors are to be congratulated upon the opportunity now afforded them to secure immediately regular World Service and regular releases of

World Pictures
Brady-Made

All correspondence about World Pictures Brady-Made for exhibition in the Dominion of Canada should be addressed to

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MME.
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BLACK BUTTERFLY
A Five Act
Metro wonderplay
of rare beauty and
supreme power
directed by
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Scenario by
Wallace C. Clifton
From L. Case Russell's
own story

METRO

Tremendous Box Office Attractions for November and December



Released in the following order

The Gates of Eden
Viola Dana

Extravagance
Mme Petrova

The Wager
Emily Stevens

Big Tremaine
Harold Lockwood and May Allison

The Sunbeam
Mabel Taliaferro

The Black Butterfly
Mme Petrova

The Awakening of Helena Richie
Ethel Barrymore

Pidgin Island
Harold Lockwood and May Allison



METRO PICTURES CORPORATION

WHAT NEW YORK'S GREATEST CRITIC SAYS ABOUT THE SEX LURE

FROM THE NEW YORK JOURNAL NOV. 1, 1916

STAGING OF "SEX LURE" WORK OF GENIUS

By "ZIT."

Yesterday there was a private showing of a six-reel feature entitled "The Sex Lure," produced by Ivan Abramson, the genius in the directing of motion pictures. There may be other directors who produce one hundred to five hundred thousand dollar productions, but when it comes to putting an artistic finesse into a picture that costs a small amount to manufacture and make something that costs six thousand look like fifty thousand, that is the time ability tells.

Most any one can do a great deal with a great deal. But how great can a director make a thing with a small amount of money?

I have seen many, many pictures, but I don't pretend to be a critic. In fact, far be it from me to think that I was ever considered one, but I do want to go on record as saying that "The Sex Lure" is a most beautifully told story, and the most interesting one I have witnessed in many moons. For every one in the production is an artist and an actor, and Ivan Abramson has dug deep into the soul of each one of them and brought out the necessary talents to depict each part the way the author intended.

Every point in the motion picture industry has been covered by this wizard, Abramson, in this picture. To tell the story would only spoil it for those who are going to see it on the release date, which is next week.

It is home stuff—true stuff—nothing exaggerated. There is thrill after thrill. You have everything—love, murder, kidnapping, deceit, wrecking of a home, factory life, poverty and riches. It's a picture you can't afford to miss. It's a picture you have got to see. It's a picture that will hold you every minute.

If you went to see the picture at 4, and you had to catch the 4:45 train, you would miss the train to see the finish. I missed my dinner, and I want to go on record as saying that if that's a sample of Ivan Abramson's work we are going to hear a whole lot more of Ivan Abramson, and it won't be long.

THIS BOY HAD NEVER SEEN A WOMAN. HE KNEW NOTHING OF SEX, OR OF THE REAL WORLD. ALL OF THE LIFE HE COULD REMEMBER WAS SPENT ON A SECLUDED ESTATE. THEN HE RETURNED HOME TO FIND HIS PARENTS SEPARATED BY AN UNGRATEFUL BUT ALLURING FIEND-GIRL. HOW WAS HE TO PROCEED? HOW OVERCOME THE LURE OF SEX? THIS STARTLING AND UNIQUE THEME IS MASTERFULLY PRESENTED AND SOLVED IN THIS

IVAN PLAY

THE CAST

JAMES MORRISON	AS THE BOY
LOUISE VALE	AS THE MOTHER
FRANKIE MANN	AS THE FIEND-GIRL
DONALD HALL	AS THE FATHER

DIRECTED BY — IVAN ABRAMSON
STORY BY — DON DUNDAS

WRITE TODAY

BOUND TO CREATE INTENSE INTEREST, THIS PICTURE WILL BE BOOKED BY THE ENTERPRISING EXHIBITOR FOR A LONG RUN. ARE YOU THAT EXHIBITOR?

EXCHANGEMAN, HAVE YOU AN IVAN FRANCHISE? THE SAFEST AND SANEST FILM PROPOSITION IN THE INDUSTRY. BETTER WRITE US AND FIND OUT WHY.



JAMES MORRISON

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HAWK FILM CO., 145 WEST 45TH ST., NEW YORK CITY.

ART DRAMAS

Wm. L. Sherrill-Pres

G. H. Wiley-

HITCH YOUR WAGON TO A STAR?

It *may* be good policy to 'hitch your wagon to a star', but you may find that in so doing you will soon have no wagon left!

It is far better to attach your theatre to a program of strong, entertaining features, where the tremendous salaries of the "stars" are eliminated, and which is sold to you minus the big profit of the central exchange.

Art Dramas is that program. It will satisfy your patrons because Art Dramas pictures are *good*. It will satisfy *you* because it will make money for you.

Art Dramas pictures are all that the name implies. They are artistic in conception, and dramatically perfect in execution.

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ART DRAMAS TAKES GREAT PRIDE IN PRESENTING TO THE INDUSTRY ITS FIRST THREE PRODUCTIONS



GERTRUDE McCOY

GERTRUDE McCOY in "THE LASH OF DESTINY", supported by an excellent cast, including Bruce McRae, Helen Green, Arthur Housman and Mabel Scott.

An unusual story, embodying a number of strong situations that give Miss McCoy splendid opportunity to display her versatility. A new treatment of the theme of the country girl who comes to the city, plays the game, wins, loses, and finally wins again. Selected to be the First Art Drama.

Directed by George Terwilliger. Produced by the Van Dyke Film Production Co.

Released December 14.

JEAN SOTHERN in "WHOSO TAKETH A WIFE—"

A remarkable answer to Hall Caine's "The Woman Thou Gavest Me", picturized from the novel of the same name; written by J. Wesley Putnam. A big, virile story of the problem that confronts a girl who marries a man she does not care for, and who later meets the man she loves.

A special photoplay edition of the book now being prepared, to be illustrated with still pictures from the Art Dramas production. To be advertised everywhere by the local booksellers in conjunction with the showing of the picture.

Directed by Frank Crane. Produced by the U. S. Amusement Corporation.

Released December 21



JEAN SOTHERN

DOROTHY BERNARD in "THE RAINBOW", with Robert Conness and Jack Sherrill.



JACK SHERRILL



DOROTHY BERNARD

"The Rainbow" was one of the big hits of the legitimate stage, having had a run of over a year at the Liberty Theatre, New York City, with Ruth Chatterton and Henry Miller in the leading roles. An intensely powerful story, it tells of the separation of a father from his daughter because of his estrangement from his wife, and how he sees his child for the first time in fifteen years, and then for only one day, and the curious chain of circumstances that finally re-unites the family.

Play by A. E. Thomas. Directed by Ralph Dean. Produced by the William L. Sherrill Feature Corp. Released December 28.

116 WEST 39" ST

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EVERY CRITIC AGREES THAT "The MASQUE of LIFE" IS A BOX-OFFICE SUCCESS

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Produced by TRIUMPH FILM CORP. N.Y.

The Triumph Film Corp. presents



"The Girl" and "The Man"

JOHN MASON AND ALMA HANLON

in "The Libertine"

What the New York Critics Say.

ONE of the best pictures ever screened. Will create a furore amongst state rights buyers. A film that will pack a theatre not only for a day, but for a week.—**Motion Picture News.**

DEPICTED with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—**Moving Picture World.**

STRONG and gripping story of modern life. A surprise finish comes like a breath of June roses bringing close to the hearts of the audience a powerful and timely moral.—**New York Evening Journal.**

EVERY man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression—and a commendable one.—**New York Star.**

JOHN MASON has never done anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses."—**New York Tribune.**

A THEME which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features.—**New York Dramatic Mirror.**

A STRONG and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—**New York Review.**

BOUND to command the patronage of lovers of the film world. —**New York Dramatic News.**

WILL attract the picture fan.—**Variety.**

ADMIRABLY setting forth a vital moral lesson.—**Chicago Motography.**

BREATHLESS attention from start to finish.—**New York Times.**

REMARKABLY absorbing and wholesome dramatic entertainment. Should make a lot of money for the exhibitor.—**New York Clipper.**

SURE fire audience appeal anywhere. Forceful drama. Great human lesson.—**Wid's.**

PRINTS BY CRYSTAL FILM CO., NEW YORK.

The Libertine—*The man who "can afford to play the game" while his victims bear the burden of shame alone.*

Produced by TRIUMPH FILM CORP. N.Y.

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I AM

ROBINSON CRUSOE

and in the master play in 5 parts, I take you with me to the tropic zones, and strange lands. My adventurous life has been the joy of all ages. Now visualized I charm all ages still.

HENRY W. SAVAGE

who's craftsmanship has given to the spoken drama many money coining productions has added me to his large family of successes

The wide awake states rights buyers will act quickly and through me profit enormously! Don't overlook this opportunity!

George Marion the master director of Savage successes directed my re-creation and his art and skill has given me the appeal that knows no age. I am a picture for all! I AM A BOX OFFICE MONEY MAKER!

"Nine tenths of wisdom is being wise in time" Be wise! Be timely! Be successful!

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"THE SEA NYMPHS"

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A new Christie Comedy is released each week thru foremost independent exchanges of United States and Canada. Write or wire for bookings on these money-makers



Neal Burns and the Sea Nymphs

Christie Film Co.

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for the

ESSANAY-CHAPLIN REVUE

of 1916

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SCREEN TIME, 1 HOUR 17 MINUTES

Your best assurance of success is the success of others. Read what they say:

"The Essanay-Chaplin Revue of 1916 is making a *BIG HIT* at our Market St. Theatre. Sunday, the opening day, we played to a capacity business and on Monday we had one of our largest days which assures us another big week. We are very anxious to get a line on your next release."

Eugene H. Roth,
Manager Popular Amusement Co.,
San Francisco, Cal.

"Receipts for the day I played the Essanay-Chaplin Revue of 1916 surpassed any previous day's business since the opening of the theatre. Kindly advise me of open dates so I may arrange for another booking as early as possible."

Charles R. Black,
Manager Alhambra Theatre,
Wilkes-Barre, Pa.

GENERAL FILM SERVICE

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

TRADEMARK
Reg. U. S. Pat. 1907

"When You See it in 'The News' It's News"

Motion Picture News

Reg. U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA MAIN OFFICES: NEW YORK CITY CHICAGO, ILLINOIS

Volume XIV DECEMBER 2, 1916 No. 22

A Wall Street Man Speaks Out

OUR "Keep the Ball Rolling" articles are bringing in some remarkable contributions. We do not know the authors; nor do we care about their identity. They probably come from men who have thus far chosen not to talk for publication.

* * *

RIGHT or wrong, in whole or in part, these statements are at least straight-from-the-shoulder. They will start discussion. They will clear the air; they may start a right trend of thought and secure some much needed reform.

To this end—the ultimate good of this big industry, we publish them word for word, without comment or responsibility.

This time a capitalist talks:

New York City, November 16.

William A. Johnston, Esq.,
Editor MOTION PICTURE NEWS,
729 7th Avenue, New York City.

Dear Sir: My attention has been specially called to the "Keep the Ball Rolling" articles in your last two issues of NEWS.

MY motives for writing this letter are indirect ones so far as I am personally concerned, but I believe that what I have to say will be of material benefit to the exhibitors, even if not relished by others in the film industry. The truth invariably hurts. I have had special investigators at work in every branch of the picture business for some time past—I am not going to tell the reason for this except to say that I belong to the constructive class of financiers, and whatever I go into is for permanent investment, and not merely passing speculation.

THE picture industry cannot be classed, as now conducted, as the fifth industry of America.

It is a speculative bubble, grossly mismanaged and being tossed about like a rudderless ship at sea. Its greatest failing is lack of what downtown we term "big calibre men."

My investigators have turned in to me exhaustive reports and detailed statements covering the industry thoroughly—not only in America but in foreign countries too. I am going to submit in a brief manner some of the material points.

THE exhibiting end of the business is in good shape for proper development. The managers as a rule are men who know their business and with proper co-operation and direction from the manufacturing and releasing end, will deliver everything that can be expected from the theatre end.

That the majority of them are making no money now is a fact I have established to my own satisfaction, but the causes for this are all remediable.

THE EXHIBITING BUSINESS SHOULD BE LEFT IN THE HANDS OF INDIVIDUAL MEN AND CAPITALISTS WHO ENTER THAT FIELD FOR PURPOSES OF CONTROL, WILL MAKE A GREAT MISTAKE. THIS IS INTENDED NOT ONLY AS A WARNING TO FINANCIAL MEN, BUT AS AN ENCOURAGEMENT TO EXHIBITORS TO HAVE FAITH IN THE FUTURE. THE EXHIBITING BUSINESS IS GOING TO REMAIN IN THEIR HANDS.

YOUR published articles have covered many details of needed reforms on the theatre end—some of importance and others not. The big reform is not required there, it is at the big manufacturing and exchange ends.

THE picture business has developed no big men. With all the talk of the millions made and millions invested, no dominant controlling man of the Ford, Durant, Patterson, Harriman, DuPont, Eastman or Schwab type has developed from it. Our investigations have shown but one chain of exchanges that was considered as being properly and efficiently conducted and would state that this was organized by interests outside of the film business proper. This chain made money and big money in a consistent manner for a long time—something which not one of the others has succeeded in doing for any length of time.

A VERY illuminating article on the distributing business was published in the Cincinnati "Times-Star" under date of February 24, 1916, a copy of which I have on my desk. The statements contained therein were made by a big film man who is in a position to know what he is talking about. He is now President of one large distributing organization and owner of another, yet he has done nothing towards reorganization.

One of the largest manufacturing concerns in placing a valuation on their business based the valuation on future possibilities and not on ascertainable past results.

Cold facts and figures are not used in the business at all.

I am quite aware of the difference between effecting working agreements and consolidations of co-related companies to similar consolidations of highly competitive ones, and the film men are certainly in this latter class. The manufacturer should be and must be in close touch with the exhibitor; he must know what kind of pictures the public want an make them accordingly. The distributing end must be part and parcel of the manufacturing end; it is quite immaterial which owns the other, but there must be one controlling head and not two, and this head must be sort of a father to the exhibitor.

Sex and vice films should be banned entirely. Sensational crime films should be excluded entirely also. With these eliminations the censor question would be a dead issue.

MY reports embrace the comparative merits and salaries of the directors of America, with those of Europe, especially Italy. *The difference between them is simply astounding.* Likewise the comparison in actual figures as to salaries drawn by actors and directors when they work in the theatrical business with what they are paid in the film business in this country—now referring to present day estimates.

AUTHORS of note are practically unknown in pictures. Investigation and careful analysis has shown where the trouble lies; it is easily adjustable when ready for handling by the proper people.

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HAS THE QUALITY CIRCULATION OF THE TRADE

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VOL. XIV December 2, 1916 No. 22

The foreigner market has not been approached at all. Where American films have been sold outside of the United States the manufacturers have not been responsible—it was almost forced on them, Great Britain being excepted in this statement.

I HAVE been compelled to speak in generalities only, as to do otherwise would be to endanger certain tentative plans now under final consideration and adjustment. If I might be permitted to send an anonymous message to the exhibitors through your paper, I would say, *have faith in the future of the business, you will come into your own before very long.*

The letters already published clearly indicate that some exhibitors at least realize where the trouble is, and they indicate to some extent, what the remedies should be.

What astonished financial men is the manner in which film people have thrown away their advantages and permitted others to reap benefits which should have accrued to them in the way of dividends. For instance, a high grade theatre playing legitimate attractions, Saturday matinee only and six nights a week on an average of 32 to 35 weeks a year and closed through the Summer, shows it is open about one third of the available showing time of the year, said available showing time of matinees daily and showing Sunday night and open 52 weeks a year being possible and actually done in the picture business. Instead of getting the theatre at the same rental as the legitimate people do, they plunge in and pay twice as much, and throw all the financial advantage and increased earnings to the landlord.

Ordinary sized orchestras do not seem to be permissible for picture houses of the larger capacity type—they put in a large number of musicians entirely incommensurate with their prices of admission. Men who contemplate building more theatres of this class—now referring to the Strand and Rialto variety—should weigh up a few points very carefully before it is too late.

Long masterpiece films of the future are not going to be shown in those theatres, but in higher priced houses conducted along the lines of legitimate theatres giving two showings a day, matinee and night with all seats reserved, BUT NOT AT A TWO DOLLAR SCALE OF PRICES.

Statistics show that the aforesaid price has wrecked the regulation theatres, so why court disaster?

The films mentioned are going to put the large picture houses on their mettle and it is safe to say that 25 cents will be their maximum admission price, and they must cut their cloth accordingly. Rental and size of orchestra are the two main items.

MANY are bound to disagree with what has been stated herein. It is not my intention to enter into any argument or controversy. Suffice it to say, that I am acquainted with real facts and conditions and know whereof I speak. It is to be hoped that a whole lot of the incompetents who have made big money in the business have saved some of it for a rainy day, for they will soon have use for it, and, like all incompetents, they have, or rather soon will have, managed to eliminate themselves.

This writer's words are worth weighing.

An industry as huge as this requires big capital and big men to direct that capital. Both are bound to come We disagree with the writer that these men must come altogether from without. There are a few men of the right calibre within the industry.

This industry demands *regulation.* It must approximate the business regulation of its sister industries—railroad, oil and steel. And this regulation is bound to come. But it will be delayed until the industry meets capital upon a common ground—a ground of permanent solid investment, of legitimate, moderate profits, of economic management.

* * *

What's the Matter?

RECENTLY a remarkable war picture was offered the buyers of state rights through these columns. The response was large, but dreary and disheartening Some buyers said the market had been killed by fake war pictures; others said that heavy pictures were a drug on the market.

SO the picture was put on at the Strand theatre, New York City. For two weeks it did a record business there. At the Astor theatre, with 1500 seats, people were turned away. Now three high class legitimate theatres in New York City, at high prices, are required—they were promptly offered by their managers—to handle a motion picture.

WHAT is the matter Mr. State Rights Buyer? Is your judgment faulty; or is the method of selling state rights pictures wrong; or what *is* the matter?

What an Amateur Exhibitor Found Out

ONE of the best known producers in the East recently tried an interesting experiment. He purchased a theatre. Before he bought it he was informed with emphasis by the exchange men that a 40 per cent. profit was not only easy, but positive. It happened that there was a competitor across the street. In fact there were several competitors in that neighborhood.

WITH rosy dreams of a comfortable little bank account, he invited the exchange men to do their worst. They did. Their approach can be compared with that of the sheepherder who sharpens his shears and glances expectantly at the bleating flock. The exhibitor experimenter was forced to buy all the live features produced; so that his competitor across the street would not profit. Many of these features he was unable to exhibit. The exchange men continued to threaten. Of course they used the same tactics on the competitor across the street.

AT the end of the year this exhibitor balanced his books. Instead of forty per cent., his profits were below five.

And the saddest part about this story is that the producer, who played at the exhibiting game for years found that the same conditions exist in all parts of the country.

Benjamin B. Hampton is General Film Head

Well-Known Man of Affairs Is Impressed with the Volume of Business Accredited to the Company and Will Put Into Operation Plans for Solving Problems of Distribution—His Ability as an Organizer and Systemizer Recognized

NEWS of unusual interest and importance reached the film world Tuesday afternoon, November 14, when Benjamin B. Hampton, of the Greater Vitagraph, gave out the statement that he had accepted the position of president of the General Film Company. This unexpected act of Mr. Hampton's took place at a meeting of the board of directors, when George Kleine tendered his resignation as the company's president.

Mr. Hampton's statement, sent to the various newspapers and trade papers, follows in part:

"At the meeting of the board of directors of the General Film Company, Inc., on Monday George Kleine requested that his resignation as president be acted upon. Mr. Kleine's many important interests demand the time and thought he has been generously devoting to General Film matters, and for some weeks he has been urging his General Film Associates to release him from the presidency. Monday the directors reluctantly acceeded to his wishes.

"Since the stockholders honored me by electing me a member of the board of directors several weeks ago, I have taken part in various conferences looking to new plans in the affairs of the company. When it became necessary Monday to choose some one to fill Mr. Kleine's place until the annual election in January, and the directors offered me the position ad interim, I welcomed the opportunity to assist in working out the new plans. I am confident that the officers, directors and stockholders will work together so effectively that when a new administration is chosen in January it will find the old General prepared for the biggest year in its history.

"Mr. Kleine has consented to serve on the executive committee, so that during my tenure of office I will have the constant and active counsel of himself and Mr. Marion of the Kalem Company."

The election of Mr. Hampton to the presidency of the General Film Company has been viewed with no small amount of interest by other distributing companies.

Mr. Hampton's prominence in the business world testifies sufficiently to his ability as an organizer and systematizer. He declined to make a definite announcement concerning the consolidation of the General Film Company and the Greater Vitagraph, which, according to men in film circles, is the logical outcome of his election on account of his connection with the latter. Such an announcement, film men believe, would not be made before the regular reelection of General Film officers next January. Mr. Hampton's firm belief in concentration and unity, combined with his connection with the Greater Vitagraph, make this consolidation seem possible.

When interviewed by a representative of the MOTION PICTURE NEWS, Mr. Hampton, while declining to make a detailed statement concerning the plans for regenerating the General Film Company, manifested a high degree of enthusiasm regarding the future of that organization.

Impressed with Large Business of General

"Before I began investigating conditions here," he said, "I had no idea of the amount of business which the General Film Company conducts. I had grown to believe the rumors to the effect that the company was losing customers. Instead, I find that the volume of business is increasing steadily and rapidly. Of course, I am not now in a position to predict definitely the big things that General Film will set itself to accomplish. Just now I am trying to absorb some of the more important details of this giant organization. By next January we will have, I hope, real achievements to point to."

Frank Marion, president of the Kalem Company, and, in his capacity as a member of the executive committee and the board of directors of the General Film Company, one of Mr. Hampton's closest advisers spoke enthusiastically of Mr. Hampton's election.

"Mr. Hampton was elected unanimously," said Mr. Marion, "and I can think of no man in the moving picture industry who can accomplish more for the General Film Company. We all know that the weakest part of the industry is distribution. All of the profits that producers are making is being swallowed by the haphazard system of distribution. Motion picture stock is a joke on Wall Street. The public looks upon us as a species of wild men. And can you blame them? We are the fifth largest industry in the United States, and we haven't learned yet how to sell our product. We need consolidation and concentration. I believe that Mr. Hampton is the man to accomplish it.

"Film distribution as it exists now is warfare. In Syracuse, N. Y., a city of sixty or seventy thousand, there are fifteen exchanges. Fifteen solicitors from these exchanges have succeeded in frightening the exhibitors in that territory so that they don't dare to call their souls their own.

"These fifteen exchanges should be reduced to no more than three or four."

"What are the possibilities of one great amalgamated distributing company to take the place of them all?" Mr. Marion was asked.

"I would have suggested that," he replied, "but others have suggested the same thing, and been laughed at. Maybe it is possible. Perhaps Mr. Hodkinson or Mr. Hampton may accomplish it. For the time being, or for the near and distant future, I would be satisfied if all of the distributing companies stopped cut-throat methods, got together and formed three or four large units and co-operated. Do you realize how much money the industry would save in one year if that were possible? I have figured it out for myself. The industry would save from $17,000,000 to $18,000,000 a year.

"I have made several quiet trips of investigation in various parts of this country to find out what exhibitors think of the situation, and to examine the distributing system through their eyes. I found that more and more of them are anxious for a return of the old solid program method of distribution.

"Another interesting thing I found was that, contrary to the widely circulated opinion, the moving picture is not waning. Out in Montana recently I witnessed the illuminating scene of ranchers driving eighty and ninety miles into town in their Fords through thick 'dobe mud to see their favorites perform on the screen. The Fords were stripped of everything but engine and chassis, and it was necessary to smear heavy oil on the engines to prevent the mud from clogging them up. The ranchers left their homes at three in the afternoon and got back barely in time for milking. Such enthusiasm as that should convince any man that the movies are still climbing the up-grade."

ONE REELER A WEEK FROM "V"

Beginning December 22, the Vitagraph Company of America will release through the General Film exchanges a one-reel picture every week. There are ten of these one-reel productions to be released under the general title of "The Dangers of Doris," with Mary Anderson as the star. Jack Weatherbee plays the male lead.

This series will deal with the amusing adventures of a country girl of enterprising disposition who is suddenly thrown into a city environment. The series provides a vehicle adapted to the sprightly temperament of "Sunshine Mary."

The titles of the ten releases in "The Dangers of Doris" series are as follows: "A Bit of Bent Wire," by A. Van Buren Powell; "The Luck Charm," by Graham Baker; "One Good Turn," by Edward Montagne; "The Twin Fedoras," by Garfield Thompson; "The Suitor from Siam," by A. Van Buren Powell; "The Burlesque Blackmailers," by Stanley Olmsted; "The Gang," by William Courtney; "Up and Down," by Garfield Thompson; "The Old Fourth Ward," by Tom Bret; "The Road to Eternity," by A. Van Buren Powell.

PATHE NEWS FILM SCOOPS ON ELECTION

In Pathe News No. 90, issued the day after election, were published scenes of President Wilson and Mr. Hughes casting their ballots, followed by a greeting to President Wilson as the sure winner of the election. Various intimate scenes of Mr. Wilson were also shown. The News was the only motion picture newspaper to show such scenes thus early.

In No. 91 the Pathe News scored another scoop by showing scenes of the Count von Bernstoff, German Ambassador to the United States, visiting the submarine Deutschland in New London, Conn.

Lee Ochs' Trial Is a Thrilling Affair

Second Meeting of Investigation Committee to Determine Whether or Not He Used His Office as President of the National Association to Further His Personal Ends Is Replete with Melodramatic Situations—Ochs Admits to Watered Stock in New Trade Publication—Calls Opposing Lawyer a Liar

WHITE hot discussions filled the office of the Motion Picture Exhibitors' League last Saturday when Lee Ochs undertook to remove from his reputation the shadows that have been cast upon it by the two New York exhibitors, Fleischman and Goldreyer.

The most dramatic moment of the afnoon occurred when Keppler, counsel for Fleischman and Goldreyer, was cross examining Ochs regarding his visits to Philadelphia during Selznick's negotiations with Mastebaum.

"Is it not true," demanded Keppler, "that you went to Philadelphia in your capacity of national president to see Mastebaum about relieving the condition of exhibitors?"

"Yes, sir," replied Ochs.

"And is it not true that you went to Philadelphia some time later with Mr. Selznick and Miss Young to arrange for the Selznick pictures?"

"No, sir."

Keppler shook his finger at him, and shouted: "Mr. Ochs, I say that as a result of your efforts, Selznick and Mastebaum now control the same condition which existed before!"

Mr. Ochs Gets Wrathy

"You're a liar!" said Mr. Ochs.

"You're a gentleman," murmured Mr. Keppler, a remark that was almost drowned in the applause that greeted Mr. Ochs' reply.

Mr. Ochs voiced his frank opinion of Mr. Keppler on another occasion, when Keppler was endeavoring to convince the committee that Ochs had used his position as national president to further his own personal ends.

Ochs was asked if he did not consider it unfair to use his influence to deprive Fleischman and Goldreyer of their Triangle Service, after having taken away from them the services of Metro, Pathe, Paramount and World. Ochs said no; that it was merely a matter of business, having nothing to do with his presidency. He said, moreover, that Keppler did not know anything about moving picture conditions or he would not have asked such a foolish question. Keppler requested the chairman to suppress further personal remarks. Mr. Anson, one of the committeemen, at this point, and others, declared that the committee, as well as Mr. Ochs, should have counsel. Sam Trigger, committee chairman, said he wanted no more lawyers. All he desired was the truth, the whole truth, and nothing but the truth.

Keppler, to prove that Ochs secured privileges because of his position, asked Ochs if he paid anything additional for service when Ochs' Airdome was opened. Ochs admitted that he did not; that by oral contract he was permitted to switch films between the Airdome and the Costello, although they were two blocks apart, for single service price.

Another point won by Keppler concerned the respective Paramount contracts with Ochs and Fleischman and Goldreyer. Ochs confessed to paying $50 a week for the service, while Fleischman and Goldreyer paid $150, with a deposit three times as great as Ochs.

Keppler asked Ochs if ever, since he had been a member, had he participated in the affairs of another film company. Ochs said no. Keppler inquired the date of Ochs connection with the Popular Plays and Players Company. Ochs then recollected that he had been that company's treasurer two and one-half years ago. He denied that he had financial interest in the company, although he was treasurer. On further questioning, he recalled that he was only acting for the treasurer who was out of town. He had no stock in the company, and received no compensation, he said. All he did was sign checks; he was not even a regular treasurer. He conconfessed that he indulged in this charitable occupation for eight months.

Concerning the Mutual return expressage matter, Keppler demanded: "Why did you not cancel Metro and Paramount, because of express charges, when you cancelled Mutual?"

Ochs replied that the Metro and Paramount custom was long established, and that he thought the Mutual express charges were unfair.

The question was brought up concerning Ochs' attempts to induce Fleischman and Goldreyer to buy his two houses. Ochs said he never threatened them. He scorned Keppler's insinuation that he had used his influence as president with services or accessory houses.

Trade Paper Stock Watered, Admits Ochs

The most thrilling part of Keppler's and Ochs' word duel happened when a trade paper, which Ochs is said to have organized, was brought up for discussion. Ochs frankly admitted that a large percentage of the publication's stock was water. He said that he was its promoter and leading spirit to the extent of $15,000 cash. He denied, with vigor, that any film producing company had money invested.

Keppler dared him to produce the subscription books. At this point, Charles M. Rosenthal took the floor, announced that he was Mr. Ochs' attorney, and advised Ochs to decline to make further statements regarding the trade paper.

Keppler, when silence again reigned, loudly defied Ochs to produce the books, "not two hours from now, nor next week—but now!" Half the members of the committee, Mr. Ochs, Mr. Blumenthal, Mr. Trigger, Mr. Ochs' lawyer, and other interested parties, promptly arose, and said it was out of the question. Mr. Ochs said it was inconvenient. Mr. Blumenthal said it was nobody's business. Mr. Rosenthal said that the man who had charge of the books was playing golf, and he further defied anybody to find him. Keppler claimed that their refusal to produce the boods clinched his argument. They were afraid! He double-dared them to show the books! A delay of a few days, or hours, he said, would permit some one to tamper with the books, so that later investigation would be worthless. He pointed out the delicacy of Mr. Ochs' position in refusing an examination; that his attitude would thoroughly convince the exhibitors all over the country that the trade paper was subsidized by a film company. Mr. Anson, a committeeman, took the floor with a worried look, and guessed that the books ought to be produced.

Mr. Steiner, another committeeman, who had protested most vigorously throughout against the books being shown, then moved that the books be produced at the next hearing, 11 o'clock, Tuesday, November 21.

Brooklyn Men Demand Investigation of Ochs' Paper

Resolution Offered Protesting Against Secrecy in Policy of New Trade Publication—Selznick Proposes That Theatres Be Bonded to Do Away with Deposit System

THE following resolution pertaining to the Motion Picture Exhibitors' Trade Review, was offered and carried at the Triangle theatre at the meeting of the Brooklyn Association which represents 110 theatres, Saturday evening:

Whereas, Information has come to this local that a trade paper is about to be published in New York City under the title of The Exhibitor's Trade Review, according to the advance notice primarily intended for the benefit of the Motion Picture Exhibitor's League of America; and

Whereas, The Brooklyn local being an integral part of the Motion Picture Exhibitors' League of America are without any knowledge concerning the executive, financial or business policy of the proposed new trade paper;

Therefore, Be it Resolved, That we, the Brooklyn local, New York City branch No. 2, in meeting assembled go on record as requesting a complete report from the national president on the scope and plan of the executive, financial and business policy of the proposed trade paper;

Be it Further Resolved, That information regarding the benefit of the organization to be derived from such a trade paper be obtained from the national president;

Be it Further Resolved. That this local go on record as withholding its indorsement until the above facts have been made public to the members of this local.

Lewis J. Selznick made a proposition to the association that they should tax the theatres and thereby raise a reserve fund with which they could bond all their theatres, thereby protecting the exchanges against loss and doing away with the present deposit system.

EFFICIENCY IN THE PRODUCTION OF "IT MAY BE YOUR DAUGHTER"

Samuel Berlinger of the Moral Uplift Society of America believes that his company produced somewhat of an efficiency record along with "It May Be Your Daughter," a six-reel states rights feature. Mr. Berlinger said in reference to this picture:

"It took us between two and three weeks to produce it. We had all our players engaged for the consecutive scenes. Our minor players were engaged for the actual scenes in which they were to appear, which was previously arranged, and these scenes were taken one after the other, without delay, and when these were finished the players were dismissed. The principals were the only ones retained for the balance of the scenes, thereby bringing the expense of production to a minimum.

"We rented our studio, for indoor scenes, in the same way, using it for that purpose only, doing away with the overhead expense. This we believe to be the secret of cheap production, which method most producing companies are following."

PIONEER FILM SECURES SEVERAL NEW FEATURES

The Pioneer Feature Film Corporation, 126 West 46th street, New York City, has acquired the Greater New York and northern New Jersey rights to "The Human Orchid," featuring Irva Ross and Walter Miller. It is a five-part drama, portraying the follies of modern life. "The Human Orchid" is now ready for release and booking dates are being contracted for.

The Third Em. Gorman feature, entitled "The Little Mother," is nearing completion and will be released in December under the Pioneer banner. Nathan Hirsh, president of the Pioneer Feature Film Corporation, is elated at the excellence attained by this picture. It is a powerful story and provides Baby Gorman with a vehicle suitable to her talent.

In view of the patronage enjoyed by the preceding Gorman pictures, bookings for "The Little Mother" should be sought by exhibitors. The picture is in five reels.

Mr. Hirsh, who recently acquired the rights to "Civilization" for Greater New York, has extended his rights to the entire state.

WILLIAM BURNSTEIN JOINS BROTHER JULES TO "UNICORN".

William Burnstein, brother of Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, has joined the ranks of the Unicorn Film Service Corporation to handle the Monmouth's sixteen episode serial, "Jimmie Dale," alias "The Gray Seal," which is being released through the country through the Unicorn.

Previous to joining the Unicorn Service, Mr. Burnstein was associated prominently with the Fox Film Corporation, also with the Triangle Film Corporation. He is a film man of wide experience and great popularity in the trade.

Mr. Burnstein is enthusiastic over the "Jimmie Dale" serial, which he declares to be the biggest money getter ever. He will leave shortly on a tour over the entire country in the interests of the Unicorn.

War Films on State Rights from Thompson Company

Subjects Sponsored by Leslie's Weekly Will Have Countrywide Exploitation and Be Syndicated in Dailies While Thompson Goes for More

ORGANIZED for the purpose of handling war and topical films, and with a record of one-reel success already to their credit, the Donald C. Thompson Film Company, Inc., has entered the New York market and opened a suite of offices on the 21st floor of the Times Building.

The officers are: President, Captain Donald C. Thompson; Vice-President, Theodore Miller; Treasurer, Florence Ann Harper. The general sales manager and director of publicity is Captain Edwin Bower Hesser, of the Hesser Publicity Bureau, Montreal.

Capt. Thompson is the well-known war correspondent and staff photographer of Leslie's Weekly, in which publication he has had from one to three pages of space each week for his photos and news sent from the front. He has penetrated to the very front line many times, and his pictures are a big advertised feature of Leslie's. Accompanying him on his last trip was Mrs. Harper, also of the Leslie's staff, and both of them being framed cinematographers, they secured a great deal of film that was exclusive and unique. This has already made a decided success in New York at the Rialto theatre, in the seven-reel production called "War As It Really Is," which, according to a signed statement of Mr. Rothapfel, broke the box-office records at that house.

"War As It Really Is" will be released on a state rights basis, and Leslie's Weekly, prominently featured on all lithographs, are giving it their backing, in connection with the syndicate of daily papers with which they co-operate. The proposition is one which is to be handled directly in connection with newspapers in every large city. As an example of the publicity equipment—they have over 100 perfect stills, thirty kinds of ad plates in all sizes, and several exhibition sets of priceless relics from European battlefields, one of which created so much comment at the Rialto theatre.

Capt. Thompson and Mrs. Harper were both officially recognized by France, England and Russia. They are now completing their equipment for another tour of the war zone, and are having special Debrie cameras built; jeweled as if they were watches and with many improvements needed for strenuous war service.

Eighteen Big Plays Are Under Way in Metro Studios

WITH eighteen big productions under way in its studios at one time, the Metro Pictures Corporation has hung up a new record for itself. Never before has there been such a rush of work around the studios in which Metro plays are produced.

The Rolfe and Columbia studios, particularly, are the centres of great activity. The stars at work are Ethel Barrymore, Mabel Taliferro, Viola Dana, Julius Steger, Lionel Barrymore, Frances Nelson, Emmy Wehlen and Mr. and Mrs. Sidney Drew. Mme. Petrova is busy in the Popular Plays and Players studio, and over at the Quality Francis X. Bushman and Beverly Bayne are at work, while out at the Yorke studios at Hollywood, Cal., Harold Lockwood and May Allison are producing a new play.



Margaret Whistler (Universal) and Her Favorite Horse

In the Quality studios Mr. Bushman and Miss Bayne are making the fourteen episode serial which will follow their superb work in the picture version of "Romeo and Juliet."

At the Popular Plays and Players studio, Mme. Petrova is working on a story of Corsican life, written by herself in collaboration with Mrs. L. Case Russell. It is a distinct change from the feminist plays she has been producing during the last few months, going back to the primitive and elemental for its appeal. Burton L. King is directing this Metro play, and in the meantime Edmund Lawrence is completing the direction of the Anna Steese Richardson play, "A Man's Woman," in which Mme. Petrova is starred, and is cutting and assembling the film for that production.

Julius Steger is completing the production of "The Stolen Triumph," a Rolfe Photoplays, Inc. five-act drama, which will be released Dec. 11 on the Metro program. Mr. Steger and Mr. Karger have made the scenario for "The Stolen Triumph." A cast including Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Helen Badgley, and Maury Steuart, supports Mr. Steger. David Thompson is the director of "The Stolen Triumph," and associated with him and Mr. Steger in the production of the play is P. Thad. Volkman.

Mabel Taliaferro's new play is the Metro-Columbia feature, "Jerry of the Emerald Isle," a story of an immigrant girl, which John H. Collins is directing. Albert Kelly, a former newspaper man, is assisting Mr. Collins in the direction. Robert Whittier

Paramount Eastern Exchange Managers Meet

Department Heads Discuss Plans for the Extension of More Elaborate Lobby Displays in All Paramount Theatres —Among Those in Attendance Are Adolph Zukor, Hiram Abrams, Jesse L. Lasky, Arthur Friend and Kenneth Hodkinson

THE general managers, publicity and advertising directors of all the Eastern Paramount exchanges, together with the executive departmental heads of Paramount Pictures Corporation, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures, held an important meeting last week at Paramount's office, 485 Fifth avenue, New York, at which was discussed methods and means of extending the service rendered by Paramount and the producing companies making Paramount Pictures, to their exhibitors. The visiting managers were the guests of Adolph Zukor, president of the Famous Players-Lasky Corporation.

The meeting was confined principally to the discussion and the making of definite plans for the future extension of a larger, better and more elaborate lobby display in all Paramount theatres, and the interchange of opinions and ideas regarding the kind, form and manner of producing and distributing new accessories, lithographs, photographic stills, music, announcement films, publicity, cuts, mats, and other materials. A number of definite ideas were accepted and will be put into immediate effect by the producing companies and Paramount.

Those who attended the conference were Adolph Zukor, president of the Famous Players - Lasky Corporation; Hiram Abrams, president of the Paramount Pictures Corporation; Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company; Arthur Friend, treasurer of the Famous Players-Lasky Corporation; Kenneth Hodkinson, general manager of Paramount Pictures Corporation; Benjamin P. Schulberg, director of publicity of Famous Players-Lasky Corporation; John Flinn, publicity director of the Lasky Feature Play Company; Carl H. Pierce, special representative of the four producing companies and Paramount Pictures Corporation; Gabriel L. Hess, general counsel of Paramount Pictures Corporation; D. Leo Dennison, special representative for James Steele, treasurer of Paramount, in the Pittsburg, Chicago, Detroit and Cincinnati Exchanges; Harry Asher, manager of the Famous Players Film Company of New England; Whitman Bennett, business manager of the Famous Players-Lasky Corporation; William E. Smith, president of the Famous Players Exchange of Philadelphia; William O'Haran Hurst, editor of the Paramount Pictographs; Charles C. Burr, advertising manager of Paramount; W. E. Seymour, manager of the New York office of the Famous Players Exchange of Philadelphia; O. F. Bower, manager of the Famous Players Exchange of Philadelphia.

Publicity Men Present

Harry I. Day, editor of Picture Progress and Paramount Progress; Oscar Morgan, director of advertising and publicity of the Famous Players Exchange of Philadelphia; Frank Gilman, publicity director of the New York office of the Famous Players Exchange of Philadelphia; George Mann, manager of the Famous Players Exchange of Washington, D. C.; Charles E. Moyer, director of publicity of Paramount Pictures Corporation; Julian M. Solomon, Jr., office manager of the Famous Players-Lasky Corporation; J. Albert Thorn, purchasing agent of Paramount; Eugene J. Zukor, of the Famous Players-Lasky Corporation; S. J. Stoughton, manager of the William L. Sherry Feature Film Company of New York; George K. Robinson, director of publicity and advertising of the Famous Players Film Company of New England; Vincent Trotta, artist for Paramount and William Walker Hines, of the Sales Promotion Department of Paramount.

The meeting was entirely informal and discussions were entered into by all the members present. Many of the excellent advertising and publicity aids that have recently been distributed to the Paramount exhibitors were decided to be continued, but many additional business stimulators for exhibitors were decided upon, all of which will be standardized and of a caliber that will be up to the standard of the productions of Famous Players, Lasky, Morosco and Pallas pictures. These new ideas which will be placed on the market during the latter part of the year will be utterly different to anything of its kind that has ever been distributed in the motion picture industry, and all of which will decidedly add to the attractiveness and standard of Paramount theatres.

Every means toward helping the exhibitors throughout the country were covered in their entirety. Recently Paramount distributed through its exchanges thousands of dollars' worth of accessories for better advertising and publicity, and to these aids many additions will be made each month in the future.

A spirit of sincerest co-operation between producer, distributor, exchanges and exhibitors, was the keynote of the meeting and the purpose was primarily to provide additional materials for the man who is ambitious to have a better, more attractive and more profitable theatre.

The Urban Color Process Is a Success

Charles Urban, Before a Critical Audience, Displays the Results of Several Years' Effort—Kinemacolor Faults Removed—Colors Vivid and Real

CHARLES URBAN, after many years of research and experiment, has perfected his process of motion picture color photography. Before an invited audience at Wurlitzer Hall on Thursday evening, November 16, a series of remarkable color subjects were presented. According to the program, Mr. Urban's purpose was to present subjects which demonstrated the broad scope of his process, not only in colors, but in climates and seasons. There is no doubt that he has achieved his goal.

The Urban process is an improvement upon the Kinemacolor panchromatic film, and the faults which caused the withdrawal of Kinemacolor film from the market have been removed. The new film is remarkably easy on the eyes, and the colors are vivid and real.

The subjects which appeared to impress Mr. Urban's audience the most were gems, oranges and a parade of Admiral Jellicoe's fleet in the North Sea. Perhaps the most interesting experiment shown was the blending of colors when the juice of a blood orange and a Florida orange were mingled. Crown jewels, butterflies, flowers and portions of dramatic pieces were convincing. That delicate shadings of color are possible with the new process was also proved by an experiment in which Port wine was poured into a glass of water.

The most spectacular and delightful part of the program was provided by the North Sea pictures, in which a choppy blue sea, a clouded sky, racing gray ships and flashing guns vied in taxing the lenses for correct registration. These are the latest pictures made by the Urban process and they provided a sufficient climax to an evening of extraordinary entertainment. The dull red smoke of burning cordite and the reflection on the waters of a genuine North Sea sunset furnished conclusive proof to the belief that he has made a success of motion pictures in colors.

R. A. Walsh Completes "The Honor System"

R. A. WALSH undertook a difficult task in his latest Fox film, "The Honor System." The story is based on prison life, which is a difficult theme under any conditions, but he added the complications of a sustained love interest. Those who have seen the picture say that it is excellent.

To build up the atmosphere of the story, Mr. Walsh staged a number of border scenes which endeavor to convey something of the true conditions in that unhappy locality. There are numerous exciting flashes, showing cavalry charges and riding feats. "The Honor System" contains a number of fighting scenes laid in the same section.

The prison scenes were produced in Arizona, where a number of real convicts participated. The theme of the play centers upon the relations existing between a convict victim and the daughter of the man who takes the place of the brutal warden.

A dramatic critic on one of the Pacific Coast newspapers is the author of this ingenious piece. It is scheduled for early release on the Fox program.

THE EASTERN STUDIOS

S. RANKIN DREW is leading a "triple life" around the Metro-Rolfe studios these days. Not content with the honor of preparing the picturization of the big feature, "The Belle of the Season," Mr. Drew is directing Emmy Wehlen, the star, and then to fill in the spare moments is playing the leading supporting role.

"Now, if I just had one more thing to do," Mr. Drew remarked to Mr. Rolfe with a smile, "I could cash in on the six hours out of the twenty-four that are left to me now." Then the popular director-star went on: "But I'm enjoying it. And there's no lost motion in this production; it's all right under my fingers and in my own head."

Edward Elkas, the versatile actor who has been associated with the Vitagraph people for the past two and a half years, has just added his name to the long list of Metro-Rolfe screen favorites. Mr. Elkas soon will be seen in "The Belle of the Season," which is being produced under the direction of S. Rankin Drew, with Emmy Wehlen in the leading role. Before Mr. Elkas entered the motion picture field some years ago he enjoyed a successful career as an opera singer, and later won much praise in his work with the Germania and Thalia theatres in New York, and with the Aaronson and the Alice Neilsen opera companies. He has acted as stage manager for such stars as Lulu Glaser, Blanche Ring, Jefferson De Angelis, Lillian Russell and Marie Cahill.

Mr. Elkas comes to the Metro-Rolfe studios with a long record for splendid work, and has already been made welcome by his new co-workers.

The difficult role of Benjamin Wright, in the Metro-Rolfe screen version of the Margaret Deland novel, "The Awakening of Helena Richie," with Ethel Barrymore as star, has been entrusted to Frank Montgomery.

Mr. Montgomery has played for Metro a number of parts calling for clever character delineation and knowledge of the art of "make-up." Most recent among them was Idiqui, the Indian, in "The Brand of Cowardice," with Lionel Barrymore. Previous to that he was seen as the Mexican in "The Yellow Streak," with Lionel Barrymore, the Jewish father, Samuels, in "The Kiss of Hate," with Ethel Barrymore, and the second-story man in "Notorious Gallagher," with Marguerite Snow and William Nigh. Mr. Montgomery was the original Frenchman in the "Fatal Wedding" Company, and the original "jefe politico," with Dustin Farnum in "The Rangers." He was formerly with D. W. Griffith.

A visitor at the Rolfe studios was much amazed recently to hear a conversation between Mabel Taliaferro and Emmy Wehlen, two of Metro's most distinguished stars.

"Oh, I must congratulate you Miss Taliaferro!" said the little Viennese actress, "I understand you are going to be married to-day?"

"Yes," answered the diminutive star, all smiles. "This is my wedding day."

"Who is your bridegroom?" asked Miss Wehlen.

"Really, I've forgotten his name," confessed Miss Taliaferro.

The visitor gasped.

Just then John H. Collins, who is directing Miss Taliaferro in the five-part Metro feature play, "Jerry of the Emerald Isle," called out, "All ready, everybody. Mr. Walker, stand beside Miss Taliaferro for the wedding scene." The cameraman began to grind, and the mystery was solved. Robert Walker was the "bridegroom."

While performing in forthcoming Vitagraph release, "Whom the Gods Destroy," Harry Morey, wearing a naval lieutenant's uniform, was given the courtesy of the U. S. S. New York at the Brooklyn navy yard. Wherever he appeared on the big fighting vessel the enlisted men faithfully saluted him, they supposing he was a new officer attached to the ship. He had the bearing and appearance of a regular naval guy, as this demonstrated, and Director W. P. S. Earle was well pleased with Morey's role.

A curious testimonial has come to Anders Randolf, the "heavy" in Vitagraph's production of "The Girl Philippa," with Anita Stewart. In the title lettering department of the Brooklyn studio, A. Klaussen, who is a linguist, found among some foreign papers a great two-column ad. in a Stockholm newspaper, announcing the showing of a Vitagraph film, "Mother's Roses," which, by the way, it described as "positively the first Randolf film of the present year." Besides this, which was a matter of mild surprise since "Mother's Roses" is several years old, the announcement said that Mr. Randolf's work would be remembered from his previous release, "413," which is even older.



E. K. Lincoln, Star of "Jimmie Dale, Alias the Gray Seal" (16 Episodes). His $5,000 Chinese Chow Dogs Have Captured Over a Hundred Blue Ribbons

Director Louis Myll, who is out to prove that one-reel comedies of standard excellence can be made in record time, refuses to be stopped by wind, weather or public calamity in the making of George Kleine's comedy series, "The Mishaps of Musty Suffer." Mr. Myll, with his star, Harry Watson, Jr., and the Kleine comedy organization, recently invaded the bad lands of New Jersey for the purpose of getting some unique exteriors. Scarcely had the director and his players arrived on the location when they received word that a motor truck, loaded with necessary "props," had broken down and would not be able to reach them for several hours.

Instead of raving, Mr. Myll scanned the horizon. He sighted a Jersey farm in the offing. He then calmly seated himself in the shade of a tree, and proceeded to write a comedy dealing with the adventures of "Musty" as an agricultural specialist and requiring no "prop" other than those which could be borrowed from the farmer. Thirty minutes later the new comedy was being filmed. Those who have seen the advance print declare that it is one of the most hilariously funny reels, in which Mr. Watson, as "Musty Suffer," has yet appeared.

A brother-in-law is at some times a liability, and at others an asset. This is the conclusion which Owen Moore has drawn after sharing his dressing room with Jack Pickford at the Famous Players Studio. Moore was dressed in dinner clothes and about to leave the room recently when Jack burst through the door and demanded a pair of cuff-buttons. He had come to the studio in a soft shirt and the director had told him that he wanted him in a stiff shirt. There was consternation when Moore declared that he had his only cuff-buttons on and was going into a scene. Then Jack spied the four jet buttons in Moore's waistcoat. "Here, your coat buttons over your vest—give me the two middle buttons off that vest. I can use those for cuff-buttons and nobody will know the difference."

The transfer was effected and then Jack proceeded to become involved in a close-up which registered the buttons very clearly.

In and Out of West Coast Studios

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Nov. 16.

DIRECTOR OTIS TURNER and a company of Fox Players are spending several weeks at Balboa Beach on the Pacific Coast filming water scenes for an adaptation from "Beyond the Rim," a novel by J. Allen Dunne. To use this beach, it was necessary to transfer it into a veritable jungle. Hundreds of palm trees were set out, two hundred monkeys, parrots, paroquettes, and other inhabitants of the jungle were leased for use in the scenes made here. Director Turner has an exceptionally large cast, which includes George Walsh and Anna Luther as leads, while among the supporting players are William Clifford, Willard Louis, Hector Sarno, and a number of others. This subject is spoken of as elaborate in many ways, and it is estimated the cost will exceed $3,000.

Hank Mann, playing under the direction of Charles Parrott in Fox comedies, gave a celebration this week to members of the company, as the result of winning a wager from Barney Oldfield, which was to the effect that he would not wear a hat for one year, except as scenes in pictures required.

Lee Morris, the Fox hairpin comedian, has been loaned to the Lasky Company to play the role of Jenks in "Oliver Twist," a part he appeared in many times on the legitimate stage.

Director Oscar Apfel is preparing a story and selecting a cast for his next production. Gladys Brockwell, Jack Standing, Eleanor Crowe and Monroe Salisbury will take the principal parts.

Director Frank Lloyd has performed a miracle. The Scotchman made scenes in which several thousand took part at a cost of twenty-seven dollars and fifty cents. At the time he was in Sacramento getting scenes outside the California capital building. Included in the mob were Senator Birdsall and State Controller Chambers. The populace of Sacramento wanted to enjoy the novelty of working before the camera, with the result that Lloyd kept down the expense account, and greatly increased the personality of his players. The scenes were for a Fox picture, which stars William Farnum.

Forty-five thousand feet of film is being reduced to a five-reel subject by Richard Stanton. This is the international boundary subject with numerous war scenes in which seven troops of cavalry took part. Allen Hale and Gretchen Hartman are the principals, and the subject is said to have cost $40,000.

Porelli Directs La Salle Company

The La Salle Company, under the direction of M. de la Porelli, is filming a two-reel farce comedy, titled "The Place Where Nothing Happened." It deals with a farmer inheriting the family of a friend, who went to Turkey and becomes the possessor of a large harem. All the wives are sent to the farmer, and, arriving at his home town, turn the usually quiet village into a place of excitement. Jean Otto takes the part of the farmer, Madge Kirby, the leading member of the harem; Eddie Boland and William Scott appear as rubes.

The Stern Film Company serial made by Francis Ford and Grace Cunard, originally known as "Lady Baffles," has been titled "The Purple Mask." Nine episodes of this have been completed, and the first release will shortly be made on the Universal program.

A large number of matinee idol type of policemen of the Los Angeles force were engaged this week for several days at the Yorke-Metro studio, appearing in scenes depicting the raid of an opium joint in Chinatown for "Pidgin Island." Working in the same scenes were approximately fifty extras representing types of the underworld. Harold Lockwood's clothing is said to have been shredded in the fight scenes staged. Three cameras were used during the filming of these scenes. There are a large number of acting parts in this Metro production, said to total thirty-five in all. Harold Lockwood and May Allison are the co-stars, Lester Cuneo the heavy, and Lillian Hayward as an important character part.

The Selig three-reel picture now being completed with Tom Mix and Bessie Eyton in the principal parts supported by William Machin, Eugenie Besserer and Al. Filson, promises a big thrill. Mix staged this by riding a horse across the length of a log, thirty feet, which served as a foot bridge across a canyon seventy-five feet deep. This scene is for the decidedly Western subject, "Twisted Trails."



Victor (Slim) Potel Really Does Not Enjoy Associating with Mack Sennett's Grizzly Comedians, They Say

Colin Campbell is home from Chicago, where he went to supervise the laboratory work on "The Garden of Allah," and after a vacation of a few days, will take up another multiple reel feature, title of which is not known. He has several under consideration now, and is in San Francisco combining business with pleasure by seeking locations while he takes a vacation.

The Christie Company is this week shipping the comedy, "Some Kid," which has Neal Burns as the husband, Betty Compson the wife, Nolan Leary the friend, Dave Morris and Stella Adams the colored people, and George French floorwalker at a department store. It is all about an absent-minded wife who visits the store on a shopping tour and pushed away the wrong baby cab—the one that contains the child of the colored doorkeeper and wife. When hubby invites a friend down for dinner the discovery is made, and there are other things which happen.

Al. E. Christie is still working on the melodramatic farce, "Hist—At Six O'Clock." The featured part of this is that of a vampire being played by Betty Compson.

The Christie Film Company is to open its own New York office shortly, which will be in charge of Charles Christie, who has gone East for this purpose. Al. E. Christie will remain at the studio to supervise and direct all production, and have charge of the business management of the producing plant. Fred Porter, who has been identified with a number of coast producing companies, is business manager at the studios.

Charles Christie, after opening the New York office, will spend most of his time there. It is also his intention to make a trip over the entire country every few months to keep in touch with exchangemen and the wants of exhibitors. By this new arrangement F. J. Hawkins, who has been their former Eastern representative, will not be affiliated with the distribution of their comedies. Mr. Hawkins arrived in Los Angeles during the past week, and will spend some time here making arrangements for state rights producers.

Henry Pathe Lehrman has organized his first comedy company to produce for William Fox, and is now engaged in making the initial release. In addition to Billie Ritchie, Lehrman plays a leading part in this subject, and has engaged Dot Farley as leading woman opposite Ritchie. Wm. McGann is in charge of the camera work.

As soon as this picture is completed, Mr. Lehrman intends organizing another producing unit, which will be directed by David Kirkland under the supervision of Lehrman. The Lehrman Company is working at the Christie studio, where special stages and sets have been built for them.

Ralph Lewis, perhaps best known for his work as Stoneman in D. W. Griffith's "The Birth of a Nation," who was one of the original members of the Majestic and Reliance first stock company, and has been with D. W. Griffith and affiliated companies for the past four years, this week left the organization to accept a contract with the Fox Film Corporation. Lewis is to be starred in William Fox features, and will shortly take up his work at the Fox Hollywood studio.

Roy E. Aitken is in Los Angeles for a stay of a few weeks at Triangle studios. He will remain here until his brother, President Harry Aitken, comes to the coast, which will be in the near future. The purpose of the trip is for the executives of the Triangle releasing syndicate to keep in touch with matters pertaining to production.

George Seigman, who has been absent from the studio for the past month, or since the death of his wife, has returned to the coast after spending four weeks in the East, and will, within a few days begin the production of a Fine Arts feature.

John Emerson has also returned to the Fine Arts studios, and will direct the films featuring Douglas Fairbanks. He will take up his first subject as soon as the present Fairbanks subject, "The Matrimaniac," now being filmed by Director Paul Powell is completed. This story is an adaptation of a short story to appear in an Eastern magazine, and will be released simultaneously with the story. Mr. Emerson went East last summer to direct at the Eastern studio of the Fine Arts, and later was with the famous players where he directed Mary Pickford.

Edward Dillon is directing a five-reel subject which will offer Bessie Love as star. It is known at the present time as "The Heiress of Coffee Dan," which is a temporary title, the title being taken from the famous coffee house at San Francisco.

A well deserved compliment to William S. Hart which bespeaks the popularity of the Western actor of the Ince studios, was received this week in a statement from the Triangle exchange at Chicago. On October 20, according to the statement received at the studio, was banner day at Chicago for Mr. Hart. Every print in the exchange of Hart subjects, numbering in all forty-two, were exhibited at Chicago theatres on this day. The subject date back as far as "The Desciple," and there were seven prints of his latest release "The Return of Draw Egan" being shown.



"It's Getting Better, Brownie"—Agnes Vernon Visits an Invalid (Herbert Rawlinson at U. City Hospital)

The Fine Arts comedy drama originally known as "The Feud Breakers," has been given the permanent title of "Children of the Feud." This has an atmosphere of the Kentucky and Tennessee mountains, and was filmed by Director Joseph Henaberry. It gives the featured parts to Dorothy Gish and Sam de Grasse, and they are supported by the Fine Art children, and a well balanced cast.

A very unusual war story based upon the actual romance of a San Francisco citizen is to be filmed at the Fine Arts studio. No title has been selected and Dorothy Gish will play the featured part of the Yankee girl, with Frank Bennett appearing as Captain Johnny. At the time of the story the author was a young captain of the Confederate army, and because of his age it fell to his lot to aid a Yankee girl to see her brother, than a prisoner in the hospital of the Confederate army. The instances leading up to the climax of the story have never been printed in connection with history, except in the biography of the captain, who was later advanced in the ranks by General Lee.

J. R. Crone, who since the organization of the Vogue Films, Inc. has served as manager, has resigned that position, his resignation to take effect at the end of this week. James Davis has been appointed the successor of Crone, and will take up his new work immediately. Davis has been affiliated with Kalem "Hazards of Helen" Company, where he was producing director for more than fifty episodes.

Frederick Palmer, who for the past six months has served as scenario editor for the Vogue, has resigned his position there to accept one as writer for the Keystone Company. Hugh Saxon, who has been affiliated with Vogue in the writing of stories, is to continue there as head of the department.

"Hard Luck Love"

A two-reel comedy put into production at the Vogue studio will probably be titled "Hard Luck Love." Scenario for this was written by Hugh Saxon, and is being filmed under the direction of Robin Williamson. Ben Turpin appears as the hay-baler, Paddy McQuire a western bad-man, and Gypsy Abbott takes the part of the sweet little ingenue they both seek. The hay-baler has the consent of the girl, but is disliked by the father, while the westerner is despised by the girl, and admired by her dad. In five different ways the westerner attempts to take the life of his rival, the means adopted finally consists of throwing him into his own hay-baler, and binding him inside a bundle of hay.

He finally escapes by jumping into a diver's suit, blowing it up with air at an automobile station, and soaring away through the sky. All who have been affected by the story previously fall into the chase, which ends when a justice of the peace thinks him a new kind of a bird and punctures the rubber suit, thus bringing him to earth.



Scenes from "Witching Hour"—Frohman Amusement Corporation

With the Exhibitor

This department offers free public expression to every sentiment "of the exhibitor, by the exhibitor, for the exhibitor." In accordance with the well-known policy of the News, no censorship whatever will be exercised by the editor, beyond the selection of live topics of general interest from correspondence received. Motion Picture News accepts no responsibility for statements or opinions appearing herein. The department is conducted by an experienced exhibitor, who will editorially discuss from week to week the topics of most interest suggested by correspondents. All exhibitors, whether subscribers to the News or not, are invited and urged to use these columns

Edited by George N. Shorey

THINKS OPEN BOOKING MEANS PROHIBITIVE PRICES

Motion Picture News:
New York.

Having read several articles in the Motion Picture News regarding open bookings I will say that from the standpoint of the large city exhibitor it is a very desirable condition, but what of the thousands of smaller city and country town exhibitors, who form the backbone of the business? For these, open booking, at the present prohibitive prices asked for features that have any merit, spells ruin.

The writer has run a prominent program for years, in fact, since the first release of same, and recently was informed that the leading star of the program would be shown only in special releases, for three day runs, at $100 per day. For a town of 14,000 population the price was prohibitive, as we would have to pay for the regular program in addition. This is an advance of 400 per cent. over prices heretofore paid. The business at best is far removed from a gold mine; in fact to get a jolt like this after the most unsatisfactory season we have had, leads an exhibitor in a smaller town to ponder over the business ethics of the motion picture game as compared to other businesses—to wonder what is coming next—to look with keen apprehension to his very existence.

Any business man knows that to advance a product *several times in price* is suicidal. To what extent these methods continue depends the life of the business. From an efficient viewpoint at least 90 per cent. of the exhibitors demand a regular program—it is the only logical method for the modern sized houses—and most houses are modern sized. But when the programs are robbed of their strong supports, and the regular program becomes mediocre, just so soon will the 90 per cent. of exhibitors suffer. And how long they will suffer depends on their bank rolls.

B. H. Cooper,
(The Park, Champaign, Ill.)

This exhibitor voices the exact feelings of thousands of exhibitors, who fail to see that if the higher *prices* are impossible, they won't have to be paid. The prices quoted him, like the two dollar Broadway shows with a handful of attendance, will not endure if they are not based on economic values. In the meantime just these open and frank discussions of the question are what we want to get in this department. Who knows? Some of the producers may read what you have to say and may take heed.

Stanley Exhibitors Organize—To Promote Friendly Relations

FOR a long while the managers of motion picture houses, as well as the distributors of films, have realized that, in order to place the enterprise on a plane of profit and of interest to the pubilc, it was necessary to form an organization which would discuss, and decide much mooted questions after looking them over from every angle. With that object in view there was formed, at the office of the Stanley Booking Company, Philadelphia, an organization which is to be known as the Stanley Exhibitors' Association, which assumed definite shape last week with the nomination of officers.

The object of the association will be to establish a common bond of community interests, to advance the motion picture industry, to promote professional intercourse and to foster and maintain personal and business relations between the owners and managers of the photoplay theatres that are franchise holders of the booking privileges of the Stanley Booking Company.

At present, the organization has a membership of eighty-five owners and managers and when once the advantages of the community of interests is appreciated, the membership of the body will speedily increase to nearly one hundred and fifty.

At a meeting held, the nomination of officers for the first term resulted in the following elections:

President, Jos. M. McCready; Vice-President, Frank Buchler; Secretary, Chas. Segal; Treasurer, Jack Delmar.

Meetings for the transaction of business will be held every first Wednesday of the month. The membership of the organization is limited to the theatres securing their productions through the Stanley Booking Company.

The election of officers will take place on the morning of Wednesday, Dec. 6, and in the evening of the same day, Mr. Stanley V. Mastbaum will tender a banquet to the members of the association at the Bellevue Stratford which will be attended not only by the representatives of the trade in this city but by some of the most prominent film producers in the country. Among the latter, will be Lewis J. Selznick, Adolph Zukor, Jesse L. Lasky, Daniel Frohman, William A. Brady, Herbert Brenon, Richard A. Rowland.

The organization of this body of photoplay men will be followed by similar bodies in other sections of the country.

Objects to Extra Cost of Separate Exchanges for Every Star

Motion Picture News:
New York

Open booking will cause more picture theatres to go broke than any other thing that has happened to date in the life of the pictures. In every town where there are two or more shows to bid on those special releases, when one man gets them the other show will try to make him lose money on them. Now, if this is not true, it will be in some foreign country where I have not been. It may be different there; I can't say.

I do know that I have helped to build up several stars in my house which I would not like to see go and make pictures for themselves, and my opposition get them after I have boosted them for years. If they go to some other company and release on regular program of a picture or more a week, an exhibitor should not say a word, but the way some them have begun, it will cost you so much you can't book them and lay your stuff on the shelf. You don't dare cancel the services you have to run, to make six days a week.

Who gets the dimes together, the exhibitor or the producer? If you are trying to hold the exhibitor down and get all he takes in, the goose that lays the golden egg has gone. We got along for years without the big heavy ones, why not try again?

W. H. Coon, Manager.
The Mission, Amarillo, Texas.

This exhibitor voices from *experience* what is undoubtedly to be feared by the exhibitor from the present chaotic condition of service and star-pictures. We want to hear from other exhibitors. We would like to hear the "other side," the optimistic point of view.

Greater Vitagraph to Standardize Program

Company Will Release, Beginning January 1, a Blue Ribbon on a Schedule Assuring Appearance of Each of Its Best Known Actors and Actresses Every Six Weeks—Plan Means a Star Every Week in Vehicle Suitable to the Player's Abilities

BEGINNING January 1, the Vitagraph V-L-S-E exchanges will release a Blue Ribbon Feature on a schedule assuring the appearance of each one of its best known and most popular stars, every six weeks.

"This," says Walter W. Irwin, general manager of the Vitagraph V-L-S-E organization, "is one of the most important announcements, from the production angle, which Greater Vitagraph has ever given out for the benefit of exhibitors at large.

"In other words," Mr. Irwin explains, "productions featuring the following big drawing attractions will be released during the first six weeks of 1917, and repeated throughout the year: Anita Stewart, Earle Williams, Edith Storey, Antonio Moreno and William Duncan, Alice Joyce and Harry Morey, Peggy Hyland and Marc MacDermott, Lillian Walker and Walter McGrail.

"Every week one of these famous stars will be available to the exhibitor, according to this schedule, and every six weeks each one of them will return.

"This means that Greater Vitagraph has a definite service of known value to offer the exhibitor, which he can depend upon both as to the regularity of the releases and the drawing power of the stars. It not only makes possible a long step toward standardization, but also provides the material for forceful advertising which the exhibitor can do.

"By reason of this schedule it is possible for him to set aside definite Anita Stewart days, Earle Williams days, Edith Storey days, etc., so that the public, with whom these stars are such favorites, will grow to look for them at these times and set aside the nights on which they appear to see them.

Plan Benefits All

"This plan," Mr. Irwin states, "forms a circle of benefit to all. The exhibitor can count upon a consistent patronage, and the public upon definite quality.

"The productions in which these stars will be seen have been selected with the idea of their fitness for the individual stars and for their variety of theme.

"Space will not permit me at this moment to describe each in detail; but a list of the subjects and their authors will give exhibitors conception of their high average quality.

"They are as follows:

"Anita Stewart in 'The Glory of Yolande,' by Mary Heikes Justice; 'Mary Ann and the Grand Duke,' by Molly Elliott Seawell; 'Babette,' by F. Berkley Smith; 'The Human Desire,' by Violet Irwin.

"Earle Williams in 'The Soul Master,' by James Oliver Curwood; 'Arsene Lupin,' by Paul Potter; 'The Hawk,' by Francis de Crosset; 'Apartment No. 29,' by Edward Montagne.

"Edith Storey, Antonio Moreno and William Duncan in 'Money Magic,' by Hamlin Garland; 'Aladdin from Broadway,' by Frederick Isham; 'The Captain of the Grey Horse Troop,' by Hamlin Garland; 'The Magnificent Meddler,' by Lawrence McCloskey; 'Cavanaugh, Forest Ranger,' by Hamlin Garland; 'The Lady Sheriff,' by Alvah Milton Kerr.

"Alice Joyce, Harry Morey and Marc MacDermott in 'Whom the Gods Destroy,' by J. Stuart Blackton and Cyrus Townsend Brady.

"Alice Joyce and Harry Morey in 'The Countess,' by Adrian Gil-Spear; 'Northward Ho,' by Harry James Smith; 'The Doctor of the Mines,' by Scott Darling.

"Peggy Hyland and Antonio Moreno in 'The Little Brown Sparrow,' by Paul West.

"Peggy Hyland and Marc MacDermott in 'The Grand Duke,' by Mabel Heikes Justice; 'The Green God,' by Frederick Arnold Kummer; 'The Agony Column,' by Earl Derr Biggers; 'The More Excellent Way,' by Cyrus Townsend Brady; 'If it Were You,' by Garfield Thompson.

"Lillian Walker in 'Indiscretion,' by William Lathrop; 'Sweet Kitty Mackay,' by Catherine Chrishom Cushing; 'Sally in a Hurry,' by A. Van Buren Powell; 'Princess of Park Row,' by Paul West.

"E. H. Sothern in 'An Enemy to the King,' by Robert Neilson Stephens; 'A Man of Mystery,' by Archibald Clavering Gunter.

"The above are either all completed, or in the course of production. In addition, there is scheduled, as previously announced, those Special Blue Ribbon Features: 'The Girl Philippa,' by Robert W. Chambers, in which Anita Stewart leads a cast of notable players; 'The Battle Cry of War,' 'Within the Law,' with Alice Joyce and Harry Morey, and 'The Secret Kingdom,' the Louis Joseph Vance serial starring Charles Richman and Dorothy Kelly.

"No company has ever been able to go before its exhibitors with such assurances of profit for so long in advance, as the above list represents. It is a guarantee to the exhibitors using the Vitagraph product consistently, that that product will never fail them, regardless of season or circumstance."

Rogers Resigns from Fox to Buy and Produce Features

Seven Years with Fox Enterprises—Work on First Big Feature Already Under Way—He Has Thorough Acquaintance with Film Conditions

L. T. ROGERS, for several years affiliated with William Fox's film enterprises, has resigned from the Fox Film Corporation as contract manager for the United States and general Canadian manager. He has already started the formation of his own company and will in the future produce pictures and buy special states rights productions for the state of New York. Mr. Rogers is located at 218 West 42nd street, New York City, in the offices of the Rogson Film Company of which he is president.

There is probably no man in the motion picture business that has such a thorough acquaintance with existing conditions as Mr. Rogers. As contract manager for the Fox Film Corporation he has met practically every exhibitor of importance in the United States. He has made several trips into Canada and knows the majority of the film men there. On his last trip he successfully fought several bills of adverse legislation that were pending before the houses of the various provinces.

When seen by a representative of MOTION PICTURE NEWS last week Mr. Rogers said, "I have already formed plans for the production of special features. My first will be a version of a widely known Broadway play and I have engaged Thomas Dixon to make a screen version of it. Next week I will be able to announce the cast for this production which I assure you will be no ordinary thing.

"After the company gets running I intend to produce no less than twelve big features a year. These will be of five, six or even seven reels and based on popular successes of the stage and current literature. Besides producing I am in a position to purchase rights for New York State on large feature productions. Everything I book must be a departure from the ordinary program feature. The smaller stuff will be released by the Rogson Film Company of which I am president. The feature company will be known by another name probably the Rogers Film Company."

BOOKINGS ON HULETTE PICTURES PLEASE PATHE

Pathe Exchange reports unusual business on the Thanhouser features starring Gladys Hulette—namely, "The Shine Girl" and "Prudence the Pirate." The sixteen-year old Thanhouser favorite has come into her own and in parts calling for the impersonation of youth, buoyancy and sunny individuality, her rivals are very few indeed.

Exhibitors who booked these features played the star up strong. The results were flattering to their judgment. Her name was found to have real drawing power. Incidentally, these two pictures indicate forcibly the contention that the public prefers pictures with a high moral tone and no sex element. Another picture starring Miss Hulette, entitled "Her New York," is coming, and will probably be released some time in January.

Live Wire Exhibitors

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Projecting the Idea in the Picture on the Street

By M. Kashin

MOST theatres pay very great attention to the projection of their pictures upon the screen inside. Has it ever occurred to you that if you could project your pictures on the street, to catch the attention of passers by, and then show a more complete picture inside the house there would be a profit in it? Let me make clear what I mean. In my previous articles on utilizing the lobby to draw patrons into the theatre, I touched on the psychology of appealing to the masses; of diverting their attention to your business for a moment; on making use of the public's willingness at all times to stop anywhere, anytime, to see something new. I called attention to the way in which the public wants to find something to interest them in the shopping displays of the local stores, and in the lobbies of the theatres when these lobbies are made to present an attractive appearance. I told you how I compared notes with a local window dresser and learned from him that the seemingly unnecessary expense which the big stores often go to in making their window dressing appeal to the artistic sense, is repaid because the people search for such displays and reward the enterprise that calls them forth.

This week I will put this idea of projecting your picture on the street into your thought. Of taking the heart interest of your picture and flashing in out on the broad highway, or as near as you can get to it, by enlarging and displaying it in your theatre lobby. Using for illustration the accompanying photographs of "The Wall Between," "The Celebrated Scandal," and "The Flower of No Man's Land."

Throwing Francis Bushman and Beverly Bayne on two sides of a dividing wall, pictures at a glance to the man on the street the big idea of this play—"the wall between?"

What was the wall between? To find out you will have to see the picture "The blood of a redman's heart cries out for love of a white woman! Did she answer it?" What more vital question could one ask than this—and the big red heart with the inscription "pierced to the heart by the poisonous arrow of treachery" brings a partial picture to any man's mind that he will want to see completely told in detail. Betty Nansen, in the "Celebrated Scandal," is likewise pictured for him who runs to read, with the elaborate throne, crown, and other royal insignia which appeal to the people who like to see pictured *royal* scandal. None of these displays cost a one-tenth part of what they brought the house in cold cash.

CAN YOU BEAT THIS ONE?

Milwaukee folks were startled recently by a plain white card with the cryptic line "Is Any Girl Safe at the Vaudette?" Before the wemen uplifters got too busy, however (one organization was on the point of a serious investigation), George Prendergast, who celebrated his change from the Saxe theatres to the Vaudette and White House with this "stunt," let the public know why he had spent a little extra money.

LUCILLE LEE STEWART AND HUNTLY GORDON AT WEBSTER THEATRE

Every seat in the house taken and the audience packed ten rows deep in the rear, was the greeting accorded Lucille Lee Stewart and Huntly Gordon, Vitagraph stars, at the New Webster theatre in the Bronx recently.

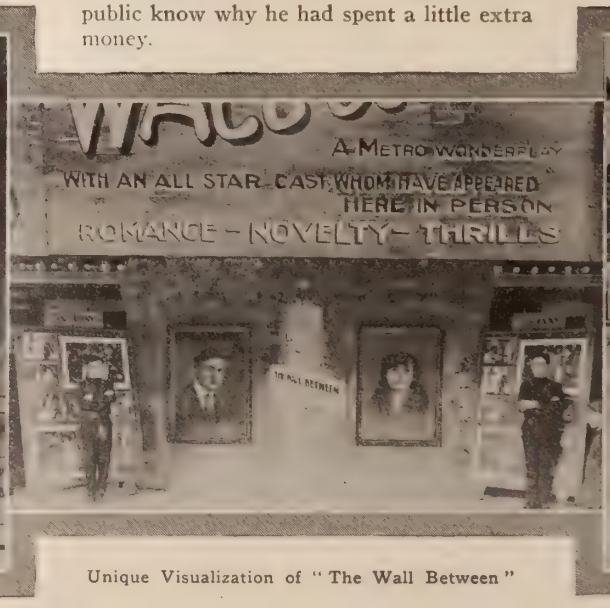
Despite the inclement weather people came from all directions and gave Miss Stewart a rousing reception.

She gave a short talk on her experiences on the screen and followed with a vocal solo. Miss Stewart has a beautiful soprano voice and if she had not decided to devote all her time to the screen, could easily make a "hit" on the concert stage.

Huntly Gordon, the leading man, was also accorded a tremendous ovation, and addressed his audience in a delightful and educational manner on the film business, and the work and requirements to reach the top of the profession.



"The Curse of To-day—Gossip"



Unique Visualization of "The Wall Between"



"Pierced to the Heart with the Poisonous Arrow of Treachery"

Four Selznick Companies at Work in Three Studios

Herbert Brenon Nearly Completes "The Queen Mother," a Story of Italian Life, Starring Florence Reed—Clara Kimball Young Begins "The Price She Paid," Under the Direction of Charles Giblyn—"Panthea" to Follow "Foolish Virgin"

FOUR producing companies are at work in three studios on Selznick-Picture productions for release in December and January. The success that followed the presentation of the first Selznick-Picture, Clara Kimball Young in "The Common Law" and Herbert Brenon's production, Nazimova in "War Brides," has brought Lewis J. Selznick's new trade-mark into prominence.

The third Selznick-Pictures will present Clara Kimball Young in an adaptation of Thomas Dixon's powerful novel, "The Foolish Virgin." Albert Capellani, director general of the Clara Kimball Young Film Corporation and producer of "The Common Law," finished the final scenes of Miss Young's second picture this week at the Biograph studio, and is now cutting and assembling the film. It will probably be released in seven reels, and will be ready for its private exhibition in another week or two.

In "The Foolish Virgin" Miss Young has a strong dramatic role. In the cast will be seen Conway Tearle, who made such a decided success as Miss Young's leading man in "The Common Law," and Paul Capellani, who has been seen in powerful characterizations in a number of Miss Young's greatest pictures.

The Selznick-Pictures offering to follow "The Foolish Virgin" will be, according to the present plans, Joseph M. Schenck's presentation as the president of the Norma Talmadge Film Corporation, of Miss Talmadge in a film version of "Panthea," the drama by Monckton Hoffe, that scored such a tremendous success as presented several seasons ago in Europe and America on the legitimate stage. Miss Talmadge has been working for several weeks on this production under the direction of Allan Dwan at one of the Willett studios, Fort Lee, N. J., and the reports indicate that the picture will be finished by next week.

In "Panthea" Miss Talmadge plays a role of intense emotional character. The part was originally created on the stage in this country by Mme. Olga Petrova.

"The Queen Mother"

Herbert Brenon, whose presentation of Nazimova in "War Brides," has been received with acclamation, is nearing the completion of his second Selznick-Pictures offering, a drama of Italian life in the Middle Ages, temporarily entitled, "The Queen Mother," at his studio on Hudson Heights, N. J. Florence Reed, the brilliant dramatic star of the legitimate stage, becomes a Selznick-Pictures star in this production which for lavishness of settings as well as for its dramatic quality is said to be a worthy successor to "War Brides." It is expected that Mr. Brenon's second contribution to the Selznick output will be ready for release in January.

Robert Warwick, who recently left the World Film Corporation to organize his own producing company of which Harry Rapf is president, is well under way with his first Selznick-Picture, an adaptation of "The Argyle Case." This was the play by Harvey J. O'Higgins, Harriet Ford and the noted detective, William J. Burns, in which Robert Hilliard starred with brilliant success a few seasons ago. Mr. Rapf obtained the picture rights by special arrangement with the authors and Klaw and Erlanger, producers of the original drama. It is a sensational detective story of the realistic sort, and Ralph W. Ince, who has been specially secured by Messrs. Selznick and Rapf to produce this picture, is confident of turning out the best feature of his long career. The Warwick Company is working at the Biograph studio, and is expected to complete the picture in time for its release late in January.

Miss Young begins work this week on the third of her new productions, a film version of the novel, "The Price She Paid," by David Graham Phillips. For this picture Charles Giblyn, formerly with Triangle, was engaged as director in order that Miss Young's time should be continuously occupied, and her output of features increased.

By the time Mr. Giblyn has completed "The Price She Paid," Director General Albert Capellani will not only have finished "The Foolish Virgin," but will have the scenic settings for Miss Young's fourth picture, "The Easiest Way," the famous Eugene Walter play recently secured by Mr. Selznick for the largest sum of money ever paid for the picture rights to a novel or drama.

UNIQUE RAILWAY IN SWISS ALPS CAUGHT BY CAMERAMAN

One of the most celebrated tunnels in the world is that used by the railway through the Alps from Switzerland to Italy, known as the St. Gothard Tunnel. A Gaumont cameraman has followed this twisting, turning railway line and pictured the magnificent views one obtains from the train window, as well as many pictures of the railway itself. Since practically everyone is acquainted with this celebrated feat of mountain engineering, the pictures will make a popular appeal none can resist. The pictures are shown in the new Gaumont single-reel, "Tours Around the World," No. 4, released November 28. They are so beautiful and so important that the entire reel is devoted to them.

The Screen as a Political Weapon

Much of the Success of Governor Whitman's Re-election Due to Griffith's One-Reel Play, "A Day with Governor Whitman"

THE motion picture has proved itself an instrument of strength in politics. In an accounting made last week by John C. Flinn, who was in charge of the distribution throughout the state of New York during the three weeks preceding the recent election of D. W. Griffith's film, entitled "A Day With Governor Whitman," announcement was made that approximately 900,000 persons saw the picture. It was the first time in the political history of New York State that a governor running in a presidential year led the head of his ticket by more than 40,000 votes. To what extent the propaganda, through the channels of the motion picture theatres throughout the state played part in this prerogative, of course, no one can say, but the managers of Governor Whitman's campaign for re-election declare that the industry's tribute to the governor was a most important factor in the campaign.

D. W. Griffith, for years one of the champions of the free screen, was so pleased at the attitude towards the governor's Christman Wheeler bill that when he came to New York early this autumn he volunteered to produce for exhibition throughout New York State a one-reel pictpre entitled "A Day With Governor Whitman," which showed the intimacy between the chief executive at Albany and the men and women citizens of the state. The entire movement for the printing and distribution of this film sprung from a desire on the part of a dozen or more men prominent in the industry to show their appreciation of Governor Whitman's veto of censorship.

Among the companies which participated by contributions, which were collected by Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, for the expense involved in printing and distributing the picture, were Metro Pictures Corporation, J. E. Brulatour, Paragon; International Film Service, Famous Players-Lasky Corporation, Pathe, Triangle, and Universal Companies.

The plan of distributing the film was devised by John C. Flinn and resulted in the exhibition of 100 prints in 790 theatres of the state during the three weeks preceding election. This is considerably more than half of the houses in the state and included the principal theatres of the big cities, such as New York, Buffalo, Albany, Rochester, Syracuse and Utica.

ALICE HOWELL IN RUNAWAY BALLOON

Last week while taking Balloon scenes for the L-Ko's latest feature "The Balloon Bandits," featuring Alice Howell, the balloon with Miss Howell in it, broke away from its hanger and Miss Howell had some joyride in said balloon for over five miles. Due to Miss Howell's presence of mind she was rescued by some kindly farmers by throwing a rope to them and they helped to get her down.

JUST TO MAKE TALK

By LONGACRE

MAVERICK TERRELL, one of the men responsible for some of the wild gyrations of Charlie Chaplin, will be remembered as having led this page off once before. This time the news to be imparted isn't half as funny as Terrell's biography. Maverick has been married to Rachael E. Marshall. It happened on October 26, and there may be more to be told, but we don't know it.

Where is the man of yesteryear?
Who to his listeners poured
Tales of woe and a trembling fear
That folks would quit Mary Pickford.

Perhaps he is under the same ban with the fellow who said George Cohan would never enter pictures.

Director Paul Powell has been playing the gentle game of "Follow My Leader" with Douglas Fairbanks, and would still be doing it perhaps but a tree got in his way. It all came about from a bet made by Paul that he could emulate any of the agile comedian's tricks. All went well until Doug jumped from a hill to a tree and swung to the ground via a branch. Paul was game and started the trick but he never got further than the tree. He attempted to catch a limb but instead all the limbs caught his limbs and Paul is now spending his time limbering up.

Gloria Payton wrote all the way from California, scoring this paper for calling her a character actress of twenty-seven summers. Our apologies for the mistake and for that which follows are offered:

An ingenue of seventeen
Upon the News doth vent her spleen,
For adding ten long years
To her's. And jibes and jeers
Because she says we meant it.

And so we take this bit of space
To clamber back into her grace.
"Mistakes are bound to happen, see?
But seventeen you'll always be
With us. Miss Payton."

David Horsley has been shocking the Los Angeles natives by traveling about on an autoped which he purchased in New York with the idea of giving to his son. Young Horsley is wondering when his turn will come.

The numerous stories that have appeared in various magazines since the opening of the quail season in California to the effect that Bud Duncan, of Ham comedies, caught the limit of quail the first day of shooting has been verified. Duncan did not kill a bird but found one that someone else had shot and failed to locate. All of the miniature comedian's friends agree with him that his success for the day was the limit, but not flattering with respect to his skill as a hunter.

F. Xavier Bushman and Helen Holmes have allowed us to proceed unmolested even after those reprinted English interviews; so here's another on Grace Cunard:
"When were you born?"
"In the years of Grace—no matter."
"You were born in Paris—how did you come over?"
"Cunard line."
"How are you feeling?"
"Like a square Peg in a round Ring."
"What form of photoplay do you prefer?"
"To be continued in our next."

Reggie Morris, the Keystoner, is bemoaning the fact that his director insists on his kissing Cecile Anderson for the camera, despite the fact that he is married. A discussion of this question might comprise a chapter in "Trials and Tribulations of a Motion Picture Actor."

A drug clerk in a Los Angeles store recently refused to sell Fannie Ward alcohol because he thought her under eighteen years of age. It is said the smile that Miss Ward bestowed upon the clerk is still imprinted on his feverish brain.

Leslie T. Peacocke recently produced seven of his own comedies at Universal City in two weeks' time and by so doing has hung up a new record. The original part about this item is that the pictures are good.

Henry Cole, Vice-President of Bronx Local No. 2, M. P. E. L. of A., introduced all the stars at the reecnt ball given by this organization. Henry's string of trained adjectives never came to its end the whole evening and as a result he is receiving attractive offers from a dozen odd producers to act as press agent.

"Somewhere in Moran" is the title of a comedy being enacted by Lee Moran of the Universal-Nestor forces. Lee plays the role of the raging battlefield on which two armies each consisting of twenty-one hundred million combatants do terrific battle. And J. C. Jessen goes on to explain that Lee has the grippe and seven hundred million fresh germs are injected into the battlefield each day.

Jasper, the diving horse of the Keystone studio, wants to know how he can see himself in a forthcoming comedy for which he did a thriller. Will some kind exhibitor arrange for an equine matinee?

Harry Ginsburg, who is planning a sales contest for Mutt and Jeff films, has appointed us a judge. Ford auto suggestions are to be the prizes. Don't say we never warned you.

William H. Kemble has bought Al Christie's comedies for Brooklyn, New York.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 2, 1916

EDITORIAL

Will some kind director please bury forever the-pistol-in-the-desk-drawer. It's really getting painful to see—say a broker who has just lost his all in the market stagger into his office or his den, open the drawer and extract a pistol therefrom without even looking to see where it is. If a director who thus exposed his lack of originality went to see his own picture shown to the public, he would speedily reform, for his mortification would be overwhelming as he staggered from the theatre, derisive laughter ruining the dramatic effect of his scene.

Just for the fun of it, the other day we slowly opened our own desk drawer and groped for the pistol. We almost ruined one perfectly good hand on a pair of scissors. Not contented we thought we'd try again when the boss was out, and that time tackled his desk drawer. But instead of a pistol we came upon a cigar—which may still be there for all we know. Pretty soon we're going to take a canvass, a sort of straw vote as it were, and find out how many business men have made all arrangements for easy suicide.

LOCAL NEWS

—Geo. F. Worts and Steve Talbot have come to work for the M. P. News.

—Herb. Brenon's show, "War Brides," starring Al Nazimova, has opened up here, many pronouncing it the best thing Herb has done. Wait till the next say we.

—Rumor has it that Fritz Tidden is going to swap his flivver for a white taxi.

—Tom Kennedy has that new suit at last.

—B. Fineman put a swell story through on Miss M. Milne last week.

—As we caper to press rumor has it that the Screen Club ball will be a great success.

—When interviewed by ye ed. Paul Gulick inferred he had nothing to say.

—Geo. Terwilliger's 1st picture for Geo. Wiley is coming along fine says Geo., last week many scenes having been taken in 1 of N. Y.'s biggest and best taverns.

—L. T. Rogers has gone in bus. for himself.

—Chas. Christie is jumping about between N. York, Phila. and Boston, he gettings things fixed up for the marketing of Al's comedies. Chas. reports good bus.

—Jim Stiles is up and doing, getting things in shape for his first picture which promises to be big from all that Jim says about it.

—Frank Crane has started work for Herb Blache.

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"LIBERTY is a splendid serial in every detail—has exceptionally good drawing power."—Empire Theatre, Sunnyvale, California.

"LIBERTY is a very exciting serial and is proving a very good drawing card for us."—Wigwam Theatre Company, Reno, Nevada.

"LIBERTY is the best serial I have ever run—the best I have ever seen. People think it great. I had one-third more business on LIBERTY day than any other week day."—Maze Theatre, Stockton, California.

"LIBERTY is going fine and is one fine picture—everybody seems to like it."—Star Theatre, Mason City, Iowa.

"LIBERTY is full of the best action I have ever seen. I can always bank on a good night for LIBERTY."—Grand Theatre, Santa Cruz, Calif.

"LIBERTY is going big in Western Canadian Territory. In Calgary, LIBERTY is more popular than any serial ever shown there with one possible exception."—D. G. Walkley, Manager Western Canada, Canadian Universal Film Company.

"I am having such unusual good attendance on LIBERTY nights, I feel I must tell you of same. My 600 seats are not nearly enough to accommodate the crowds. That is going some in a suburban House four miles from the city. It is just the thing to grip the pulse of the public who are so much interested in the affairs on our Mexican border."—Echo Theatre, Portland, Ore.

"LIBERTY is one of the best serials I ever ran. In spite of bad weather and strong competition LIBERTY kept increasing box office receipts. Ran 10th episode to the best business yet, showing that it is gaining at that stage of the picture."—Silver Star Theatre, Freewater, Ore.

"LIBERTY draws big crowd here and every one much pleased."—Hardacre Opera House, Tipton, Iowa.

"Have run nine chapters of LIBERTY and find it one of the best serials and money-getters I have ever run and the Victor is the home of the best serials only."—Victor Theatre, Richmond, Va.

"My patron's universal verdict is that LIBERTY is the best serial ever produced. In all my experience LIBERTY is the first serial that has held up thruout, getting stronger with each episode."—New Garden Theatre, Minneapolis, Minn.

"Every episode of LIBERTY growing better. Public more than pleased. They are delighted. Splendid business and increasing every night."—West Side Theatre, Denver, Colo.

"Believe me I put LIBERTY over big. It is the best serial I ever tied to."—Gem Theatre, Gallup, N. M.

You don't have to wonder about "LIBERTY" Here is proof that it is the most popular serial ever filmed—FURTHER PROOF that it is GETTING MORE MONEY for Exhibitors than anything they have ever shown. You can take these men at their word. They are in business to make money the same as you. Write or wire for full information immediately to your nearest Universal Exchange, or

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Looking Ahead With The Producers

Universal Program for the Week of November 27 Includes "The Mainspring," Red Feather, Five-Reel Feature, and "The White Turkey"

LEADING the Universal Program for the week of November 27 is the five-reel Red Feather feature production "The Mainspring," with Ben Wilson in the leading male role. The play was scenarioized from a stirring story by Charles Agnew McLean, the editor in chief or rather the supervising editor of all the Street and Smith publications, by William Parker, and the direction by Jack Conway leaves nothing to be desired in any respect. In the supporting cast appear such well-known names as Francelia Billington, Thomas Jefferson, Marc Robbins, C. Benson and R. Whitaker. "The Mainspring" grips from start to finish and contains among other features a wonderfully staged shipwreck that is uncanny in the accuracy of its detail.

Sharing the position at the tops of the program is the sixteenth episode of the serial "Liberty." In this the story is brought just a little nearer to the close, although as yet there is not the slightest indication as to what the end will be. Marie Walcamp, the featured star, in the part of Liberty Horton continues the sterling work that has marked her performance so far. Owing to the illness of Jacques Jaccard, "Liberty" is now being directed by Henry McRae, who will continue with the direction until the close as Jaccard will not be able to finish the film. Among the actors who support Miss Walcamp are Neal Hart, L. M. Wells, Jack Holt, Eddie Polo and G. Raymond Nye.

On November 27 besides the Red Feather already mentioned there will be released under the Nestor Brand a Thanksgiving Special called "The White Turkey," featuring Eddie Lyons, Lee Moran and Priscilla Dean. This production which was written by Bess Meredyth and produced by L. W. Chaudet, illustrates the policy of the Universal to be always timely in the choice of subjects for the program.

The Gold Seal three-reel drama to be released on Tuesday, November 28, is entitled "Should She Have Told?" an underworld drama. The players are Edward Hearn, Ruth Clifford and George Beranger.

Wednesday, November 29 is the release date of "The Last of the Morgans," a Laemmle two-reel feature directed by William V. Mong. The play was scenarioized by Mr. Mong from the story of Constance Crawley and Arthur Maude and serves to present Mong himself in a character part. Others in the cast are Nellie Allen, Harry Holden and Wm. Carlock. On the same date there will also be released a one-reel L-Ko comedy called "Eat and Grow Hungry," featuring Phil Dunham. As usual this Wednesday is also the release date for the Universal Animated Weekly with its topics of the day told in an interesting manner.

The Thursday Victor will be omitted on November 30, but the loss will be more than made up for by another Thanksgiving Special entitled "The Mother Call," starring Dorothy Davenport. The story of this one reeler was written by Universal Director Lynn Reynolds and produced by Ruth Ann Baldwin, a newcomer to the Universal staff. In support of Miss Davenport, in this appropriate play, are Mary Talbot, Charles Cummings and George Pearce. Under the Powers Brand on this date there will appear a comedy called "The Fascinating Model," featuring Ed Sedgwick and Belle Bennett with Jay Belasco in the supporting cast. In the same reel will be a short piece of Educational film called "At the Top of the World," showing the beauties of Alaskan scenery. On this date there will also be released a two-reel Special Imp drama of the underworld with King Baggot and Jane Gail in the leading roles, entitled "The Heel of the Law."

"The Mansard Mystery" is a two-reel mystery drama which will be released as an Imp on Friday, December 1. The scenario was by Harvey Gates of the Universal staff from the story by Sylvester Jones and the direction is by Stuart Paton. This is the first Paton production to appear on the program since the completion of the great under water feature, "20,000 Leagues Under the Sea." In the cast Neva Gerber is featured and the supporting cast is a strong one, including Howard Crampton, William Quinn, Joseph Girard and Wadsworth Harris. There will be no Rex released on this date, but the L-Ko will be an excellent one reeler entitled "Tattle Tale Alice," starring Alice Howell in the title role. This is well up to the unusually high standard that the L-Ko company strives to maintain.

As a special feature on the above mentioned date there will be released a Special Big U, an Indian drama entitled "The Circle of Death," featuring Mona Darkfeather the Indian actress.

The feature for Saturday, December 2, is a two-reel Bison drama, entitled "The Greater Power." The cast includes Harry S. Griffith, Katherine Griffith, Alice Beice, Ernest Van Pelt and Ervin Denecke. The Laemmle on this date is to be omitted, but the Joker will be released as usual and will be "Scrappily Married," written by Harry Wulze and produced by Universal Director W. W. Beaudine. The featured players are Gale Henry with her inimitable antics and William Franey. A novel plot gives these two great opportunities to make merry as well as showing the rest of the Jokers, Charles Conklin, Lillian Peacock and Milburn Moranti, to good advantage.



Margarita Fischer in "The Pearl of Paradise" (Mutual Star Production)



Left—Berenice Is Awarded the "Truth Medal." Center—The Girls Find the Room Occupied. Right—She Was Always the Leader in Eny Escapade
Scenes from "Miss George Washington"

ARABIAN PICTURE FOR LENORE ULRICH

As its next Lenore Ulrich subject on the Paramount Program, the Oliver Morosco Photoplay Company announces "The Road to Love," a story of Algeria, by Blanche Dougan Cole, adapted to the screen by Gardner Hunting.

In this production the popular star of the screen and stage appears as Hafsa, the daughter of an Arabian chief who loves a young American against the wishes of her father. Her love is reciprocated but her sweetheart is captured by her angry father and sent away to be sold as a slave. The unfolding of the story displays many dramatic situations in which Miss Ulrich is called upon to put forth her best histrionic efforts.

Various artistic effects have been secured in the elaborate Arabian settings of the story and sunset desert scenes.

Scott Sidney produced "The Road to Love" with the assistance of an expert technical force, including James Van Trees, who supervised the photography.

In the chief supporting character to Miss Ulrich is Colin Chase. Lucile Ward appears in the role of Lella Sadiya. Others in the large cast include Estelle Allen, Alfred Vosburgh, Henschel Mayall, Joe Massey and Alfred Longsworth. The photoplay will be released on the Paramount Program early next month.

VIOLA DANA GOES TO WILKESBARRE FOR LOCATION WORK IN NEW METRO PLAY

Viola Dana and the company supporting her in the forthcoming Metro-Columbia feature, "Threads of Fate," have gone to Wilkesbarre, Pa., to take scenes incidental to the struggle between capital and labor, as shown in the play. Eugene Nowland, who is directing the production, made the choice of a location, considering Wilkesbarre and its environs ideal for the purposes of the Richard Barry play.

Mr. Nowland's assistant director, Harry Franklin, with Cameraman John Arnold and Assistant Cameraman Cunningham, went ahead to make arrangements for the party, which consists of Miss Dana, Nellie Grant, who was seen with the star in "The Flower of No Man's Land"; Helen Strickland, Augustus Phillips, the Elder Joseph of Miss Dana's Metro-Columbia production, "The Gates of Eden," directed by John H. Collins, and others.

Convicts Get Cash for Criticizing "Bought and Paid For"—Think Murder of Mother Would Add Realism

THIRTY-TWO inmates of Great Meadow Prison, at Comstock, New York, wrote and submitted criticisms of "Bought and Paid For," the World-Brady picture play which had its initial production in that institution on Election Day. These criticisms had been invited by William A. Brady, director general of the World Film Corporation, who offered a prize of $50 for the best review of the picture, $25 for the second best, $10 for the third, and $5 each for the next three.

Most of the manuscripts were highly laudatory, but one writer thought it was wrong to produce the play in such a place, where "about five per cent. of the men understood the rottenness displayed in the character of the leading man." Another criticism was written in quite good German. The briefest was a "knock" as follows:

"When the mother while posing dead, her heart was beating," showing a sad oversight on the part of Director Harley Knoles, who probably never thought of ordering the actress to suspend her vital organs during the scene.

In thanking Mr. Brady on behalf of the men, the librarian of the prison wrote: "In over three years of picture shows at Great Meadow, 'Bought and Paid For' is the best picture we have ever seen. May I congratulate you on what you are doing for the motion picture business in raising such a standard of quality?"

The winning reviews, in their order of merit, as decided by Mr. Brady and James L. Hoff have been announced.

"Tours Around the World," No. 3, Takes Spectators to Cairo, Egypt; Antwerp, Belgium, and the Gorges of the Vesubie River

THE third issue of "Tours Around the World" presents three interesting sections for travelers who view the world from a comfortable chair in a motion picture theatre. First come pictures of Cairo, Egypt. This city leads itself admirably to representation on the screen, since the architecture, the varied street life, the costumes of the various tribes and races, and the markets are full of pictorial color. The view includes Opera Square, the Citadel, erected in 1166; Mosque of Saida Zenab, Arab types, and typical streets and street scenes.

Antwerp, Belgium's chief seaport and a center of commerce before the war, provides entertaining scenes of city life before the present conflict. Since the city has been spared the horrors of a siege, the pictures portray it architecturally just as it is today. One of the best pictures is of the Cathedral, a building begun in the fourteenth century. The Furniture Market and the Dog Market are places of interest for all visitors. There are pictures of the Corporation Houses and of the celebrated harbor, and many more of ancient and historical note.



The Truth Becomes Known The First Meeting
Scenes from Vitagraph's "An Enemy to the King"

IRRIGATION THE THEME OF "'FRISCO" EPISODE

The billion dollar Los Angeles Aqueduct forms a realistic background for the episode of "The Girl from 'Frisco" on which Director James W. Horne is now at work. Marin Sais and True Boardman will be the leads in this story, "The Fight for Paradise Valley" which has for its theme the marvelous irrigation systems in Southern California. Director Horne has secured some wonderful photographic gems in the picture, and it is promised that without detracting from the story a thorough idea of the immensity of the irrigation projects of the Southwest is given in the action of the two reels.

Others in the cast of the "'Frisco" episode in addition to the two stars include Ronald Bradbury, Frank Jonasson, Edward Clisbee, Hart Hoxie and Karl Formes, Jr.

EDISON'S "THE COSSACK WHIP" IS SET IN LAND OF MYSTERY AND INTRIGUE

Russia, the land of mystery and intrigue, furnishes the background for Edison's latest feature success "The Cossack Whip," in which Viola Dana is starred. As the first scene flashes on the screen, a long line of prisoners is seen winding across the snow-covered Russian steppes toward Siberia. A band of Revolutionists attacks the Cossack guard, and in the confusion a number of prisoners escape. Turov, Prefect of Police, orders the whole district raided that he may capture and punish the perpetrators of the attack.

Among the victims is Katerina Sasha, but her younger sister Darya escapes the raiders. Over her dead sister's body, Darya swears revenge, and then follows a story of unusual gripping force, telling how Darya, having become a favorite dancer of the Imperial Ballet, brings the brutal Turov to her feet and accomplishes her revenge; and how, a little later, she flees Russia and makes her way to America with the man she loves. The story is replete with beautiful scenes.



Donald C. Thompson, Pictorial War Correspondent for Paramount Pictures

Dorothy Gish, Clara Williams, and William Desmond Triangle Stars for Week of December 2

DOROTHY GISH, Clara Williams and William Desmond are the stars of the Triangle feature releases for the week of December 2nd. Dorothy Gish appears in a Fine Arts production of life among the Virginia mountains, entitled "Children of the Feud," written for her by Bernard McConville and directed by Joseph Henabery. Clara Williams and William Desmond are co-starred in a Kay Bee drama from the pen of C. Gardner Sullivan, entitled "The Criminal," directed by Reginald Barker.

In "Children of the Feud" Miss Gish takes the part of Peggy Clayton, the daughter of a moonshiner. Peggy's father has engaged her to his partner and nephew, Jed Martin. Peggy, however, falls in love with a young doctor, the son of Judge Cavanaugh. The illicit still operated by Clayton and Martin is raided and they are sent to prison. Upon completing their sentence, however, they come out vowing vengeance upon their ancient enemies, the Jacksons, who furnished the information leading to their arrest. Dr. Cavanaugh pleads with Peggy to prevent her father and cousin from carrying on the feud, but she quarrels with him. Martin swears that he will "get" the doctor for interfering. Peggy sends a message to the sheriff to prevent Martin from carrying out his threat. Martin kills the deputy who comes to arrest him. As a result the court is shot up and the Judge himself killed. A reign of terror ensues. The doctor, forgetting his law-abiding principals, pursues Martin and is only prevented from shooting down the murderer by Peggy, who quotes his own words to him.

"The Criminal" is a story of Naneta, a beautiful Italian girl, born outside the pale of conventionality, and consequently destined for a life of petty persecutions. She is sent to America by her hard-fisted foster parents to enter the employ of an old restaurant keeper of the East Side of New York. A ray of sunlight and happiness comes into her life, however, when Donald White, a young short story writer, played by William Desmond, decides to gather atmosphere and eat spaghetti at Lupoli's. One night, when returning home, Naneta discovers a baby that has been left in the hallway by its mother. She adopts the little mite, and shows the note that its mother had pinned on the baby to White. Several children are kidnapped and Naneta is arrested on suspicion.



Jack Sherrill, In William L. Sherrill Features

Ralph Dean, Director, William L. Sherrill Features

Frank Crane, Director, U. S. Amusement Corpn.

George Terwilliger, Director, Van Dyke Film Productions Co.



Three Poses of Theda Bara in "The Vixen" (Fox Film Corporation)

Pauline Frederick Is Chief Star on Paramount Program for Week of November 27—All Star Cast in "Martyrdom of Philip Strong"

CANADIAN woods will serve as a background for the thrilling photoplay "Nanette of the Wilds," a Paramount picture produced by Famous Players, in which Pauline Frederick will be starred and hold sway on the Paramount program for the week of November 27. The other feature for this week will be "The Martyrdom of Philip Strong," which is founded on the works of the Reverend Charles M. Sheldon, "In His Steps," and "The Crucifixion of Philip Strong."

This week marks the return of Pauline Frederick to the screen under her new contract recently signed with the Famous Players, and it will be the first time that she has been seen since her exceptional production of "Ashes of Embers." "Nanette of the Wilds" is a tale of the celebrated North West Mounted Police, written by Willard Mack, the well known author and actor who plays opposite Miss Frederick, the production having been made under the direction of Joseph Kaufman.

The role of Nanette is one of the most difficult that Miss Frederick has ever been required to play, it being that of a girl of the wilds, uncouth, unkempt, dressed in rags with her hair streaming, lacking all the little feminine touches and adornments which are so dear to the heart of every girl, and upon which so many of them rely for a large measure of their personal attractiveness.

In addition to Mr. Mack, those who appear in support of Miss Frederick are, Charles Brand, Frank Joyner, Wallace M. Dudley, Macey Harlan, Daniel Pennell, Jean Stewart and Robert Courville.

The adaptation for the screen of Rev. Charles M. Sheldon's two famous books, to be featured under the name of "The Martyrdom of Philip Strong," was made especially for Paramount with an all star cast, directed by Richard Ridgely and tells the story of Philip Strong, a rising young pastor of a fashionable church who symbolizes the spirit of Christ on this earth and addresses his fellow men, "Man, you are a living lie," which phrase he suddenly realizes the force of, while surrounded by luxury and lionized by a wealthy congregation.

The character of Philip Strong is portrayed by Robert Conners who is supported by the following all-star cast: Mabel Trunnell, Janet Dawley, Bigelow Cooper, Helen Strickland, Frank Lyons, William Wadsworth, Herbert Prior, Olive Wright, Edith Wright, and Brad Sutton.

Surrounding the Paramount Program for the week of November 27, are four "little features"; the 42nd edition of the magazine-on-the-screen, the Paramount Pictographs; the 43rd of the series of the "Weekly Trips Around the World," personally conducted by Burton Holmes, the world's greatest traveler, in which he gives intimate scenes of the "Real Streets of Cairo"; a Paramount-Bray cartoon from the pen of L. M. Glackens, entitled "What Happened to Willie," and the Paramount-Black Diamond comedy, "Their Counterfeit Vacation."

Four subjects are treated in the Paramount Pictographs, the "magazine-on-the-screen" this week, the leading subject being the war pictures secured exclusively for Paramount by Donald C. Thompson, the most successful of war photographers, who recently returned to this country with the most intimate views of the "war of nations."

Another subject in the Pictographs, the magazine-on-the-screen, is shown in "Why the Apple Tree is Crooked," and picturing how trees are grafted, and mothered, from the time of their youth in the modern nursery. There is also a section showing that in Nature's garden there are enemies more vicious than those in the world of men, the principal victims being the valuable shade trees in America, which are pestered each year by insect depredations. The closing feature is the picturing of the manner in which New York and other large cities in the United States are kept supplied with water adequate to meet the demands of drinkers and those who take daily baths, and also to keep a sufficiently large supply in case of fire.



Roscoe (Fatty) Arbuckle and Mrs. Arbuckle (Minta Durfee) and Their New Touring Car—Photo by Keystone Studio

TRIANGLE-KAY BEE TO FILM "SUDDEN JIM"

Clarence Budington Kelland's "Sudden Jim," the serial which has been attracting wide attention in the Saturday Evening Post, is to be visualized at the Triangle-Kay Bee studios. The screen rights have just been secured.

The story of "Sudden Jim" deals with the strenuous and red-blooded life of the lumber country of the Northwest. A rich man's son has been given the choice between accepting fifty thousand cash, or taking over the clothespin, wooden bowl and potato masher factory established by his father. The spendthrift has shrewdness enough to realize that the fifty thousand will not go far, and so he decided to devote his life to clothespins. This brings him to the scene of the factory, a frontier town, unpainted and forlorn, on the edge of the big Northwestern forests.

The action revolves around his fight with the wooden ware trust. His enemies fill his logs with iron spikes to break his saws, and finally they burn down the trestles of the railway which carries his logs from the forest. But the rich man's son meets every obstacle with promptness and courage, such promptness, indeed, that the Northwesterners name him "Sudden Jim." It is distinctly a story of the strenuous side of life, the love interest being but a minor thread of the theme.

ETHEL GRANDIN RECEIVES MUCH PRAISE

In the sixteen episode photoplay "The Crimson Stain Mystery" Miss Grandin, in the role of Florence Montrose, daughter of the scientist whose discovery is responsible for the great city's chaotic conditions, has been accorded the greatest histrionic opportunity of her entire career. The role of the motherless daughter calls for some exceptionally fine acting, and it is only to the credit of Miss Grandin to say that she has risen ably to her part.

Miss Grandin has received expressions of delight and appreciation of her work in "The Crimson Stain Mystery."

"THEIR COUNTERFEIT VACATION" IS A BLACK DIAMOND COMEDY

The next single-reel comedy release to be issued by Paramount will be on November 27, when "Their Counterfeit Vacation," a Black Diamond Comedy produced by the U. S. Motion Pictures Corporation, will be issued. The story of the comedy has to do with two men who are in the employ of the city, a sweeper and a dirt collector.



Mary Pickford on Old Fishing Schooner Before it was Taken Out to Sea

"Wrath," Fifth Offering in McClure Series, Unusually Strong Emotional Story of Russian Life and Intrigue

RUSSIAN bureaucracy, statecraft, mystery, cruelty, chivalry, wrath and tenderness are all present in "Wrath," the fifth of the McClure series, Seven Deadly Sins, and all are portrayed by H. B. Warner, the latest McClure star, who plays the dual role of a Russian grand duke, the chief exemplar of "Wrath," and his son. The latter spurns a Russian countess to marry a beautiful American girl, and in the end achieves with his young wife a victory for American principles.

The action of "Wrath" opens in a remote Russian province, where the wild life of the Tartar tribes furnishes a weird and novel setting for this romance of an adventurous American girl, who is rescued from a savage khan by the grand duke's son.

The two fall in love. There is an intercepted elopement. The grand duke, infuriated at his son for rejecting the high-born bride he has chosen for him, sentences him to imprisonment in a dungeon. The young wife is sent to America, and she and her child are kept under espionage by secret agents.

Years pass. By a strange series of events, mother and child come into control of a company that has secured immense war orders from the Russian government. The fulfillment of these contracts is vitally necessary to the Russian government in a crucial stage of the great war, and so the power of the Russian grand duke, backed by the might of the Russian government, is hurled across the Atlantic in an attempt to crush the women, who holds the fate of Russia in her grasp.

The tremendous episodes, and the wide range of emotions portrayed make this role perhaps the greatest part a male actor has ever played for the films, and those who have seen Mr. Warner's work in Alias Jimmy Valentine, on the legitimate stage, and in The Beggar of Cawnpore, The Market of Vain Desire, The Vagabond Prince, Shell 43 and The Raiders in the films, are confident that in both acting and play, film history will be made.

BRADY TO ANNOUNCE NEW STAR

William A. Brady, director general of the World Film Corporation, expects to announce the engagement of a beautiful star of international celebrity within the next few weeks. This picture producing company will specialize in female stars hereafter, and has a very good start with Alice Brady, Ethel Clayton, Gail Kane, Marie Dressler, Gerda Holmes, Muriel Ostriche and June Elvidge.

JOHNNY HINES IN SERIES WITH MARIE DRESSLER FOR WORLD

Johnny Hines, the youngest of the film comedians, will appear in the principal male characters of the entire series of Marie Dressler comedies arranged for by the World Film Corporation.



Left—Scene from "Unto the Least of These." Center—Nell Craig and Edward Arnold in a Scene from "The Border Line." Right—Scene from "The Chaperon"

HEARST PHOTOGRAPHER GOES TO JAPAN AND CHINA

C. J. Hubbell, one of the foremost scenic photographers in the country, sailed from San Francisco last week on an extended tour of the Orient, where he will make moving pictures for the Hearst International News Pictorial.

Mr. Hubbell will visit Honolulu, Japan and China. In all of these countries he will penetrate the interior, securing pictures of places that have never before been shown on the screen. Pictures will be made of Pali Mountain in Honolulu, of the wonderful chrysanthemum gardens of Japan, the celebrated Fujiyama Mountain, Picture Island, declared to be one of the most beautiful spots on earth, and scenes of the copper mines, the mausoleums and temples of former rulers of Japan and the Sacred Bridge of Tokyo. There will be pictures from Korea and Manchuria, as well as from the mysterious cities of the interior of China, many of which have never before been visited by a white man.

The negatives will be forwarded by Mr. Hubbell as fast as they are taken, and will soon be shown in the Hearst International News Pictorial.

FIRST "ADVENTURE" THRILLER, ONE OF CIRCUS LIFE

"The Jockey of Death," the first of the International's Adventure Series, will be released throughout the country on Nov. 15. "The Jockey of Death" is a story of circus life, but it also tells in a clean, wholesome way a beautiful romance in which a little circus rider, who is in reality a countess, is restored to her ancestral estate, of which she has been deprived by an unscrupulous relative.

The principal roles in "The Jockey of Death" are portrayed by Mlle. Evelyn and M. Arturo, both of whom before their entrance into motion pictures were members of one of the most famous circuses in the world.

"THE TRAVELLING SALESMAN" TO BE PRODUCED BY KAUFMAN

Contrary to the erroneous report that he was directing Pauline Frederick in "Nanette of the Wilds," Joseph Kaufman is presiding over Frank McIntyre's screen debut in the Famous Players adaptation of that well-known star's stage success, "The Travelling Salesman." Mr. Kaufman originally intended to direct the Frederick production, but after he had worked several days in preparing the script and determining upon locations, it was found expedient to place him in charge of "The Travelling Salesman," as McIntyre found himself at liberty to begin work on the adaptation sooner than he expected.

JUNE CAPRICE BEGINS FIFTH VEHICLE FOR FOX

June Caprice completed her fourth photoplay for William Fox last week, and began work on her fifth. With a single exception, Miss Caprice's supporting cast will be entirely new to William Fox pictures.

Stuart Holmes is another William Fox star, who has commenced acting in another photoplay—one which will be, without question, a really notable production.



Jean Sothern, U. S. Amusement Corpn. | Gertrude McCoy, Van Dyke Film Productions | Dorothy Bernard, William L. Sherrill Features

Mary Nash in Pathe's "Arms and the Woman"

IN "Arms and the Woman," the Gold Rooster Play for November 26, Mary Nash is seen for the first time in a Pathe picture. Miss Nash, who is now starring on Broadway in "The Man Who Came Back," is recognized as being one of the most talented leading women of the day. Under the able direction of George Fitzmaurice, she proves herself to be a screen star of unusual merit.

Miss Nash is an Albany girl and though young in years her natural dramatic ability has been ripened by experience in some of the best plays and with some of the best theatrical companies of recent years. She was leading woman with Andrew Mark in "Arrah Na Pogue;" she played the "girl" in "The Lure" and had the title role in "The Woman;" she was in "The Truant" and starred in "The Ohio Lady." She made her big hit in "The City." She also played a season in repertoire with Grace George at "The Playhouse."

"Arms and the Woman" is a story of to-day, tense and timely. It is based upon the manufacture of munitions in this country for the European nations at war and tells of a young Hungarian girl who emigrates to this country and through the kindness of a wealthy manufacturer lifts herself out of her sordid surroundings and becomes a talented charming woman.

Falling in love with her benefactor she marries him and then comes to realize that his business is that of furnishing guns to the enemies of her country. Her brother Carl, a man of anarchistic tendencies, is delegated by his countrymen to kill his sister's husband. From then on the girl is the prey of conflicting emotions. How she finds herself at last and wins happiness is most dramatically told.

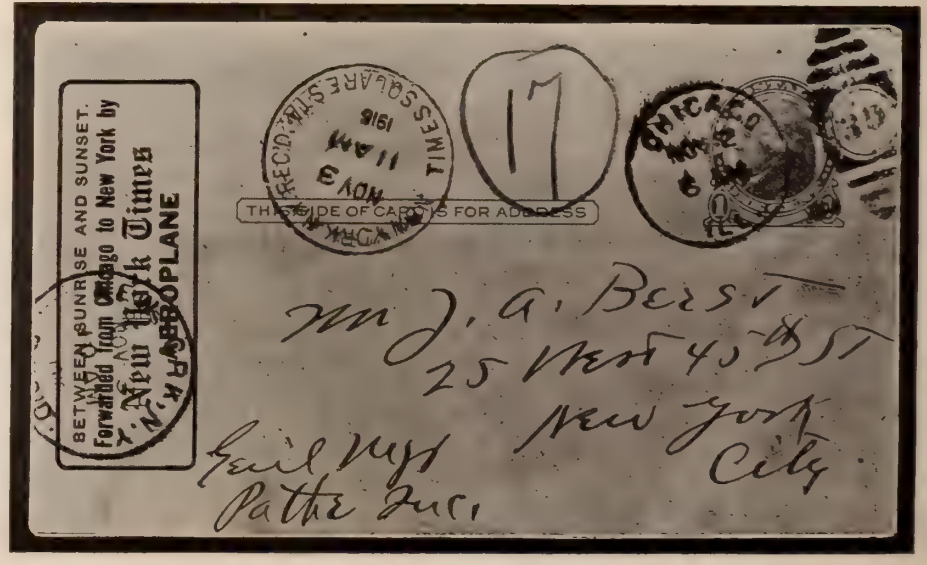
Mr. Fitzmaurice has, as an Astra director, made a picture which ranks well with his previous successes, "Via Wireless," "New York," "At Bay" and "The Test."

TRIANGLE-KAY BEE PLAYERS WILL ENJOY MUSIC WHILE THEY WORK

In filming the first Enid Bennett vehicle —a story that tells of a blind girl who lives in a world of her own ideal creation—Director Charles Miller of the Triangle-Kay Bee studios has found it necessary to keep an orchestra in almost constant commission to assist in producing the delicate and elusive atmosphere associated with the acting of a fairy tale.

CHANGE IN CHRISTIE BUSINESS PLANS

Charles Christie, business manager of the Christie Film Company, who is at present in New York, announces that in future all business for the Christie comedies for New York City will be transacted from the headquarters of the concern in Los Angeles. Hawkins and Heany, Longacre Building, New York, have handled the pictures up to the present time in this territory.



Postal Card Transmitted from Chicago to New York by Aeroplane



Three Studies of June Caprice in "The Mischief Maker" (Fox Film Corporation)

"A MESSAGE TO GARCIA" FILMED

George Kleine announces the coming of Edison's film version of "A Message to Garcia" through the Kleine-Edison-Selig-Essanay Service, week of December 11. The photoplay is based on the preachment of that name by Elbert Hubbard, the famous American writer and philosopher, who lost his life in the sinking of the Lusitania. The picture story is said to have adhered closely to the spirit of the widely read bit of literature upon which it was founded.

The exterior scenes of "A Message to Garcia" were made in Cuba, where a company of Edison players, headed by Mabel Trunnelle and Robert Conness, spent several months under the direction of Richard Ridgeley.

BALSHOFER TRIES NEW LIGHTING EFFECTS

The Belasco idea of staging certain scenes in different lights, thereby suggesting to the audience the spirit of the action, be it sombre or cheerful, is being introduced in motion pictures by producer Fred J. Balshofer, and will be seen in the Metro-Yorke production of Harold McGrath's "Pidgin Island," starring Harold Lockwood and May Allison. In the underworld scenes the dingy, congested atmosphere is suggested by lighting that symbolizes this description, and is greatly contrasted with the exterior sea coast scenes. Mr. Balshofer is a photographic expert, having started in the profession first as a cameraman.

FOX STAR WILL GO HOME TO BALL!

Because of the unusual popularity of the popular Stuart Holmes and June Caprice in Boston, these two William Fox stars will appear in person at the annual ball of the New England Exhibitors' League on November 22.

Miss Caprice, as all the world knows, is an Hubbite (or an Hubbess) herself.

"ON SECRET SERVICE" FROM WORLD

The next World picture with the opulently beautiful Gail Kane in it will be "On Secret Service," with Carlyle Blackwell as her co-star vis-a-vis.

Police and Newspaper Stuff in Films Praised by Those Who Know

A GATHERING of New York police reporters last week placed their O. K. on "Grant, Police Reporter" the one-reel Kalem series, featuring Daredevil George Larkin and Ollie Kirkby. The press men were the guests of Robert Welles Ritchie, author of the series, at a private exhibition of four of the episodes in the Kalem projection room. Mr. Ritchie, before becoming prominent as a writer of fiction, was on the staffs of The New York Sun and The New York World.

"Grant is a sure-enough reporter in appearance and actions," said F. H. Denny, of the Newsfeatures Syndicate, in expressing the opinion of the gatheing. "Your printed newspaper inserts and handling of the newspaper office scenes are the best that I have ever seen on the screen. Newspaper men usually get a good laugh when they see a picture director's idea of what a reporter looks like and a bigger laugh at the near-city editors and local rooms. Kalem appears to be the first company to discover that there are such things as a morgue room, rewrite men, and so on. There's only one thing wrong—you'll have to show me the reporter who will do the dare-devil stunts that you put up to Grant in each story. I'll resign my job to-morrow if they call on me to risk my neck and bones in that reckless way."

The newspaper men were particularly pleased when they saw that each episode of the series was based on real happenings in New York newspaper records. Most of those present had themselves worked on the different cases used as the basis of the film plots. The episodes presented at the private exhibition included "The Rogue's Pawn," "The House of Three Deuces," "The Wizard's Plot" and "The Trunk Mystery."

Among those present at the showing were Fred Sullivan, L. H. Hall, Redfield Ingalls, Frank Malloy, F. H. Denny, William Clark and James McGrath. The gathering included men from the World, Herald, City News Association, Sun and Journal.



A Scene from "Our Other Lives," Broadway Star Feature, with Adele Kelly and Raymond Walburn



Left: Douglas Fairbanks, the Triangle Star, Enjoying a Holiday at San Diego Exposition. Center: Anita Loos, who has been Engaged to Write Sub-Heads for all Screen Plays in which Douglas Fairbanks will Appear. Right: Bessie Barriscale in "Bawbs o' the Blue Ridge" (Triangle Kay Bee)

Marguerite Clark Again to Star in "Snow White"

ONE of the biggest film events of the year will be the presentation by the Famous Players Film Company of Marguerite Clark in an adaptation of "Snow White," the Grimm fairy tale in the dramatization of which she created a veritable sensation on the stage. In accordance with its annual custom of making some special recognition of the Christmas holiday season in its release schedule, the Famous Players Company has set Christmas Day as the date for the appearance of the picture on the Paramount Program.

It will be remembered that Miss Clark appeared in an adaptation of Mark Twain's great story, "The Prince and the Pauper" last Christmas, and that the year before found Mary Pickford starring in "Cinderella" at that season of the year.

It was under the personal direction of Winthrop Ames that Miss Clark starred in the stage version of "Snow White," and it is therefore of particular interest to note that Mr. Ames has consented to give his personal assistance and advice in the converting of the play into a motion picture. The first tangible instance of the interest which Mr. Ames is to take in the picture may be found in the fact that he is going to supply the Famous Players with the original costumes which were used in the stage presentation. As these costumes were especially commended for their appropriateness and beauty at the time, they will undoubtedly form an effective part in the beauty of the production.

When "Snow White" was produced at the Little Theatre, Marguerite Clark was declared by the critics to have been an ideal Princess, her personal charm making her immeasurably attractive in addition to the delightfully useful little character which she portrayed with such vivacity.

"Snow White" is of course a story that appeals directly to the young at heart, for it is delightfully unsophisticated and completely untheatrical in its tenor. Though the story was a great success on the stage, the wider latitude afforded the motion picture director in the staging of a fairy story and the fact that he can employ the camera in obtaining many effects which even the genius of the stage producer cannot evolve, will insure an even more satisfactory photoplay adaptation of the Grimm story than the stage version proved to be.

It is predicted by the Famous Players that "Snow White" will prove one of the greatest drawing cards that the exhibitor has ever had, especially for children's matinees. Miss Clark, after "The Prince and the Pauper," "Little Lady Eileen" and "Molly Make-Believe," is as great a favorite with the kiddies as she is with the grown-ups, and the story being one which the great majority of them have read and love, the production will undoubtedly prove universal in its appeal.

The harsher portions of the tale have been modified somewhat and everything has been done to enhance the beauty of that part of the story in which Snow White appears in person.



A. Victor Smith, Studio Manager of the Vitagraph, and Wm. McNulty of the Vitagraph Technical Staff, in One of the Streets of the Flemish Village Built for "The Girl Philippa"

FRANK DANIELS COMMITS LESE MAJESTE

A forthcoming picture from the Vitagraph studio will be a comedy in which Frank Daniels takes the stellar role. The celebrated comic opera humorist will play the shoemaker of Koepenick.

A dozen years ago the world rolled in mirth at the antics of an obscure shoemaker of a small German village who in a moment of unparalleled daring dressed himself as a high officer of the German army, visited a garrison, took charge of it, had himself wined and dined by the burgomaster and elite of the town and, to cap the climax, had the payroll of the garrison turned over to him—everyone believing him to be what he was. After a riotous week of fun the exposure came, and the poor shoemaker was stripped of his shoulder straps and replenished purse and thrown into prison. But universal laughter greeted his escapade, and his delicious adventure made him a general hero.

Van Dyke Brooke has written a scenario based on this actual happening and is directing Daniels in it. Supporting the star are Anna Brody as the shoemaker's wife, and Miss Mildred Manning as a pretty, flirtatious village girl.

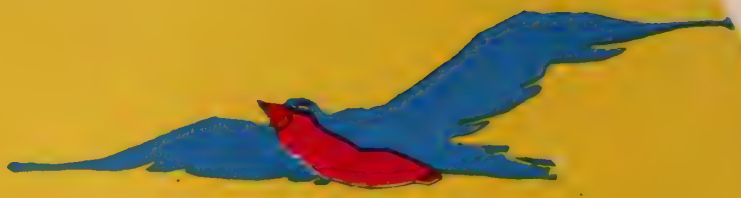
"WAR BRIDES" IN SECOND WEEK

HERBERT BRENON'S photodramatic presentation of Nazimova in "War Brides" has entered its second week at the Broadway theatre, New York. Since its opening, this Selznick picture has created a sensation, playing to two large audiences each day. In fact Nazimova's entrance into motion pictures under the direction of Herbert Brenon has caused demonstrations of approval seldom witnessed in New York.

Marion Craig Wentworth's original play has undergone considerable expansion in the hands of Mr. Brenon. The story has been made into a social and domestic panorama of war's effects upon life behind the battle lines—upon its women, children and disabled men.

"He (Mr. Brenon) seems to have succeeded in imparting a swiftness of action to the production which carries it on wonderfully and carries the spectator with it.


BLUEBIRD PHOTOPLAYS
PRESENT HOBART HENLEY WITH
GERTRUDE SELBY IN "THE
SIGN OF THE POPPY"
A ROMANTIC DRAMA OF ORIENTAL VENGEANCE
TIME-THE PRESENT. PLACE-U.S.A. DIRECTED BY
CHAS. SWICKARD



BLUEBIRD
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ITS star plays prove the soundness of the BLUEBIRD policy of "The Play's The Thing," while its star players and frequently an all star cast proves that in emphasizing the importance of the Play—nothing is left undone to make each BLUEBIRD a perfect photoplay entertainment.

In "The Sign of The Poppy," the drama begins with the introduction of strongly contrasted characters—a handsome and wealthy young couple returning from a joyous honeymoon—and the young man's father, living in deadly fear of an impending peril.

"The Sign of The Poppy" is the death sign of a Chinese Tong which seeks to wreak vengence on the aged man for an old time enmity. Moving swiftly in breathless suspense, the plot develops intensely dramatic situations and closes with an unexpected climax.

Ten million readers of the Saturday Evening Post are being told the inspiring facts about BLUEBIRD photoplays every week in BLUEBIRD advertisements. BLUEBIRD exhibitors all over this country are reaping the benefit in constantly increasing attendance. Get your share of this profitable business by booking BLUEBIRD Photoplays through your local BLUEBIRD Exchange, or

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1600 BROADWAY EXECUTIVE OFFICES NEW YORK

"THE ROGUE'S PAWN" IS FOURTH OF "GRANT" EPISODES FROM KALEM

DARE-DEVIL George Larkin featured in the "Grant, Police Reporter" series with Ollie Kirkby, is now dividing attention in the Kalem list of releases with the "Girl from 'Frisco" series presenting Marin Sais and True Boardman in the leading roles. Kalem announces that two late November releases in the newspaper series are now in final shape.

"The Rogue's Pawn," fourth of the "Grant" episodes, is scheduled for Friday, November 17, on the General Film program. Ollie Kirkby is seen in this one-reeler as the daughter of the police commissioner. She is the innocent tool of Chitsworth, a well-known gambler, and becomes trapped in the gambling place when fire breaks out.

One of the thrilling scenes finds Larkin, in an effort to rescue Miss Kirkby, swinging hand over hand across the telephone wires stretched between the roof-tops. In mid-air, the wires snap under his weight, and Larkin is catapulted into the flaming building.

The Kalem thriller is followed on the "Grant" schedule by "The House of Three Deuces," released Friday, November 24. In this, the fifth episode of the one-reel series by Robert Welles Ritchie, one of the sensational moments comes when Larkin and Robert Ellis, the latter in a "heavy" role, are seen struggling on a fire escape which suddenly collapses under their weight. Larkin, by his work in this series, seems certain to eclipse his past record for daredevil screen performances.

"The Girl from 'Frisco" episodes released in mid-November also contain their quota of thrills. "The Mystery of the Brass Bound Chest," issued on Wednesday, November 15, finds Barbara Brent, portrayed by Marin Sais, enmeshed in the activities of an Armenian secret society. It is preceded in the "Girl from 'Frisco" list by "The Witch of the Dark House," in which a counterfeiting gang is the center of the activity.

"Rival Fakers" and "The New Salesman" are two novel "Ham Comedies" found on the November schedule. Ham, Bud, Ethel Teare and Henry Murdoch are seen in the principal parts in these subjects. "Rival Fakers" finds Ethel and Henry as rival sellers of a miraculous syrup, while Ham and Bud as hotel bell-hops play an active part in their schemes. Ham and Bud as salesmen in a department store furnish a surplus of comedy for "The New Salesman."

The two-year-old "Hazards of Helen" series celebrates anniversary month with the release of "The Runaway Sleeper" on Saturday, November 18, and "The Forgotten Train Order" on Saturday, November 25.

RAOUL WINS JEWEL FROM FAIRBANKS

Jewel Carmen, lately associated with Douglas Fairbanks in photoplays, who has just joined the William Fox screen forces, has been assigned to a leading part in a new production which director R. A. Walsh is making on the Pacific Coast.

This is Director Walsh's first picture since he completed "The Honor System."



Jane Grey, Star of the International's New Golden Eagle Feature, "When My Ship Comes In," from the Novel of Gouverneur Morris

"WITHIN THE LAW" IS COMPLETED AT VITAGRAPH STUDIOS

Work has been completed at the Vitagraph studio on the picturization or film adaptation of "Within the Law," the great legitimate stage success by Bayard Veiller. It is now ready for production by Director Wm. P. S. Earle, with a notable cast of Vitagraph screen stars, headed by Alice Joyce and Harry Morey. The task of writing the scenario has been in the hands of Eugene Mullin of Scenario Editor J. E. Brady's staff. Mr. Mullin, who has also served Vitagraph as a director of Broadway Star features, speaks in glowing terms of the possibilities of the story for screen presentation.

The well-known parts of Inspector Burke and Detective Cassidy will be played by two recruits to the screen drama who had conspicuous success in those roles in the stage production, respectively, Eugene O'Rourke and Johnny O'Meara.

Four-Chapter Sequel to "The Diamond from the Sky" Scheduled for Release on Mutual Program November 27

A FOUR-chapter sequel to "The Diamond from the Sky," the big sixty-reel photonovel of 1914-15, is announced by the Mutual Film Corporation. The first chapter of the sequel will be available to exhibitors on and after November 27. Each chapter is in two parts.

The American Film Company, Inc., producers, is to pay the author of the sequel idea the sum of $10,000 for the plot. The winner, chosen some weeks ago, will be announced to the public on the screen coincident with, and in the fourth chapter of the sequel.

The total scenario costs of "The Diamond from the Sky" and "The Sequel to the Diamond from the Sky" are thus brought to the remarkable total of $20,000—which is declared by the Mutual to be the highest sum ever paid for a motion picture script. It will be recalled that Roy L. McCardell, of New York, was paid $10,000 for the script of "The Diamond from the Sky," when his manuscript was selected out of a total of 19,301 submitted in the contest.

The sequel contest resulted in more than thirty thousand scripts, hundreds among them offering unique and acceptable ideas. The decision of the judges who represented the American Film Company, Inc., the Mutual Film Corporation and the Chicago Tribune, was a particularly difficult one, reached only after long sessions and hot debates.

The Chicago Tribune will publish and syndicate the novelization of "The Sequel to the Diamond from the Sky." "The Diamond from the Sky" was published in serial form in more than three hundred of America's leading newspapers. It is probable that all of these newspapers will publish the sequel, since because of its remarkable exploitation the "Diamond" and the "Sequel" have an extraordinary publication value.



Ince-Triangle Cowboys Entering the Voting Station at Santa Monica, in the California Mountains



Left and Right: Two Studies of Ella Hall and Rupert Julian in "The Bugler of Algiers" (Bluebird). Insert: Dorothy Davenport in Big U Drama, "The Mother Call," a Thanksgiving Special

Second Dickens Novel to Be Adapted by Paramount Producers —"Great Expectations" by Famous Players

THE late Charles Dickens seemed destined to enjoy as great a popularity upon the screen as he did in type. Following the announcement that the Jesse L. Lasky Feature Play Company would make an adaptation of "Oliver Twist" with Marie Doro in the stellar role, there comes the news that Lasky's ally on the Paramount Program, the Famous Players Film Company, will co-star Louise Huff and Jack Pickford in an adaptation of "Great Expectations." The latter novel has, like "Oliver Twist," been dramatized and presented on the stage, W. S. Gilbert having adapted a play which was first presented at the Court theatre in 1871.

The adaptation of "Oliver Twist" revives the memory of the ancient controversy between George Cruikshank, the celebrated caricaturist who illustrated the original "Adventures of Oliver Twist" as they were printed in Bentley's Magazine in 1837 and 1838, and the staunch admirers of Dickens. It will be remembered that the illustrator, upon the death of the author, claimed that it was his pen and ink pictures of the characters in the tale which inspired Dickens to write the completed version of the story.

This assertion on the part of Cruikshank has always been vigorously denied by the admirers of Dickens and remains to this day a matter of debate. Regardless of the truth of the artist's claim, it is not to be denied that the drawings which he made are indeed almost photographic replicas of the characters as Dickens described them and that they portray the people of the book to the very life.

Because of the unusual interest which has always centered about the Cruikshank drawings, the Lasky Company procured a copy of the first edition of the book and used the drawings as models for the make-up of the principals in the cast—Marie Doro, Tully Marshall, Hobart Bosworth, Raymond Hatton, James Neill and some of the other notables who are included in the list—while some of the minor characters were selected because of their conformity with Cruikshank's sketches.

The settings for many of the scenes are replicas modeled from the original drawings and other authoritative data compiled concerning London at the time of which Dickens wrote. Pursuing the same course a step farther, Director James Young has produced in his groupings on the screen the actual scenes as they occur in the illustrations of the book, notable among them being the famous incident in which Oliver is depicted in the act of asking the master of the poor house for more gruel.

CLIFFORD BRUCE CHOSEN FOR STAR PART IN McCLURE'S "PASSION"

The sixth of the McClure series of pictures to be released under the general title of "Seven Deadly Sins," will be called "The Sin of Passion" and Clifford Bruce has been selected to portray the chief role, that of Passion. Mr. Bruce was chosen because of his extraordinary masculine qualities and physique.

Mr. Bruce's role in the play goes under the name of Leonidas. The story has to do with the fascination that the giant Leonidas exercises over a beautiful and refined young girl and with her endeavors to free herself from an influence which her better self tells her will result in degradation. In the end Leonidas meets his Waterloo and the giant stands revealed to the girl as a pigmy of moral purpose.

There are several big scenes in the picture, one of them being staged in Madison Square Garden, New York, where Leonidas appears as "The Masked Marvel" and before the eyes of the captivated girl wins the wrestling championship of the world. Shirely Mason and George Le Guere have the other leading roles in this episode.



Vivian Martin in "The Right Direction" (Pallas)



Mabel Talliaferro in Characteristic Scenes from "The Sunbeam," Metro-Rolfe Production

Large Array of Names in Lasky Release, "The Victoria Cross"

THE Jesse L. Lasky Feature Play Company's Paramount release for December 14 will come to the screen flanked by a remarkable array of names. The picture itself is an adaptation of Paul Potter's celebrated play "The Victoria Cross," which has been tremendously successful on the stage and represents only one of many well-known plays by this distinguished author.

The great Lou-Tellegen is the star and among the supporting cast there appear the names of at least two players who are stars in their own right—Cleo Ridgely, who has been co-starring successfully with Wallace Reid, and Sessue Hayakawa, the celebrated Japanese star who recently appeared in "The Soul of Kura-San." Mabel Van Buren and Ernest Joy are two other well-known names that appear in the cast. The production was staged under the direction of Edward J. Le Saint.

The events of the story are based largely upon actual historic occurrences during the famous Indian Mutiny of 1857. It is a thrilling tale, full of action, and has been very effectively staged in the hill country of California, which is so ideally suited to serve as an "Indian" background.

Ralph Seton, the young British officer played by Lou-Tellegen, has been stationed at Cawnpore so long that he is becoming frightfully bored and is gradually slipping into the ways of the natives. He is fascinated by the Princess Adala, the half-sister of the Mahratta, who is very attractive after the manner of the native.

Azimoolah, the native commander of troops, is very active in the fomenting of the rebellion against the British conquerors and sees in the princess a chance of getting at least one British officer out of the way when the time for the revolt comes.

Azimoolah's plans work perfectly and the Sepoys get possession of the stores, only to be driven out by the unexpected arrival of Sir Allan Strathallan, his daughter Joan, and a large bodyguard. Seton is in disgrace for having been tricked and John heartily disapproves of the fact that his interest in the princess was one of the chief causes of his downfall. The crafty Azimoolah, having perfected plans for coping with the garrison in full now treacherously surrounds the barracks and coops up the entire English colony. Joan has been captured and brought before the Mahratta, who has cast envious eyes upon her fair white skin, but Seton has rescued her and they are among the besieged.

The natives promise free conduct if the garrison will lay down their arms and they accept the pledge, only to be fired upon and killed. Joan and Seton are captured, and he is sentenced to be shot, but is rescued by a servant and goes in search of help. Joan is reserved for the Mahratta's harem. Seton comes upon Strathallan and a relief column in time to save Joan from the Indian, and is rewarded the Victoria Cross instead of the court martial with which he had been at first threatened.

ANITA LOOS WILL WRITE FAIRBANKS CAPTIONS

Anita Loos of the Triangle-Fine Arts scenario department will henceforth write the subtitles for all screen plays in which Douglas Fairbanks is starred.

This arrangement has been made at the special request of Fairbanks himself, who is convinced that the drawing power of the features in which he appears can be greatly affected, favorably or otherwise, by the caption writer.

"Time and again," says Fairbanks, "I have sat through plays by Miss Loos, and have heard the audience applaud her subtitles as heartily as the liveliest scenes. There have even been cases I could mention where her comments outdid the scenes themselves. This has convinced me of the great value of the kind of work she does.



Victor Moore (Klever-Paramount Comedies)

KALEMITES WILL ENTERTAIN ON SPEAKING STAGE IN JACKSONVILLE

George Larkin and Ollie Kirkby and their fellow members of the Jacksonville Kalem company will return to the speaking stage for a "one night stand" on Thanksgiving eve. The Kalemites have consented to appear as the headline attraction at a monster benefit performance in St. Augustine, Florida, for the Catholic church there of Father Connally. The players are now busily rehearsing in a sketch "A Night at the Movies."

George Larkin, who lists among his varied accomplishments that of being a professional dancer, has arranged to give an exhibition waltz with Miss Kirkby, as a specialty. Among the others who will be seen in the sketch are Director Robert Ellis, William McKey, Mary Taylor-Ross, Storm Boyd, Fred Schierbaum, O. A. Zangrelli, and T. Justin Dow.

RITCHIE IS WRITING "GIRL FROM FRISCO" ON WYOMING RANCH THIRTY MILES FROM RAILROAD

Robert Welles Ritchie, author of Kalem's series "The Girl from Frisco," arrived last week in Buffalo, Wyoming, where he has gone to take up the task of writing the ten additional episodes demanded by the extension of that series.

Local color in the series of the West, featuring Marin Sais and True Boardman, now starts with the postmark on the envelopes bringing the scenarios to the Kalem office. Author Ritchie is devising the adventures of Barbara Brent, heroine of the series, on the "Lazy H" ranch amidst the same sort of settings used in the filming of the pictures.



John Mason and Alma Hanlon in Four Powerful Scenes from "The Libertine"

Both Thrills and Laughs Galore in Film Making Along the Border

THE Mexican border troubles furnish a lively background for the action of "Border Wolves," a coming episode of Kalem's "Girl from 'Frisco" series scheduled for release on the General Film program on Wednesday, November 29. Director James Horne, a company of nine players and a technical staff of seven were forced to make a trip of over eight hundred miles to the Southern California border to secure the exact locations necessary for this episode. A Mexican rebel army of three hundred, plays an important part in the action.

"Mexican rebels are not at all averse to acting in motion pictures," wrote Director Horne to the Kalem officials in describing his work on "Border Wolves." "But by the time you have greased the officers and met all the demands of the men they cost considerably more than plain every day extras. They also eat up a lot of film, for each of the officers demanded plenty of close-ups when they noticed that we were bringing Marin Sais and True Boardman up close to the camera. They tried to show me that they were real actors, but I won't have the nerve to come down here again after they discover that all these close-ups have been cut out of the picture when released."

"Border Wolves" is preceded on the release schedule for "The Girl from 'Frisco" by the issuance on November 22 of "The Fight for Paradise Valley." The vast irrigation projects of Southern California are the theme of this episode of the Kalem series by Robert Welles Ritchie. Director Horne secured some photographic gems in filming the billion dollar Los Angeles Acqueduct which is made the background of the action of the thrilling story in which Marin Sais and True Boardman wage a bitter battle with the "Water Trust" which attempts to prevent their successful completion of the irrigation project. A run on a desert town's bank and some realistically staged battle scenes are features of the offering.

Ham is on hand in the list of coming Kalem's with two unusual one-reel comedies, "Dudes for a Day," released on Tuesday, November 28, and "Jailbirds" issued on Tuesday, December 5. In both of these laugh-makers the star is supported by Bud, Ethel Teare and Henry Murdoch. In the former Ham and Bud are engaged by a clothes dealer to parade in evening dress as walking advertisements. When they escape the watchful eye of the dealer they become real dudes and have some exciting adventures with a newly-rich bricklayer and his pretty daughter Ethel. In "Jailbirds" Ham and Bud are laughable, if not capable, jailers with Murdoch their most bothersome prisoner, and Ethel Teare the adventuress who seeks to effect Henry's escape.

A surplus of thrills is given to the Kalem releases through General film by the coming "Grant, Police Reporter" and "Hazards of Helen" episodes. "The Trial Run" is the "Hazard" scheduled for release first in December, being issued on Saturday, December 2. Helen Gibson contributes a dare-devil feat to this one-reeler by her leap from a speeding automobile to a runaway freight train. In "The Forgotten Train Order" issued on the preceding Saturday, Helen overtakes a speeding train on a motorcycle which she runs within inches of the train before leaping to the hand rail.

"The Wizard's Plot" and "The Trunk Mystery" are two episodes of the "Grant, Police Reporter" series issued on the first two Fridays of November. Daring feats aboard a ship are features of the first-mentioned offering with George Larkin, Ollie Kirkby and Robert Ellis taking the reckless chances. Included in the support in the two episodes are Mary Taylor Ross, William McKey, G. Chira, Arthur Albertson, Harry Gordon and many others.

TECHNICOLOR PICKS JACKSONVILLE FOR PRODUCTION

The Technicolor Motion Picture Corporation of Cambridge, Mass., has announced its intention of spending the winter months in Jacksonville.

The Technicolor Company produces pictures in their natural colors, and selected Jacksonville as the place for production after visiting various Southern cities.

Having secured a release for its pictures through the Unity program, the Eagle Film Company has started the erection of a large indoor studio in connection with its plant in Jacksonville. This company has one of the most modern open air studios and laboratories in the South, and has long felt the necessity for a closed studio. General Manager Billy Dunn of the Eagle Company has returned from an extensive trip to New York and Chicago, where he completed arrangements for the release of the "Tweedledum" comedies, which are replete with novel and stirring situations and would prove big winners.



Scene from "Taking the Honey Out of Honeymoon"



Left—Marin Sais as Barbara Brent in "The Girl from 'Frisco" Serial. Center—A. Edmondson and Ethel Teare in "Dudes for a Day." Right—Ethel Teare Robing to Suit Their Elevated Station

Journalistic Students to Be Taught the Making of a Newspaper Exchange Managers Hold Special Meeting by Paramount's Pictograph

THE students of the School of Journalism of the University of Nebraska will have some of their mental food visualized in the near future when Prof. M. M. Fogg, Professor of Rhetoric of the institution, will show the journalistic students "The Making of a Newspaper" as pictured in the Paramount Pictographs.

The high cost of living may have reduced the purchasing power of a dollar bill, but when you buy a newspaper you get the biggest value in the world for a cent.

These pictures show how the facts from every section of the world are gathered with exceptional speed, and put into cold type, almost before the incident written about has actually happened. To do this, there are nearly as many operations required as it is to manufacture the average automobile.

Starting with the "Sherlock Holmes" reporter, who gets a clue that a news story is "breaking," you travel along with him, in the pictures and watch him secure a "beat" on the others news "hounds," and then race against time to get into print. Everything is orderly confusion; every nerve on edge as the story is lashed into shape; rewritten, edited, set up on the linotype machines, proofs taken, proofs read, revisions made, a matrix stamped from the "set up" form, molten lead poured over the mat, which is held in molds; all this to secure the curved plates that slip into the wonderful presses that turn out 100,000 newspapers in a single hour.

The combination of speed, magnitude and importance of these operations make the production of a newspaper, one of the most thrilling stories ever screened.

"FOLLOWING THE FLAG" FROM SELIG THROUGH GENERAL ON NOV. 27

The Selig Company on Monday, November 27, will release through General Film service "Following the Flag" in three reels.

"Following the Flag" presents Pershing's column crossing the border into Mexico in pursuit of Villa. It shows the transportation of troops from the various States to the Mexican borderland; it tells the story of the gravitation of National Guardsmen into real for sure soldiers of Uncle Sam; it presents the soldiers at mess; while engaged on long "hikes"; in fact the production shows almost every detail of the making of Uncle Sam's soldiers.

While "Following the Flag" is in every respect a feature picture-play it will be released in regular service. The production will add class to any program, for it is not only timely but educational.

"BLAZE DERRINGER" TO FOLLOW "MATRIMANIAC," TRIANGLE

The Douglas Fairbanks feature to follow the Triangle production of "The Matrimaniac," which is nearing completion, will be a screen version of Eugene P. Lyle's novel, "Blaze Derringer," to be done under the direction of John Emerson.

Miss Anita Loos and Mr. Emerson are now putting the finishing touches on the scenario of the story, which should make an unusually strong Fairbanks plot. It is said that "Doug" will be given full opportunity to utilize his well-known strength and agility amid remarkably picturesque settings.

The tale is that of a young American who goes to a Central American republic of imaginary location in the company of a couple of notorious jail-breakers to get the deposed president out of jail.

"Blaze" is the son of a wealthy father who has sent him out into the world with a certain allowance which he has succeeded in scattering on the four winds of irresponsibility—hence his eagerness to join forces with the jail-birds to get the reward of $100,000, which the incarcerated president has offered any one who will effect his release.

The manner in which this ambitious undertaking is carried out furnishes the novel thrills in what is said to be a sure-fire Fairbanks drama.



Jacques Herman in "The Ghost," "Vampires" Episode Released December 7

TEN TWEEDLEDUM COMEDIES READY FOR RELEASE

Fernandez Perez, better known as "Tweedledum," the star of the "Tweedledum" series of comedies being made at the Jacksonville studios of the Eagle Film Manufacturing Company, and released through the Unity Sales Corporation, is one of the pioneers in the comedy field though still a young man. Perez began his career with Pathe in Paris, under the direction of George Hatho, and together they produced "The Novice Chauffeur," one of the most successful comedy dramas of the time. It marked one of the first attempts to inject the comedy almost into a pretentious photoplay, and its popularity enabled Hatho to found the Eclipse Company and to engage Tweedledum for his comedy star. "The Near-Sighted Cyclist" comedy was the result of this combination, and the Eclipse Company sold 950 copies. Later Tweedledum produced comedies for the Eclair and Ambrosia Companies.

Here Tweedledum decided to come to America he was immediately engaged by Billy Dunn, supervising director for the Eagle Film Company, for whom Tweedledum has appeared in a series of comedies, ten of which are already completed and are now being offered to exhibitors through the Unity Sales Corporation.

AMONG THE EXCHANGES

Foland Springs Live Stunts for His Customers

"JIM" FOLAND, traveler for Pathe in the Kansas City territory, renders little helps in so many ways, that one would have to write a book to get them all in. Recently a customer went into the office and booked the "Iron Claw." He hadn't been doing very well and thought maybe some suggestions might start him toward the prosperity that other people in the motion picture business were enjoying. C. S. Edwards, Jr., manager of the exchange, jumped at the chance. If there is anything he likes, it is to find a man that wants to increase his business, for they are the live ones, whether they have been doing well in the past or not. So "Jim" was put on the case. He found that the little local newspaper ran only five columns of news a day—not much leeway for motion pictures. After much conservation and argument, the editor was converted; he asked for six columns of plate matter a week—which is some large proportion of the paper to give to one industry, but the innovation proved its worth.

This end of the publicity disposed of, Mr. Foland turned to means of getting the people going to this theatre. He saw it was necessary to interest the kids. It is a potato country; and the farmers are all in town on Saturdays. He had the exhibitor advertise that the kid that brought the largest potato any Saturday afternoon, would get a season ticket to the serial. The exhibitor received enough potatoes every Saturday to more than pay the cost of the season ticket. The crowds got coming so fast that the exhibitor was delighted—and booked "Who's Guilty?" on the spot.

ESCHMANN IN CHARGE OF WORLD IN CLEVELAND

E. A. Bloch, manager of the World Film Corporation, Belmont Building, Cleveland, has resigned to become the Ohio and Kentucky representative of the photoplay, "It May Be Your Daughter." E. A. Eschmann, who has been connected with the World for some time, is in charge. Eschmann has been studying the Ohio field for the last six weeks with headquarters here.

ONE FEATURE A WEEK IS DE LUXE-LASKY

The De Luxe Film-Lasky Corporation of San Francisco and Los Angeles, California, announces its program policy which will consist of one feature a week, to be drawn from the best producing companies on the open market and to be sure-fire box office attractions with a touch of the spectacular.

CHARLES KNICKERBOCKER SELLING INDUSTRIALS

Charles Knickerbocker, Kansas City representative of the National Film Publicity Corporation, was formerly booker for the "Yellow Menace" in the Kansas City territory of the United Film Corporation. Mr. Knickerbocker has been with the National Film Publicity Corporation for three months. The company makes animated film advertisement reels of twenty to fifty feet, for any kind of business. One of the recent advertising films which Mr. Knickerbocker produced was for Pitkin-Comer Brokerage Company of Kansas City, who are executive agents for the "hang up match" in the Middle West territory. The "hang up match" is a box with two compartments, one filled with matches which come down one at a time and when used can be thrown into the second compartment for used matches.

KLEINE EXCHANGES TAKE MORE SPACE TO HANDLE K-E-S-E FEATURES

Growing business, particularly since they have begun handling the Kleine-Edison-Selig-Essanay Service, has compelled five of George Kleine's distributing offices to take larger quarters. The new addresses follow: Minneapolis, Rooms 304-310, at No. 16 North 4th St.; Denver, 729 18th St.; Indianapolis, Lyric Theatre Building; St. Louis, 3315 Olive St.; Detroit, Peter Smith Building, Griswold and State Sts., and Washington, Sixth and F Sts., N. W. The facilities of these exchanges are now ample to take care of the business involved in handling the sixty-odd features which they already have in service as well as the continued output of the Kleine, Edison, Selig and Essanay studios.

Kleine-Selig Feature Scores, Is Report of Exchanges

THE twenty-three distributing offices of George Kleine, now booking Kleine-Edison-Selig-Essanay Service, report tremendous success with the first release of the new program, Selig's "The Country That God Forgot." This feature is booking heavily in all parts of the country, and the various Klein offices are receiving many commendatory letters from exhibitors who have already played it. Among these is a message to the Cleveland exchange from John D. Petrou, of the Grand theatre, Zanesville, O., in which Mr. Petrou writes: "It pleased 100 per cent. of our patrons. We think so well of your picture that we kindly ask you to let us have your open dates for a return engagement."

J. W. Rubenstein, of the Merrill theatre, Milwaukee, writes to the Chicago office "I showed your first production, 'The Country That God Forgot,' at our theatre three consecutive days, and can frankly say that it is one of the best western dramas that I have exhibited since 'The Spoilers.'"

It is worth while noting that "The Country That God Forgot," has scored several of its greatest "hits" in theatres that broke their standing rule of "no westerns" in order to play it.

Standard in Detroit Opens a Branch—Koppin Company in Breitmeyer Building

THE Standard Film Service of Detroit, Mich., is expanding and announces the opening of a branch exchange at Escanaba, Mich., which will be for exhibitors in the northern part of the state. This new exchange will be in charge of George R. Keppie, a well-known newspaper man who has been associated with the Standard for the past year at the Cleveland office.

The Koppin Film Co., of Detroit, Mich., has opened offices in the Breitmeyer Building. Bert Williams is the general manager. Mr. Williams is also the general manager of the Woodward Theatre Company controlled by the same interests, and which operates a chain of theatres in Detroit.

Art Blankmeyer, Campau Building, Detroit, Mich., reports a splendid business on the Christie Comedies, for which he has the Michigan rights. Mr. Blankmeyer has also taken over the Ohio rights for these comedies and he is now negotiating to open exchanges in Cincinnati and Cleveland. Mr. Blankeyer has been long in the motion pictures business, and was one of the founders of the Detroit Universal Film Exchange, and is a pioneer exhibitor in Detroit.

COLEMAN PALMING BUSINESS IN THE THUMB SECTION

The Universal Film Service Company has discontinued its Saginaw, Mich., office, but F. A. Coleman, formerly manager there, will continue to represent the Universal in the thumb section, giving more personal attention to the demands and needs of exhibitors than he formerly did. In the future and under the new arrangement, all film will be shipped directly from Detroit to thumb district exhibitors.

Year Proves a Prosperous One for Gold Roosters

Authors Represented During Last Twelve Months Include Richard Harding Davis, Paul Armstrong, Winchell Smith, William J. Locke, Henry C. Rowland, George Barr McCutcheon—The List of Directors Include George Fitzmaurice, Edward Jose and Herbert Blache

OVER a year ago it was announced by Pathe that on the Gold Rooster program would be placed features adapted from the best plays only, with stars of national reputation in the casts, and with the ablest direction procurable. That this was no mere idle statement is shown by mention of some of the titles and stars of the Gold Rooster Plays of the past year: Florence Reed in "At Bay," "New York" and "A Woman's Law"; Bruce McRae and Gail Kane in "Via Wireless"; Pearl White and Bruce McRae in "Hazel Kirke"; Edwin Arden in "The Beloved Vagabond"; Dorothy Donnelly in "Madame X," and Robert Edeson in "Big Jim Garrity." The complete list of real stars featured in various Gold Rooster Plays is too long to be given here, but it embraces some of the most famous in the land.

The authors represented during this year of achievement include Richard Harding Davis, Paul Armstrong and Winchell Smith, Wm. J. Locke, Henry C. Rowland, Geo. Barr McCutcheon, Henry C. Rowland, Webster and Samuel Merwin, John McIntire, Alfred Sutro, Richard Dehan, Mrs. Maravene Thompson, Clyde Fitch, Rudyard Kipling, W. J. Hurlburt, Rupert Hughes, Alexander Bisson, Geo. Scarborough, and Owen Davis, a most noteworthy list.

The directors include George Fitzmaurice, William Parke, Edward José, Donald Mackenzie, George Marion, Frederic Sullivan, Eugene Moore, Henry King, Sherwood MacDonald, Ernest Warde and Herbert Blaché, men whose names count for much in the motion picture business.

That exhibitors thoroughly appreciate the great effort that is being put forth by Pathe to give them absolutely first class features is proven by the numerous letters of commendation received from exhibitors who are showing Gold Rooster plays. John R. Elliott, manager of the Hippodrome, Youngstown, Ohio, writes as follows: "Pathe Gold Rooster features are the most popular moving pictures we have had and that is saying a great deal, as we have played nothing but the best, or what we thought was the best, until we adopted Gold Rooster films. Without wishing to speak disparaging of any service I must praise Pathe's, and am grateful for the aid they have given in putting over winning combinations in the picture line. I have said kind things of other services, all deserved, too, but I must take off my hat to Pathe's. Our patrons have never boosted any pictures as they are boosting these."

James R. Black of the Luvella theater, Rice's Landing, Pa., writes as follows: "Pathe film service is the best I ever ran and can't be beaten. My receipts have doubled using it." These two letters are picked at random from scores of similar ones, many of them from nationally known exhibitors.

Will Make Pictures of High Quality

Not content with the large business already being done on Gold Rooseter Plays, Mr. Berst is exerting every effort to make them even better, and in this he has the hearty co-operation of Louis J. Gasnier, president of the Astra, Edwin Thanhouser, president of the Thanhouser Film Corporation, H. M. Horkheimer, president of Balboa, and W. E. Shallenberger, president of the Arrow, these four companies making the Gold Rooster Features.

In forthcoming Astra productions will be seen, among others, William Courtney, Mary Nash, Mollie King, Montagu Love, Cooper Cliffe and Lumsden Hare. Every theater-goer will appreciate the value of these names.

In Thanhouser productions, in addition to Gladys Hulette and Florence La Badie, will appear Charlotte Walker, Jeanne Eagles, Frederick Warde, and Victor Serrano, stars of Broadway reputation. Baby Marie Osborne, now known as "Little Mary Sunshine," the phenomenally successful baby star, will be presented by Balboa in a number of super-excellent features.

On November 26th will be released "Arms and the Woman," starring Mary Nash, a picture produced by George Fitzmaurice, admittedly one of the greatest directors in the business. Rarely has a picture received such commendatory notices from the reviewers as this. Five solid reels of continuous action, marked by superb acting and sumptuous sets is the universal verdict on this picture. Pathe is proud of it and confident it will do big business.

On December 3rd Florence La Badie will be presented in "Divorce and the Daughter," a play by Agnes Johnston, author of the very successful "The Shine Girl" and "Prudence the Pirate." The way the divorce question is handled in this play will excite much comment.

On December 10th will be released an A. H. Woods play adapted for the screen. "The Challenge," directed by Donald Mackenzie, and featuring Charles Gotthold, Montagu Love and Helen Chadwick. Helen Chadwick is a "find" of Mr. Gasnier's and is rapidly developing into a real star. Messrs. Gotthold and Love are well known actors and the play is full of thrill and dramatic action.

"King Lear" on December 17

On December 17th Frederick Warde, the famous Shakesperian actor, will be seen in "King Lear." Mr. Warde has a large following all over the country, and is seen at his best in "King Lear," in which he appeared in practically all the cities and towns of America during a period of ten years. His acting in this Thanhouser production is described as superb.

On December 31st Little Mary Sunshine will be seen again, this time in "Joy and the Dragon," a piece which gives her ample opportunity to display the winsome baby charms which have captivated the country and made her almost a household word. These Sunshine pictures have been hailed everywhere as something new and refreshing and have played many return dates in the best theaters.

On January 7th Thanhouser will present "A Modern Monte Cristo," with Vincent Serrano, the well-known star, in the lead. The story is dramatic, adventurous and novel and will find a wide appeal.

On January 14th comes "Kick In," the famous A. H. Woods stage success, which played to phenomenal business. George Fiztmaurice produced the picture for Astra, and in it is starred William Courtney, who is supported by a stellar cast, including Mollie King and Suzanne Willa. The story has an action which never lets down for a moment, and the suspense is well sustained until the very end. "Kick In" will be one of the great pictures of 1917.

On the 21st and 28th of the month will follow in the order named Valkyrien in "The Image Maker of Thebes" and Baby Sunshine in another picture, yet to be named. The first has a story, dealing as it does with previous existence and a love that lasts through the centuries. It strikes a new note and one that will be appreciated.

"CIVILIZATION" INAUGURATES FIVE DOLLAR FILMS AT BUENOS AIRES

"Civilization" the great Ince spectacle has started on a career in the South American republics, quite as spectacular and triumphant as that which distinguished it on Broadway, New York.

J. Parker Read, Jr., general manager of the Harper Film Corporation, exploiting the picture from the Times Building, has received the following cablegram from the company's representative in South America, J. Parker Read, Sr.:

"Civilization house packed, wild enthusiasm, all seats five dollars, am pushing sales buyers insist on ownership films end five years."

"Civilization" thus ranks as the first spectacle to attract a five dollar audience on the American Continent. The seating capacity of Arturo Cairo's theatre at Buenos Aires is over 2,400. On Sunday night, November 12, when the picture opened there, this audience each paid $5 in Argentine money, which is approximately $2.50 in United States currency. Even at the equivalent this would be the highest price ever paid by people to see a motion picture spectacle.

From Argentine the picture proceeds to the other South American Republics.

HANOWER IS ASSISTANT MANAGER FOR FOX, NEW YORK BRANCH

Irving Hanower of the Fox Film Corporation, has been promoted from the position of salesman in the Bronx territory, New York City, to the post of assistant manager of the New York branch.

FREDERICK WARDE HAS HAD LONG SHAKESPEAREAN CAREER

Frederick Warde, star of Thanhouser's production, "King Lear," has had one of the most extensive and interesting dramatic careers of any actor now living. Mr. Warde's experience as a Shakespearean star covers a period of thirty years. When he was touring the United States "King Lear" was one of his most notable roles and it was because of this that Edwin Thanhouser selected this play in which to present the actor on the screen.

Mr. Warde's Shakespearean experience has been wide. He played "Romeo" to Adelaide Neilson's "Juliet," Macduff to the Lady Macbeth of Charlotte Cushman and alternated with Edwin Booth in the roles of Othello and Iago. His other Shakespearean performances have been numerous and include appearances with Lawrence Barrett, E. L. Davenport and Mrs. D. P. Bowers.

BELIEVED TO BE CLIQUE OF FILM THIEVES ABROAD

An international clique of motion picture film thieves may be revealed as the result of an investigation instituted by the Universal Film Company. This investigation already has resulted in the arrest of two men, one charged with stealing a valuable photoplay and the other accused of receiving stolen property—being the "fence" for the film filchers.

The Universal Company places the losses due to inroads by theft, at thousands of dollars and one official of the company yesterday pointed out that it was altogether probable that other producers had suffered in the same way The thefts first were noted about Ocober 1, and an inventory disclosed that several valuable reels had vanished. Detectives immediately were called and began a thorough investigation.

About October 15 Sam Zierler, manager of the Twenty-third Street Exchange, is said to have apprehended Aaron Breyer, a shipping clerk, as the latter was making away with fourteen reels of the photoplay serial, "Peg O' My Heart." Zierler immediately had Breyer arrested and the clerk is alleged to have confessed stealing film. The object of the Universal is to enlist the co-operation of all film concerns in stamping out this newest and dangerous menace to the industry.

MARY PICKFORD NEARLY LOST IN SCHOONER SCENE

Mary Pickford was rescued from drowning the other day. Director Tourneur, with other members of the Artcraft Company, went out to sea a few hundred feet on an old fishing schooner, "Eddie Miner," and just when the cameraman was starting to crank, the craft sprung a leak forward and the boat settled rapidly at the bows.

For a few minutes the crowd on shore enjoyed the sight, assuming that the foundering was intentional. Then somebody screamed realistically, boats put out hurriedly and the players who had gone overboard were picked up. Miss Pickford came ashore registering slightly different emotions from those which have earned her the title of "America's Sweetheart."

The picture concerns Scotch fishermen's life. Miss Pickford was at the helm when the accident happened.

Youngest Director General Plans New Conquests

J. B. Blystone Signs New Contract with L-Ko and Will Direct Alice Howell in Newer and Bigger Comedies

J. B. BLYSTONE, one of the youngest directors in America, if not, in point of prominence, the youngest, has signed a contract with the L-Ko Kompany as director general of that concern for a period of two years. Mr. Blystone, who is only twenty-four years old, has had an unusual amount of success in the four years that he has been associated with the film industry.

He has specialized in comedy, and writes many of his scripts. Among his successes, the following have brought him the greater part of his fame: "Pirates of the Air," "How Stars Are Made," "Gertie's Joy Ride," "Alice in Society," "Unhand Me, Villain," "Murdered by Mistake," and others.

While Mr. Blystone's connection with the L-Ko Kompany only calls for his supervision of the sub-directors, he personally directs all plays in which Alice Howell appears. One of the most notable of these was "Alice in Society," which is said to be enjoying record showings in all parts of the country.

Director General Blystone follows the accepted rule in the making of comedies of this type—that is, of building the story as he goes along. He follows the script until the possibility of some ingenious and original fun-making presents itself, when he departs from the typed story and puts his imagination to work.

His ability to sense possibilities, which is the true test of director genius, gives an explanation for his complimentary title, "The Man With a Million Comedy Ideas."

The L-Ko Komedy Kompany has plans laid for a series of new comedies featuring Miss Howell, and directed by Mr. Blystone, details of which will appear in these pages as soon as final arrangements are completed.

All of Art Dramas' Producing Companies Active

Formation of New Releasing Organization Brings About Increased Production Activity—Frank Crane, George Terwilliger and Ralph Dean Engaged as Directors

PRONOUNCED activity is apparent at the studios of all of the producers of the Art Dramas program, as that company is making ready for its first release, which is scheduled for the beginning of December. Although all of the producers have maintained suitable companies heretofore, the new Art Dramas' arrangement, which calls for the release of one feature each week, has made it necessary for them to add considerably to their acting and directing forces.

Frank Crane, who has produced many successful feature pictures for other companies, has been obtained by the U. S. Amusement Corporation. Mr. Crane has been with the World Film Corporation for the past two years. Mr. Crane will undertake the direction of Jean Sothern, who was discovered not long ago on the vaudeville stage by William Fox, who featured her in a number of his pictures.



Charlotte Walker and Director John O'Brien of the Thanhouser Film Corporation

The Van Dyke Film Production Company has engaged George Terwilliger, who has also made a number of highly successful pictures. Mr. Terwilliger was originally a newspaper man, and established the present motion picture department of the Morning Telegraph. He was the original Gordon Trent of that paper, as is indicated by his initials G. T.

The star of the Van Dyke production which Mr. Terwilliger is directing is Gertrude McCoy. Miss McCoy is, of course, one of the best known screen actresses, and has a large following throughout the country.

Ralph Dean, who has been with the Frohman Amusement Corporation for the past two years, will direct the productions of the William L. Sherrill Feature Corporation. Mr. Dean is a pupil of the Frohman school, which has graduated so many notable artists to the screen. He was connected with the Frohman family, Charles, Daniel and Gustave, for fifteen years, both as an actor and a producer. In addition to Mr. Dean, the Sherrill Company has under consideration the services of Mabelle Trunnelle, Dorothy Bernard, Florence Deshar, Elinor Woodruff, Jack Sherrill, and many other notable performers, whose work has stood out in the past.

The Erbograph Company has not yet made an announcement of the people it has engaged for its Art Dramas productions, but it is known that several prominent people are under consideration. A definite statement will probably be forthcoming in the course of the next few days.

BILLY WEST COMEDIES GO BIG

The Billy West series of comedy pictures which is being produced by the Unicorn Film Service Corporation, has, according to Ike Schlank, president of the concern, taken the entire country by storm. It is stated by Mr. Schlank that the Marcus Loew's circuit has booked the entire series of 16 episodes following the premier showing at the New York theatre on the sixteenth of November. Mr. Loew was so much impressed with the merits of the Billy West series that he decided to make it the feature attraction in the opening of his new theatre, "The York" at 116th street and Seventh avenue.

The first of the Billy West series, which were directed by Edwin McKim is entitled "His Married Life," and shows this newest of comedians enduring the trials and tribulations of a newly-wed.

GAUMONT TOURS AND ODD COMICS ADDING TO MUTUAL SINGLE REEL SERVICE

The Gaumont Company is gradually building up a list of single-reel releases that will result in a film library of remarkable excellence. The subjects are both scenic and pictorial narrations of various industries, processes and customs. There is also a due appreciation of the demand for humor on the screen. This is satisfied by the Gaumont Kartoon Komics, animated for the screen by Harry Palmer, and by the Gaumont Shadowgraphs, also devised and directed by Mr. Palmer. The three series of travel interest and magazine character are "See America First," "Tours Around the World" and "Reel Life." In addition, there is the Gaumont screen newspaper, The Mutual Weekly.

TIMELY ICE PEAK VIEWS FROM WESTERN AMERICA

The "See America First" No. 64 is Mount Hood, the highest peak in Oregon. It will be released November 29. This will be a popular scenic, since the mountain is the most climbed of any snow-capped peak on the American continent. Those who have made the trip will be glad to live it over again, and for those who have never seen the beautiful mountain the picture will be a revelation.

The pictures show general views of the mountain, Government Camp, the glaciers, the ice cascades of Zigzag glacier, Reed glacier, the Crater, Crater Rock, and a general panorama from the summit, showing the sun shining on the snow and the rugged peaks to the South, while in the North the lowering clouds show where a storm is gathering.

AN APPLE A DAY KEEPS HER DOCTOR AWAY

Bebe Daniels, whose winsome personality shines in each of Pathe's "Luke" comedies, has taken the advertising slogan, "An apple a day keeps the doctor away," seriously. Bebe a while ago thought she was getting too plump, but lately has been making over her clothes. Now she confesses to have lost ten pounds by a secret treatment. At last the secret is out—the Rolin star orders apples by the box and eats nothing else. Oregon apple growers please write.

Spoor Announces Two Special Lines from Essanay

One Will Be Known as the Black Cat Brand, Consisting of Photoplays Founded on Stories Taken from the Magazine of That Name

GEORGE K. SPOOR, president of Essanay, has just announced two special lines of features to be produced by that company. One will be known by the brand name of the "Black Cat" features and the other will be a series of stories under the general title of "Is Marriage Sacred?"

Mr. Spoor has purchased the rights to 100 special stories which are being put into photoplay form and released through the General Film Company as "Black Cat" features. Each story is complete in itself, bearing no relation to the other stories on the program except all will have the same distinctive style. Each one of these features will carry a thrilling plot and intense dramatic interest. The screen time of these features will be approximately 33 minutes each.

They will be released every Tuesday, beginning with December 5. Mr. Spoor has announced the first four of these features to appear in December as follows: "The Egg," released December 5; "As in a Looking Glass," released December 12; "The Little Brown Mole," released December 19 and "The Girl God Made for Jones," released December 26.

There are two very strong reasons why Mr. Spoor decided to place a distinct brand on these photoplays. The first naturally evolves from the fact that the stories were purchased from the Black Cat magazine which carries a distinctive style. His other reason is to aid both the salesmen and the exhibitors; the salesmen to present to the exhibitors a special brand of photoplays; the exhibitor to announce to his patrons every Tuesday, or whatever other day he chooses to elect, a special series of photoplays.



Dainty Anita Stewart as "Philippa," Soon to Be Seen in Robert W. Chambers's Story for Vitagraph, "The Girl Philippa"

Mr. Spoor is planning, and in fact has already started a special line of advertising on these features. The "Black Cat" will appear in all advertising; it will appear on the paper; and the exhibitors will all be able to hang out a "Black Cat" cutout on the night the feature appears in his theatre.

This will enable him to announce to his patrons when the "Black Cat" features are to be shown. It is firmly believed by Essanay that these features possess exceptional merit, and that when the first few are viewed by the public there will be constant demand for them. In this way the exhibitor is aided in securing patronage by the cumulative effect of his weekly announcements.

Outside of the fact that the series of stories on "Is Marriage Sacred?" appeal to Mr. Spoor as exceptionally attractive, the same ground of reasoning leads him to announce this series.

There are twelve photoplays in this series, each of these also complete in itself, carrying a separate title, but bearing on the subject "Is Marriage Sacred?" The first release will be December 16 through the General Film Company and will be released each Saturday thereafter until completed. Another series of stories under a general title will be announced after these are finished. The screen time will be approximately 33 minutes.

This series touches the home of every individual and is of deep interest to every man, woman and child. They are not being produced as problem plays but bear such an intimate relation to the home and to the present day marriage laws and customs that they will be of interest to all.

While dealing with this delicate subject, Essanay announces that every photoplay is clean and wholesome and morally uplifting. Their first object is to entertain, to give fascinating entertainment, but at the same time leaving the spectator with a feeling of the cleanliness and beauty of life rightly lived.

Although the screen time of these two special brands is announced as approximately 33 minutes, it was decided to call them features, because it was believed that the merit of the photoplays warranted it. Mr. Spoor's idea being that the merit of the play rather than the screen time should determine whether or not a picture should be called a feature.

Essanay stars will appear in all these productions.

DROWNING MAN FEATURED IN WORLD FILM

Robert Warwick and Mollie King in "All Man," a World-Brady picture, will reach the public December 4. One of the stirring features of this play is a realistic rescue from drowning, through which the hero becomes acquainted with the rich man's daughter, to whom he is married after he has acquired fame and wealth through his own exertions.



Some of the Beautiful Views Incorporated in Scenics Released by the Educational Films Corporation of America

Below Is E. W. Hammond, Vice-President and General Manager of the Company

Harry A. Sherman Buys "The Garden of Allah"

Lays Plans for an Ambitious Future, But Believes That Some Types of Films Are Doomed to an Early Grave

HARRY A. SHERMAN, President of Sherman-Elliott, Inc., has just returned from one of his numerous trips to Chicago and Minneapolis, where it is rumored he purchased Selig's new production, "The Garden of Allah."

Mr. Sherman is a trained investigator of the motion picture industry. He got his experience in the investment of over $1,000,000 in the purchase of feature films.

Concerning the industry, Mr. Sherman says: "It is approaching a fork in the road—one course leading down toward partial obscurity, and the other, upward toward a new prestige.

"The effort for sensational novelties has come pretty near exhaustion. The illustrations are lively and frequent. It is pitiful to see the dying efforts of the sensational, spectacular, and salacious.

"The practical use of the film in various propaganda in educational and news reporting, and in the genuinely artistic drama is in its infancy. I honestly think that I am on the right track. I know I have the real artistic drama in "The Crisis" and will possibly have something new to announce in the immediate future with the firm of Sherman-Elliott in the producing end."

Lesser Expands in the East

In Association with Leon D. Netter, Establishes New Offices and Makes Purchases of States Rights Features

ACCOMPANYING the announcement that Sol Lesser, in association with Leon D. Netter has begun activity in the east, is the news of the buying of other features and the opening of a buying office in New York, and branch offices in Pittsburgh, Cleveland, Cincinnati and Chicago, to handle the business of eleven western states.

Of the latest acquisition of Lesser and Netter, is the contract with the Triumph Film Corporation, which gives the Masterpiece Film Corporation control of twenty-four states on "The Libertine."

In conference with Lewis J. Selznick, Lesser has negotiated the purchase of "War Brides" for his western coast territory. This is the second deal which Lesser consummated with the Selznick enterprises since his entry in the business.

It will interest exhibitors, who desire to book "Purity," which is controlled by The Masterpiece Film, Inc., for New Jersey, to know that the Newark Board of Censors has passed this film after a six weeks' delay.

NEW SERIAL WELL RECEIVED IN ADVANCE SHOWINGS

The Unicorn Film Service Corporation, through its president, Mr. Ike Schlank, has considerable to communicate to exhibitors concerning the acquisition of a new sixteen episode serial.

Mr. Schlank announces that his concern will release under the title of "Jimmy Dale, Alas the Gray Seal," this production of the Monmouth Film Corporation and that the story is based upon magazine contributions of Frank Packard, who also wrote "The Miracle Man," in which George M. Cohan appeared some seasons ago.

Mr. Schlank also states that Mr. Jules Burnstein and Myron C. Fagan of the Monmouth Company have toured the country and established an understanding with twelve hundred newspapers which will publish the serial simultaneously with its release throughout the twenty-eight Unicorn Exchanges.

Both the traveling gentlemen named above who arranged private advance showings of the first three episodes of "Jimmy Dale" in the principal cities during November, report tremendous enthusiasm at each and ever exhibition.

"WHERE D'YE GET THAT STUFF?" IS A TEAR PROVOKER

There is nothing pathetic or sympathetic in the name "Where D'ye Get That Stuff?" Nevertheless, the audience that gave it its initial looking over at the Stanley theatre is said to have wept. But the tears were not those of sadness. While the picture is funny in itself, a great many of the laughs are due to the facile pens of H. C. Witwer, of Saturday Evening Post fame, and H. H. Van Loan, who, some claim, has not stopped laughing since he returned from an interview with the governor of the Bahamas.

"Where D'ye Get That Stuff?" is the first production to be released by the Argosy Films, Inc., on a states rights basis. They are endeavoring to enlist the aid of newspaper cartoonists in popularizing the film's title.



Universal Snapshots—Left to Right: Director Beaudine and Joker Company, Alice Hastings, Laura Oakley with Her Hands Full, Edith Roberts, Director McRae Entertaining Visitors

THANHOUSER DECEMBER RELEASES INCLUDE "LEAR" AND "DIVORCE"

Florence La Badie in "Divorce and the Daughter," and Frederick Warde in Shakespeare's "King Lear," are the features that the Thanhouser Film Corporation will release through Pathe in December.

"Divorce and the Daughter" is a play by Agnes C. Johnston, based upon the ideas of "free" marriage advanced by the modernists. Miss La Badie plays a girl whose parents find that the old, tried and true marriage is a failure. Seeking happiness, she turns to a man who preaches of the "marriage" advanced by his cult. She finds, almost too late, that the old way is best.

The story is an arraignment of the so-called "advanced thinkers" who would disrupt the home by their unwholesome ideas of "freedom."

Frederic Sullivan directed "Divorce and the Daughter," which is to be released on December 3.

Miss La Badie is supported by Edwin Stanley, J. H. Gilmour, Kathryn Adams, Sam Niblack, Zenaide Williams, Ethelmary Oakland and Arthur Le Vien.

Shakespeare's "King Lear" is to be issued to exhibitors on December 17. Frederick Warde, the star, is so widely known throughout the United States that Thanhouser, Pathe and Mr. Warde himself have been besieged with inquiries regarding the release date of this production.

Edwin Thanhouser, Frederick Warde, and Ernest Warde, his son, who directed the feature, have taken infinite pains in making "King Lear."

The adaptation, By Philip Lonergan, follows the original play in detail. Frederick Warde, himself an authority upon Shakespeare, helped Ernest Warde in staging the drama.

A CORRECTION FOR GLORIA PAYTON

Gloria Payton, ingenue at the Balboa Studios protests against being listed among the character actresses in the Motion Picture Studio Directory, and adds most emphatically that she is seventeen and *not* twenty-seven. And a typographical error credited her with playing Little Lord Fauntleroy in "King Richard III." Quite obviously the correct wording should have been *in* "Little Lord Fauntleroy and *in* "King Richard III." Our sincerest apologies for a regrettable mistake are extended to Miss Payton.

First Time Photoplay Serves as Basis for Opera

Original Film Story, by Hector Turnbull and Released by Lasky Last Year, Put to Music by Camille Erlanger, French Composer

FOR the first time in the history of the motion picture industry an original photoplay is to serve as the basis of an opera. This is "The Cheat," which was written by Hector Turnbull, and produced by the Jesse L. Lasky Feature Play Company with Fannie Ward as the star. It was released on the Paramount Program last December, and made a distinct sensation in this country and abroad.

So great was the success of the photoplay in Paris that it attracted the attention of Camille Erlanger, the well-known composer, with whose name is associated such successful operas as "Aphrodite," "Le Juif Polonais" and "La Sorciere," which has played one hundred times at the celebrated Theatre de l'opera Comique.

After a careful study of the photoplay, Erlanger wrote Mr. Turnbull suggesting that the picture was ideally suited for adaptation as an opera and making the author a handsome offer for the operatic rights to the story. Negotiations which have been pending from that time have just been completed, and the work of preparing the production for operatic presentation is now nearing completion.

It is as yet undecided whether the premiere will be staged in New York or Paris, but the operatic adaptation is to be named "La Forfaiture." Since this is the first time that a motion picture scenario has ever been made the basis of an opera, it arouses the natural inquiry as to the reason for the selection of this particular script for so unique an honor.

CHICAGO'S BUSY DAY FOR WORLD-BRADY PICTURES

In Chicago one day last week nine World-Brady pictures were on view in ten theatres, as follows: Clara Kimball Young in "The Dark Silence," De Luxe and Marion; Clara Kimball Young in "Without a Soul," Beautiful Rose; "Paying the Price," Kozy; Lew Fields in "The Man Who Stood Still," Crawford; "The Weakness of Man," Wiley; Alice Brady in "The Gilded Cage," Harmony; House Peters and Gail Kane in "The Velvet Paw," Harding; Edna Wallace Hopper and Frank Sheridan in "The Perils of Divorce," Austin.



Edith Storey, Vitagraph's Emotional Star, in a Scene from "Money Magic"

ONE WINS OUT OF ONE HUNDRED THOUSAND

One hundred thousand people including a large number of America's foremost writers, submitted ideas for the sequel to "The Diamond from the Sky," the $10,000 prize sequel to the Mutual's great chapter play of last year, "The Diamond from the Sky," which was itself a $10,000 prize photo-serial, according to Dennis J. Sullivan, assistant general manager of the Mutual Film Corporation, who supervised the merchandising of "The Diamond from the Sky."

The sequel, which is to be released in four chapters of two reels each, will go out to the public on and after November 27. But the 100,000 contestants for the prize, and the hundreds of thousands of people who have been besieging the office of the American Company, Ind., producers, with inquiries will have to wait until December 17 and 18 to find out who the winner of the prize is. Not until the release of the fourth and last chapter, will the prize winner be made known. The name of the picture will appear in the newspaper versions of the sequel, syndicated by the Chicago Tribune and used in 800 leading newspapers, on December 17, Sunday, and on the screen the following day.

MILWAUKEE THEATRES RAISE ADMISSION PRICE AGAIN

Special to Motion Picture News.

Milwaukee, Wis.

Milwaukee is once more in the midst of a twenty-five cent photoplay epidemic, and two houses have already announced that admission price for the coming week. More will no doubt follow.

The Vaudette, which has heretofore never charged more than five cents, opens Sunday with "Is Any Girl Safe?" while the Alhambra opens on the same day with Mary Pickford in "Less Than the Dust." The result has been some unprecedented advertising in the local papers and the legitimate houses are decreasing their advertising.

DENVER BRANCH OF WORLD LIKES ALICE BRADY FILM

The manager of the World Film Corporation's Denver branch sent to William A. Brady the following epitomized report of the first showing of "Bought and Paid For" in that city: "Best of all Brady plays. All seeing this screening proclaim the picture on a par with the original stage play. Work of Alice Brady best of her career in pictures. Picture as perfectly cast as was the original play. May we have more like it!"

CENTURY BUYS LIFE PHOTO NEGATIVES

The Century Film Company, Inc., has purchased outright from the Life Photo Film Corporation, the negatives for the following pictures: "The Greyhound," "The Ordeal," "Unbroken Road," "The Modern Magdalen," "Captain Swift," "Curious Conduct," "The Avalanche," and "Springtime."

Many Changes in Staffs of Mutual Producing Companies

Directors, Photographers, Leading Players and Publicity Men from Various Sources Are Gathering in the West and Will Aid and Abet Productions

A NUMBER of interesting additions have recently been made to various departments of several of the Mutual Film Corporation's producing companies the past few weeks.

Doris Schroeder, formerly general assistant to Rollin Sturgeon, Vitagraph director of the West Coast, has been added to the staff of American scenario writers at Santa Barbara.

Marie Frances Kierman, the child player, has become a member of the Pollard Picture Plays Company, and is working with Margarita Fischer on her third Mutual production, "The Butterfly Girl."

Della Pringle, for many years a star on the legitimate stage, is also supporting Miss Fischer in this picture, which is being produced under the direction of Henry Otto, another recent addition to the Pollard forces.

In "The Butterfly Girl," Miss Pringle will be seen in the role of a performer in one of the amusement tents at the street fair which offers a great deal of unusual color of the picture and has promise of a brilliant future.

A third addition has recently been made to the Pollard Picture Plays Company. Jack B. Timms, formerly connected with the editorial department of the Los Angeles Times, has been engaged as secretary and assistant to Henry Otto.

Walter Lundin, the well-known cameraman, has also accepted a contract from Harry Pollard.

Harry Poppe, formerly press representative for David Horsley productions, has returned to his old post after an absence of several months. He has gone to the studios at Los Angeles, and will handle press copy from there.

Lone Thief Appears and Opposes "The Vampires" in Third Episode

WITH the appearance December 7 of the third episode of "The Vampires," a chapter called "The Ghost" in this Gaumont photo-novel, a character who dominates the story for four episodes makes his appearance. This is Enrique Moreno, skilfully played by the French Matinee idol, Jacques Hermann. Mr. Hermann has the role of a thief, who attempts to operate in opposition to the organized Crime Trust of the arch criminals of Paris known as The Vampires. The daring ingenuity he displays is a tribute not only to his own ability as an actor, but also to the directing genius of the photo-novel, Louis Feuillade, who shows considerable skill both in the writing and directing of the production.



Scene from "Grant, Police Reporter," Kalem's One-Reel Series Released through General Film Service

PLAN FORMATION OF ADVISORY COMMITTEE IN LOS ANGELES

News of a big meeting of Los Angeles' Producers and Exchange men looking toward the formation of an Advisory Committee in California reached the National Association of the Motion Picture Industry this week.

Judge A. P. Tugwell of Los Angeles, a member of the Board of Directors of the National Association, is in charge of the organization of the California Advisory committee. He wired to the Association's headquarters in New York City, Times building, of a meeting in Los Angeles and of the interest aroused. The great Producers and Directors who make their headquarters on the coast were all present at the meeting and have sounded a key-note which is arousing echoes from one end of the coast to the other.

Judge A. P. Tugwell is taking up with the exchange men and the supply men the advantage of forming a strong committee on the coast along the lines of the Chicago Advisory committee.

It is expected that news of the actual organization of this committee will be presented to the Board of Directors at its meeting in New York on November 29. Los Angeles is the second Advisory Committee to get under way and the third will undoubtedly be Boston. Executive Secretary Frederick H. Elliott is arranging a meeting of the exchange men, and supply an equipment in Boston. This will probably take place within the next ten days and the activities of the Boston committee will include all of New England.

SOL LESSER ACQUIRES "CIVILIZATION"

The All Star Picture Distributors, Inc., of San Francisco, of which Sol Lesser is the presiding genius, have shown their astuteness once more. They have acquired state rights for Thos. H. Ince's spectacle, "Civilization" for California, Arizona, New Mexico. The deal was effected last week. Mr. Lesser has returned to the coast to make arrangements for the booking of the picture.

There were several bidders for this piece of territory, the allotment of which leaves very little left.

The transaction was, as usual, supervised by J. Parker Read, Jr., general manager of the Harper Film Corporation.

SIDNEY GARRETT ARRIVES IN NEW YORK

After an association with Alec Lorimore in the Canadian film business, Sidney Garrett has recently arrived in New York from Montreal. Mr. Garrett's experience has so far been Canadian, but he is to be permanently located in New York City, and has in hand several important picture propositions.

His commercial experience in Great Britain and the United States fits him to occupy an important executive position in the film industry. He is young, being only 31 years of age, and has a knowledge of the intricacies of the business which is a credit to himself and his mentor, Mr. Lorimore. Mr. Garrett's present address is c/o "Civilization," Suite 1401, Times Building.

"Civilization" Goes to Europe for Long Tour

Reels Are to Be Shipped via Spain to Avoid Submarines—France, England and Russia Territories to Be Sold

A NEW and heretofore unusual method of marketing an American made picture in foreign countries has been evolved by J. Parker Read, Jr., personal representative of Thomas H. Ince. The remarkable fact about the whole plan is that it is the simple and obvious method of putting a picture of the size of "Civilization" upon the European market.

Mr. Read when seen by a representative of MOTION PICTURE NEWS, said: "Now that the rights of 'Civilization' have been practically disposed of for the United States, I am turning my attention to the world market, and have evolved a plan of sales distribution which is not only the most effective but the simplest that could be devised.

"It is nothing more or less than taking the picture to Europe, showing it to the various buyers, and then seeing what they will offer. In selling any product the main point is the goods that are to be disposed of. One can't take a sample of a picture, therefore the only thing to do is to take the picture itself.

"With this end in view I have sent William J. Hanley to Europe with a copy of 'Civilization.' He sailed last Friday on the Spanish line for Barcelona. I had him go to Spain first rather than to London or Paris, because in that way I overcome all danger of 'Civilization' being sent to the bottom of the ocean by a German submarine.

"He will give trade and private showings of the picture in Madrid, Lisbon, Rome, Paris and London. I expect to sail in about three weeks, and will meet him in London, and will then take up the active work of disposing of the rights to the picture for all of Europe and Russia. I do not believe that it will be necessary for us to go to Petrograd, as I understand that all of the big Russian buyers are now making London their headquarters.

"This sales plan is an elaboration of the one which I worked out for South America, and which is meeting with the greatest possible success. In every case where we have disposed of South American rights, the price has been greatly in excess of the highest price which I had put upon the picture for that territory.

"In every case where the rights of 'Civilization' have been sold the price obtained has been carefully worked out in proportion to the amount of business which it was possible for the picture to do in that territory. By working in this manner we have not only been able to obtain a better price for the picture, but we have also had the satisfaction of knowing that the man or men who bought it had a large enough margin to make their profits satisfactory and to make them pleased and satisfied customers.

"I believe that the same method of procedure can be pursued throughout Europe, and it is with this idea in mind that I am making this extended trip. I believe that more can be done for all concerned by a few hours' personal talk than through months of leter writing. Most of the pictures which I have disposed of in the past in the European market were sold through letter writing, and I know just how unsatisfactory this is for all concerned. I believe that this new method will work out more equitably."

Big Stories for Their Big Stars Is What Flying A Asks

American Companies in Need of Real Virile Dramatic Material Which Can Be Made Most of by Their Stars and Directors

THE American Film Company is in the market for scenarios. "We want great big compelling stories written especially for our stars," said R. R. Nehls, manager of the American and the other producing companies, Vogue and Signal, with which S. S. Hutchinson, president of the American, is associated, at the Chicago plant of the American the other day.

"We want scenarios for Mary Miles Minter. Do you know that out of about 2,000 scenarios sent in and designated as especially fitting for her the past three weeks we have not found one that stood out sufficiently above the others to warrant our buying it?

"We want scripts for William Russell. None of the ordinary wishy-washy kind, but stories replete with situations that will make the blood tingle, that call for genuine artistic appreciation and that will never for a moment tax the credulity of the picture audiences.

"We want dramas for Helen Holmes, filled with opportunity for her own peculiar kind of dare-devil playing. These should necessarily be railroad stories, or tales of other industries, the romance of which lends itself to picturization in punchy situations and thrilling plot, for instance, the lumbering industry, which has been made the basis for Miss Holmes' latest series, 'The Lass of the Lumberlands.'

"Our demand for comedies is small, since we have a large scenario staff to prepare material for Rube Miller, Paddy McQuire and Ben Turpin at the Vogue studios. But that should not discourage authors with good scripts. Everyone is always ready to snatch up anything that is really good."

"YELLOW MENACE" TURNS TO FIGHT SCENES

The Unity Sales Corporation will release the Eleventh Episode of "The Yellow Menace" this week, under the title of "The Half Breed's Hatred." As its title implies, this episode shows the awful character of the Oriental nature when once it starts out after vengeance on its enemies.

The fight scenes in this episode are remarkably well done, and are calculated to make any audience forget that the scenes are not taking place in real life.

SCREEN EXAMINATIONS

"THE WAGER"

(Metro-Rolfe—Five Reels)
REVIEWED BY GEORGE N. SHOREY

EMILY STEVENS gives us a splendid character role in this unique comedy drama. She is at once the clever woman of quick wits, and the exact opposite, the woman of ideals and real moral character. She distrusts and in fact is unable to believe in the sincerity of the proposal which is made to her to pull off a diamond robbery for the fun of the thing. And she splendidly registers her fear, her doubts, and the terrible ordeal she is forced to endure when she decides to "go straight" in the face of a tempting offer to earn, by using her crooked wits just once more, enough money to pay for the restoration to health of "Slippery Jim," her sweetheart.

The story is this: Slippery Jim and "Diamond Daisy" have done many a crack job together, and we are shown how they "lifted" a swell ring by the chewing gum process. The ring sticks in the gum under the counter, while the girl is being searched and the accomplice removes it unsuspected. The jeweler who has been the victim in this robbery is ridiculed by his rival, and a bet is arranged between them and their friend the chief of police, that the same clever crooks shall be put up to steal ten thousand dollars from the jeweler who is so smart *HE* could not be caught.

The game devised by Diamond Daisy is simple. She has her pal ordered by the court to be committed to a private asylum, where force and straight jackets are resorted to. Convincing the head doctor that the patient will resist, and has the hallucination that he is being robbed, she arranges to bring the patient there. The patient, of course, is the jeweler instead of her pal. She tolls him there to "show the jewels to her wealthy father." He is thrown into a padded cell, while she escapes, and an added interest to the plot is gained by having the police chief himself think he has been duped after all, and that his reputation will be ruined because he has promised her immunity.

A more enjoyable plot, nor more sincere and well sustained acting, has not been offered in pictures for some time. We believe it is the kind of picture which will please greatly the average audience. The star and the title ought to bring business. The real substance to this plot, even though comedy so largely, should be much appreciated.

The excellent work of the cast is not limited to Miss Stevens. Lyster Chambers as "Slippery Jim," Hugh Jeffrey as the "Bonehead" Detective, Daniel Jarrett, Frank Currier, and Charles Bowser, as the Chief of Police, and the two rival jewelers, respectively, carried their roles admirably. George Baker directed the picture and we wish to commend him especially on the extremely funny scenes in the padded cell. There was plenty of realism there. He fully appreciated the relative values of his comedy and dramatic situations, and balanced his action carefully between them, so that each supports the other, rather than proving a detriment.

"THE BUGLER OF ALGIERS"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

THERE is a cart load of sympathy in old age—perhaps that is why "The Bugler of Algiers" is one of the greatest five-reel dramas of recent date. It deals with the friendship of two old soldiers, friendship that lasts beyond the grave. It makes tears come to the eyes and what's more you don't feel at all ashamed about the tears. No mawkish, outlandish sentiment brings them but true, sincere, heart interest. We can take our old piece of phraseology "It tugs at the heartstrings" by the hand without any gloved veneer in the description of "The Bugler of Algiers." It is a great five-reeler.

There are thrills besides in this picture. The chief one which comes in the early part when the principals are yet young is wonderful. Imagine if you can the French bugler standing on the desert sands, a captive surrounded by the Moors. Beside him stands his companion. The bugler is commanded to sound his regiment's retreat. He will die unless he does. But instead he raises his instrument to his lips and gives the call to charge. His companion saves his life. What a chance there is here for appropriate music. But with or without it, you feel the thrill. It is real drama.

The picture is an adaptation by E. J. Clawson of the original story by Robert H. Davis and Perley Moore Sheehan, entitled "We Are French." Pierre and Anatole are soldiers in the French army. Anatole becomes a hero in the Moorish wars by his act of sounding the bugle charge when commanded to give the retreat. The companions return home to find Algiers a ruin and Gabrielle, Anatole's sister gone. Fifty years pass and the soldiers are old men. Then at last France decides to reward her hero, the bugler of Algiers, and with Pierre, Anatole sets off for Paris. But he never completes the trip. Pierre journeys on and impersonates Anatole at the reception. Receives all the honors for the sake of his dead pal and again meets Gabrielle who has been found. And that is the end. The bugler never meets his due.

As produced by Rupert Julian, "The Bugler of Algiers" has a wonderful setting. The costuming and scenes are correct. There are some fine pictures of desert fighting. There is realism in each scene. Julian himself carries the role of Pierre to perfection. Kingsley Benedict is exceedingly good as Anatole and Ella Hall completes the cast of principals as Gabrielle.

"DIVORCE AND THE DAUGHTER"

(Thanhouser-Pathe—Five Reels)
REVIEWED BY PETER MILNE

WE have seen several pictures dealing with divorce, one just last week. We have seen enough of them in fact to come to the conclusion that divorce is poor picture material. The solutions reached in the picture fail to solve the divorce question even half way. But what is more important the pictures dealing with it are not dramatic. A series of incidents are presented, but they lack suspense. It is that way with "Divorce and the Daughter."

Now "Divorce and the Daughter" is a good drawing title. Of that we are quite certain. And perhaps the name of Florence



"The Instinct of the Brute Seems Always Present in the Drunken Varley"—The "Plow Girl" (Lasky)

La Badie will add a certain box-office attraction to this release. But aside from that we must confess to be at a loss for something praiseworthy to say in behalf of the picture.

A family after inheriting a small sum moves to the country. The father takes up painting, and there is a woman who makes a bet that she can win him from his wife. She does and shatters the happiness of the family. The daughter instead of marrying a young doctor hies herself to a man who has preached free love to her. He gets a little too free on her arrival, and she stuns him with a piece of antique masonry. Then she realizes that love and a home are everything, and the mother and father realize that their temporary separation must not be for the sake of their children, and so we leave the group happy once more.

Miss La Badie as the daughter does no creative work, but fares averagely well. Others are Edwin Stanley, Sam Niblack, Kathryn Adams, J. H. Gilmour, Zenaide Williams, Ethelmary Oakland and Arthur Le Vien. The production tendered the picture by Frederick Sullivan is adequate. The work of the cameraman is poor in a minority of the scenes.

"THE YEARS OF THE LOCUST"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

ONE'S first impression of this picture that a great deal of pains has been taken to dress up a story which has little sincere appeal to the dramatic sense, or to the deep sympathies of an audience. Too many fine drawing room scenes, for example, are devoted solely to illustrating the home life of an unhappy woman who marries for money and has all that luxury can give her but lacks the love and companionship of her husband, Aaron Roth, who meantime spends his money on another woman.

Beautiful settings and fine registration on the screen of stately agony by Miss Ward, varied by lonesome waiting of the lover who has exiled himself in South Africa and there become a wealthy diamond mine owner, introduce the only seriously dramatic theme in the first three reels of the picture, viz., the selling of fake oil stocks by Roth and the wrecking of his office by the infuriated mob of distracted investors, chiefly the poor and needy.

Continuing the narrative, Roth stows away on a vessel and is discovered. He jumps overboard and is rescued, but is reported drowned. Mead, the real lover of Lorraine, comes to America and takes her home with him to South Africa, where after a few happy months Roth returns to disturb their happiness.

Even at this point, with the dramatic reappearance of the supposedly dead husband, the proper thrill is not registered. Roth only demands money. And almost before we have begun to suffer suspense and feel the sympathy we should for the troubled wife, he turns crook again and is summarily killed, after a chase as the leader of a band of bandits who attempt to rob Mead of a big diamond he is taking to Kimberley for safe keeping. This "hold-up" and chase will pass as a fine Western thrill, and the scenes in the diamond mine are doubtless absolutely true to life, as claimed.

Miss Ward's personal admirers, and Paramount patrons who have learned to enjoy the artistic presentation common to all Lasky productions, will doubtless be pleased with this picture. It is not up to the usual standard of this star, however.

"THE PLOW GIRL"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

WHEN a Lasky star cast assembles to present a play with the requisite number of "situations" to work on, something worth while is sure to be produced, and this is what has happened in "The Plow Girl." Mae Murray, in the role of Margot, the abused little wait who suffers even the sting of the lash at the hands of the maliciously cruel Varley, a drunken South African farmer, impersonated by Theodore Roberts, has our sympathy from the first minute she appears on the screen. Elliott Dexter, as John Stoddard, the hero who comes to Margot's rescue, and fights for her in a style that leaves no doubt of the earnestness of it, makes an incomparable manly man. Edythe Chapman, as Lady Brentwood, and Billy Elmer as Kregler, who supplies the whiskey to Varley and also has to be licked by Stoddard for his part in the oppression of Margot, are wonderfully well handled character roles.

The original story of Edward Morris has been converted into strong drama. To be sure, without the perfect handling of the character parts the main interest of the play would be lost, but from the time the audience is introduced to the little plow girl who is lashed to her work by the drunken brute, a sustained sympathy is aroused and every development of the plot is followed with feverish interest.

Several unusual scenes are worth special comment. The plowing in the field, by Miss Murray and Mr. Roberts, seems to conform to the real thing, the deep straight furrow. The fights between Stoddard and Varley and Stoddard and Kregler reveal the stuff that men are made off. The scenes between the dignified but love-starved Lady Brentwood and the waif, Margot, first the meeting and acceptance as the missing granddaughter, then the recognition after denial of her right, before the picture of her mother, are thoroughly well acted and natural.

This play will appeal powerfully to any class of audience, but especially to audiences that understand the value of restraint in acting. Theodore Roberts as the South African farmer, in the many important scenes in the play, and later in the vision of the ghoul robbing the dead on the battlefield, gives us the most remarkable, though not the most lovable character he has yet portrayed.

"THE CHAPERON"

(Essanay-K-E-S-E—Five Reels)
REVIEWED BY PETER MILNE

COMEDY is the dominating note in "The Chaperon," and as a light picture it makes an offering that the exhibitor can accept with little criticism. True, if you are looking for suspense, intense situations and the like you will not find them here. "The Chaperon" stands on its humor and lets the above elements alone. Luckily the humor is sufficient to bridge over five reels and make them entertaining and not tiring. It is an entirely human picture and the fun in it is the result of natural situations enacted with corresponding feeling.

The story was written by Marion Fairfax. She has put plenty of comedy in the house-party scenes when the butler, the cook and the chauffeur all quit for one reason or another. The manner in which the four girls and their respective lovers stave off the advances of a mercenary Duke who is searching for his runaway wife is done humorously and pleasingly. The production tendered by Arthur Berthelet is satisfactory in every major degree.

The story opens with Madge being forced into a marriage with a Duke by her ambitious mother. There is never any happiness in the affair and shortly afterwards Madge returns and happens to fall in as chaperon to four girls who have been left alone by their parents. When Madge's old suitor appears on the scene things start to hum. They go for a paddle on the lake, are stranded on a desolate island and are forced to remain there over night. The Duke finds them in the morning and threatens to enlarge on the situation by suing for divorce. However, he is quite content to accept a sum of money and let his wife take the divorce action.

Edna Mayo is quite charming in the title role. Eugene O'Brien is a gentlemanly hero, and Sydney Ainsworth a lukewarm heavy, which is just as he's meant to be. Others are Frankie Raymond, John Cossar and Marion Skinner.



Roth, the Husband, Reported Lost at Sea, Reappears to His Wife, Who Has Married Another.—"The Years of the Locust" (Lasky)

"AN ENEMY TO THE KING"

(Vitagraph—Six Parts)

REVIEWED BY PETER MILNE

THIS is E. H. Sothern's second picture done for the Vitagraph and is considerably better than "The Chattel." It is a costume drama laid in France when the Huguenots were heavily persecuted by the Catholics. The costume drama is Mr. Sothern's forte and he is a much better hero of olden times than he is of modern. At that he is not a figure romantic enough to measure up to plenty of picture heroes. And this for the simple reason that he is old and that the screen reveals more than the stage.

Like as not though, the advertising worth of "An Enemy to the King" will pull it through despite any or all of its shortcomings. It is an adaptation of Robert H. Stevens' well known play, and this with the added attraction of Mr. Sothern should stamp it with the seal of success. Mr. Stevens' play, however, contains certain subtitles and intricate situations which in some cases have not been clearly put in the picturized version of "An Enemy to the King." De Launay's clever scheme to foil de Berguin for instance is rather clumsily drawn out.

A glance at the picture's merits though reveals much. The duel scenes are skilfully done, the comedy that Roland Buckston furnishes is genuine, this despite the fact that the actor's voice is a great laugh in itself. The performance of Mr. Sothern is careful and studied and is convincing. Edith Storey as Julie De Varien scores effectively in a big part embracing several big scenes, bigger so its seems than in many of Mr. Sothern's. The support which includes Frederick Lewis, Mildred Manning, John Robertson and Brinslew Shaw is entirely capable.

The plot centers about Julie De Varien who to free her father from prison undertakes to lure De Launay, an enemy to the King, to his adversary's hands, and that gentleman himself. Julie falls in love with De Launay not knowing who he is. She tells him that she desires to meet the king's enemy and he undertakes to lead her to him, finally, of course, revealing himself as the party she searches for. This stuns her as she has planned his capture and hastening to the king's underling she tries to straighten matters out. De Launay learning of her duplicity follows and arrives just in time to save her from treachery.

There is considerable byplay that we have not mentioned. Some of it is quite entertaining, sometimes even thrilling, some of it is rather superfluous. The scenario was done by H. W. Bergman and directed by Frederic Thompson. The production including costumes, settings, etc., is excellent.

"MISS GEORGE WASHINGTON"

(Famous Players—Five Reels)

REVIEWED BY GEORGE N. SHOREY

NOT a single "thrill," not a tear shed, not a bit of "moral" taught, nor famous author nor "best seller" to guarantee the story a box-office value, yet it can safely be predicted that more real money will be taken from admiring picture fans on this picture than anything yet produced by Paramount, and those who pay their money to see Marguerite Clark and Niles Welch in "Miss George Washington" will feel that they get value received, many times over. It has always been noticeable, that Marguerite Clark inspires the best in whoever plays opposite her, but even crediting Miss Clark with the honors in this picture.



The Discovery, from "Divorce and the Daughter" (Pathe)

Niles Welch as Cleverly Trafton surely was a cleverly handled role. Others in the cast, notably "Billy" Wilson, fitted well into the incidental roles.

To say that the comedy in Miss George Washington "gets over" is not doing the star half justice. To add that Marguerite Clark proves once more that in any role whatsoever in which she may choose to appear she has a charm and fascination all her own, does not tell why this particular picture is entitled to favor, so we will give a bill of particulars herewith.

We first see Miss Clark as a light hearted schoolgirl, to whom "veritas" is an unknown word. She wins the favor of her old maid teacher by many a clever prevarication of the "white lie" variety. When she gets permission to call on "Mr. and Mrs. Gardner," she does not see the tangle of embarrassment to come. She has been awarded the "truth medal," much to the amusement of her girl chums, by the hoodwinked "George Washington Truth" society; has been dubbed "Miss George Washington," and finds the medal and the name very convenient in the pursuit of—lies. When Mr. Gardner and "Mrs. Gardner" (for she assumes the latter title for one of her temporary escapes by the untruth route) are brought face to face, as guests under the same roof—and assigned the same room—events transpire with fascinating rapidity. A picture everyone will enjoy to the utmost. The only fault is, it ends just when you've had not half enough.

"THE EAGLE'S WINGS"

(Bluebird Special—Five Reels)

REVIEWED BY PETER MILNE

BLUEBIRD believes in Preparedness as well as the Play "The Eagle's Wings" is Preparedness propaganda of a very pronounced sort. But what is more important, it is entertainment besides. It is just what exhibitors need to weaken the supports on their galleries. For it is not likely that the collective feet of the audience will remain quiet while certain parts of "The Eagle's Wings" are on the screen, because the majority of the public is for Preparedness in the theatre whether it is in the heart or not. Incidentally the subtitles of the picture stand as signals for cheering.

The story was written and its production supervised by Rufus Steele. He begins by showing a misguided pacifist Senator at work spreading the doctrine that to arm means to invite war. But said Senator gets mixed up in the Columbus raid, which is such a bloodthirsty, horrible affair that he goes back to Washington and supports the Army and Navy bill. It goes through after the Senator makes his speech, and then the spectator is treated to a reel and a half of scenes showing the manufacture of ammunitions. Between these are interspersed subtitles of an heroic nature.

Mr. Steele's story hangs together very well and, with the raid and manufacturing scenes, there is never a sleepy moment. It will doubtless prove unusually lucrative for the exhibitor and for this reason Bluebird is making a special of it and offering it on the states right market.

The leads are taken by Grace Carlyle, Herbert Rawlinson, Charles H. Mailes, Albert McQuarrie and Walter Belasco.

"THE MEN SHE MARRIED"

(Peerless-World—5 Reels)

REVIEWED BY GEORGE N. SHOREY

WE enjoyed every minute of this picture. If Harold Vickers' story has been written intentionally for pictures, and to coincide with happenings of the hour and what is in everybody's mind, he could not have done better. It is too bad, indeed, that the title of this story does not indicate the pure gold of its character. From the angle of nicely balanced dramatic force we have seldom seen its equal.

Society blackmail, with a strong sympathy created between the audience and the principal characters, and a plot which unfolds sincerely and evenly from opening to climax, furnishes throb after throb of suspense and interest. The battle of innocents has a wonderful appeal, and a very strong lesson.

Gail Kane, as Beatrice Raymond, rich heiress, is duped by an unscrupulous adventurer and clever check forger, through the hoax of a false marriage (which the audience and the victim believe to be a real marriage, however). Ralph Semple (Arthur Ashley) already married, wins Beatrice's love and then leaves her, after stealing her jewels and ten thousand dollars by a raised check. Jerry Trainer, a widower (Montagu Love) and the kind

of man who wins instant admiration, many years later makes life brighter once more for Beatrice, and, receiving what she supposes to be authentic notice of Semple's death, she becomes the wife of Trainer.

Edith Trainer (Muriel Ostrich), Jerry's daughter, jealous of her father's love for Beatrice, refuses to confide in her stepmother, and when Semple, with blackmailing intent, reappears, it is an easy matter for him to intimidate the mother and at the same time arrange an elopement with the unsophisticated little girl.

Semple fails to reckon with the mother's sterling character, however, and the sacrifice she is willing to make when she accidentally discovers that the fiend has his net set for Edith. Semple overplays his cards and is rounded up red-handed, with all misunderstandings cleared away.

Fine direction and camera work, perfectly sustained interest, and dramatic acting at no point overdone but always most effective, deserve real praise and the cataloging of this picture as in the first class of excellence. Especially is it a clean, good story.

"CHILDREN OF THE FEUD"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

THE Fine Arts Company, through Scenarioist Bernard McConville, has made a better-than-ordinary picture in "Children of the Feud" by the combination of two stock plots, that of the southern moonshiner and that of the southern feud. Mr. McConville has drawn from real life for material for his climax. Perhaps that is why it is so strong and gripping. At any rate conventionality or not, exhibitors can be sure of a good thing in "Children of the Feud."

Sairy Ann Clayton is the daughter of an old moonshiner. Most of her time is spent caring for her six brothers and sisters. In these scenes the Fine Arts kiddies are again introduced to delightful effect. Old Clayton is arrested at last for moonshining along with Jed Martin, a relative who is in love with Sairy Ann. On release Jed swears to get even with Jackson, a deputy prominent in his arrest. The town doctor, who loves Sairy Ann, is also the recipient of Jed's hatred, and the moonshiner sets out to kill him. Instead he kills Jackson, is arretsed again and held for trial.

The trial is made the big scene of the picture, and it is really big without being conventionally tiresome. Both factions gather at Jed's trial and despite precautions Jed's followers bring arms into the courthouse. When they see things going against the prisoner they start shooting up the place and the judge, Sairy Ann's father and a dozen others are killed. After things have quieted down Sairy Ann and the doctor decide to marry.

Dorothy Gish is featured along with the kiddies, while others are A. D. Seard, F. A. Turner, Sam De Grasse, Alberta Lee, Elmo Lincoln and Charles Gorman. Joseph Henabery directed.

"JIMMIE DALE, ALIAS THE GRAY SEAL"

(Monmouth-Unicorn—Sixteen-Episode Serial)
REVIEWED BY PETER MILNE

THE leading figure in this series, Jimmie Dale, seems destined to wide popularity because of his makeup—his character—and because of the actor, E. K. Lincoln, who impersonates him. Mr. Lincoln is just the right type to bring out the romantic, adventurous and fearless qualities of the role which Frank L. Packard, the author, has created. Jimmie Dale is one of those lawless gentlemen who rob from the rich and give to the poor, but the plot in which he moves is quite remote from anything we have had before presenting such a Robin Hood-like character.

There is plenty of suspense in the first three chapters. Jimmie Dale has the audience right from the start, for no reason in particular other than Mr. Lincoln stamps him with all the earmarks of a hero. And although he is seldom on the side of the law in all that he does you never want to see him worsted. He almost is in each of the three opening chapters and the scenarios are deftly enough arranged to make the spectator feel all sorts of qualms as to his welfare. Mr. Packard's stories are sprinkled sufficiently with mystery to appease the appetite of the serial audience with respect to this element also.

Jimmie Dale is a rich society man who has a passion for cracking safes. On every one he cracks he places a gray seal, hence his mysterious nom de plume. Of course, whatever booty he gets goes to some worthy charitable institution. In each of the episodes Jimmie is to aid some poor person who is oppressed. He does it in the second and third, but not in the first. This one is taken up in introducing the various characters. There is a girl (Edna Hunter) who is menaced by a Crime Society bent on securing her fortune. The band is headed by Paul Panzer, a very villainous villian, as everyone knows. Before much has happened Jimmie discovers that someone has learned of his safe cracking escapades. Ever afterwards he keeps getting mysterious letters telling him just what to do—and he must perforce do it. Every deed he thus commits is really a charitable one, but Jimmie wants to know who it is who posssses his secret. So does the audience.

We think "Jimmie Dale, Alias the Gray Seal," is certain of success. It has all the good points of a good serial. Fast action, mystery, adventure and popular players. The production is adequate in the bargain.

"JEALOUSY"

(Fox Film—Five Reels)
REVIEWED BY PETER MILNE

ALONG with "Jealousy" comes Valeska Suratt, her hair, her sneer, her gowns and her cigarette. This time she takes the role of a woman who marries for money and not for love. An old suitor of her's marries for love and not for money and is very happy and so Miss Suratt in her role of Ann becomes jealous and tries to ruin his happiness. She goes about it in two ways, the two of which easily comprise the five reels, and there is never a moment when the story forsakes a fast and furious pace.

At first she employs a silk hatted and cutaway coated villain to compromise the wife. He is successful up to a certain point, but then a fall that results in mortal injury brings forth a confession. Then she tries to compromise the happy husband but her own husband sees through the trick and casts her off. The last scene shows Miss Suratt shaking her hair to a background of ominous storm clouds.

This melodrama was written and produced by Will S. Davis. It has been produced better than it has been written. Mr. Davis has employed coincidence generously and has introduced a number of situations that are convenient rather than logical, but then he has given his story such a good picturization that these things are covered up, almost buried altogether.

Miss Suratt's support is capable in every instance and includes Joseph Granby, Walter Law, Curtis Benton, Charline Mayfield and George M. Adams.

THE FIRST FOUR ART DRAMAS ANNOUNCED

ART Dramas. Incorporated, the company that was recently formed to distribute the productions of the William L. Sherrill Feature Corporation, the U. S. Amusement Corporation, the Van Dyke Feature Production Company, and the Erbograph Company, has announced its releases beginning with the middle of December, and extending through to the middle of February of next year.

The first picture that will be released by the new organization will be a production from the studios of the Van Dyke Feature Production Company, "The Lash of Destiny," written and directed by George Terwilliger. Gertrude McCoy has the leading role. The release date is set for the 14th of December.

A week after the release of "The Lash of Destiny," "Whoso Taketh a Wife," will appear. The production will be released under the U. S. Amusement Corporation brand.

The third of the Art Dramas will be a picturization of a well known Broadway success, "The Rainbow." In the picture version of the play, Dorothy Bernard will play the part created by Miss Chatterton in the stage version, while Jack Sherrill will portray the male lead. The feature is being made by the William L. Sherrill Feature Corporation.

The Erbograph Company will contribute the fourth release to the Art Dramas program, a picturization of "The Swinging Gates."

SIN THE SEVENTH IS A McCLURE MYSTERY

THERE is an element of mystery in the "Seventh Deadly Sin." There is also an alement of wise advertising in the mystery. The McClure Pictures have so far revealed the following deadly sins: Envy, Pride, Greed, Sloth, Wrath and Passion. Keeping the public guessing will aid in building up anticipation for the Seventh Sin when it is finally announced. Suspense of this variety worked nicely with a certain brand of chewing gum, regarding which six important things were known.

The exhibitors who are handling the McClure series will help their own cause along by stimulating interest in the mysterious seventh.

"HANS AND HENRI AND THE NEOPHYTE," "THE SNOWS OF MANY YEARS" AND "ODDITIES IN FILM FORM"

(Educational Films Corporation—Three Single Reels)

REVIEWED BY GEORGE N. SHOREY

THREE reels decidedly out of the ordinary are presented by the Educational Films Corporation under the direction of Robert C. Bruce in the above-named subjects, each released separately.

"See America First" will mean much more to anyone fortunate enough to climb Mt. Hood, Oregon, with Mr. Bruce and his real Swiss guides, Hans and Henri; or to make the discovery of an immense glacier, three and a half miles long and a full mile wide, and study it at close range with Mr. Bruce (Eliot Glacier, in Oregon); or to see the varied assortment of American "nuts" collected for us in the third reel.

Mount Hood raises its magnificent snow-capped summit eleven thousand and more feet above sea level, and Alpine climbing has no more fascination than can be enjoyed with real Swiss guides as shown by Mr. Bruce's pictures most vividly. What might be styled to most picturegoers a "new kind of photography" is the stereoscopic effect of the color-toned visualization of the difficulties and dangers of such a trip.

To most audiences the thought of picturing beautiful landscape and snow scenes suggests a monotonous succession of black and white contrasts, far from reproducing nature's grandeur. We have not realized heretofore the possibilities of what has become a reality in these pictures by Mr. Bruce. It is not the colors of nature which have been missed in ordinary "scenics" but the stereoscopic effect which Mr. Bruce has attained through two-toned color effects in all these pictures.

AITKEN AND HODKINSON ANNOUNCE FORMATION OF TRIANGLE DISTRIBUTING CORPORATION

IN answer to many inquiries, H. E. Aitken, president of the Triangle Film Corporation, and W. W. Hodkinson, president of Superpictures, Inc., announce the formation of the Triangle Distributing Corporation, to be owned jointly by their two companies.

The purpose of the new organization is to operate the twenty-two Triangle Exchanges and to handle exclusively in the United States the Triangle-Fine Arts, Kay Bee and Keystone productions, together with the films released by Superpictures, Inc.

Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation and the producing companies; and Mr. Hodkinson, as president and general manager of the new company, and Mr. Raymond Pawley, as treasurer, will be in charge of the distributing organization, with headquarters at 1459 Broadway, New York.

SCREEN CLUB HOLDS ANNUAL BALL AT HOTEL ASTOR

THE annual Screen Club ball was held in the gold room of the Hotel Astor on Saturday night, November 18.

The grand march was led by Billy Quirk and Norma Talmadge, who were followed by at least two hundred and fifty others.

In the line of march were Pearl White, Virginia Pearson, James Morrison, Mildred Manning, Edward Earle, Violet Mersereau, E. K. Lincoln, Chester Barnett, Barbara Tennant, Herbert Blache, J. Parker Reade, Jr., Edgar Lewis, Phil Lonergan, Agnes Johnston, Paul Scardon, Mabel Trunnelle, Herbert Prior, Carl Pierce and Julian Solomon. There were more who marched and more who did not. Clara Kimball Young graced the floor for a time. Francis Bushman, Alice Joyce, the Drews, Florence LaBadie, Robert Warwick, Carlyle Blackwell, Wally Van, Grace Darmond, Gladys Hulette, Mollie King and Maurice Costello hovered about with heroic effect.

Pete Schmid attended Tom Wiley's party along with one Margie Gans and so he slipped the NEWS representative the names of others present. They were Mr. and Mrs. Whitman Bennet, Mr. and Mrs. Carl H. Pierce, Julian Solomon, Jr. and Miss Lila Stephenson, Jack Larkin, Mr. and Mrs. A. G. Whyte, Mr. and Mrs. George Wiley, Mr. and Mrs. John Climer, Mr. and Mrs. E. J. O'Connor and Mr. and Mrs. E. Lanning Masters. When pressed Mr. Schmidt admitted that he had heard corks popping in the offing, although he refused to be quoted as saying such.

Richard Rowland, Daniel Frohman, Carl Laemmle, Lewis J. Selznick, Pat Powers, B. A. Rolfe and M. H. Hoffman were some of the executive stars present.

The boxes ranged around the mezzanine floor were held by J. V. Ritchey, Herbert Brenon, Bluebird, Universal, Nicholas Power, Metro, Thomas Donovan, Famous Players-Lasky, Edwin Carew, Monmouth, George Terwilliger and Joe Farnham, E. K. Lincoln, Vitagraph, Herbert Blache, William Fox, Owen Moore, Robert Warwick, P. A. Powers, World Film, Barry O'Neil, C. A. Willat, A. D. Kessel, Jr., Paul Scardon, Harry Morey and Lewis J. Selznick.

"FOLLOWING THE FLAG"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY

IN many communities these views of militia life on the border will prove a drawing card. It is reasonable to suppose that the parents of boys now in active service will want to see the routine of their son's daily life. Guardsmen who have been mustered out will want to see their experiences reenacted on the screen.

The various views of troop activities are diversified enough to maintain interest. The editing, barring the leaving in of too many marching scenes, was well done. The photography is as good as the necessarily impromptu camera work would permit.

Among the scenes shown are infantry on the march, cavalry evolutions, artillery practice, and commissary department at work. Other representative views show vaccinating of troops, observation balloon, and the disinfection of horses.

DE LUXE, SAN FRANCISCO, SECURES "CONQUEST OF CANAAN"

THE De Luxe Film-Lasky Corporation of San Francisco have secured the Frohman production, "Conquest of Canaan," taken from the novel by Booth Tarkington. This is their initial release and as the reviewers approved this six-reeler the company is confident of its popularity.

A NEW FILM SERVICE BUREAU FOR CHICAGO TERRITORY

SOMETIME AGO, Messrs. A. J. Balaban and Samuel Katz, both well known men in Chicago film circles, organized a chain of Chicago motion picture theatres, calling it the Amalgamated Theatre Corporation. The success met with by this chain of theatres in dealing with exchanges in Chicago suggested that this organization might be used beneficially by exhibitors who are dependent upon Chicago for their bookings.

Consequently Messrs. Balaban and Katz have opened offices to be run in connection with the Amalgamated Theatre Corporation to take care of the wants of exhibitors in the territory surrounding Chicago. They are prepared to efficiently handle all bookings for out of town theatres, and act as their Chicago agents in dealing with exchanges.

"THE HOCK SHOP"

(Mutt and Jeff Exchange—Half Reel)

REVIEWED BY PETER MILNE

JEFF gets the upper hand in this laughable animated cartoon, which is one of the best of Bud Fisher's drawings for the screen. "The Hock Shop" boasts of more comedy and more plot than is usually found in the conventional one-reel comedy. Mutt tells Jeff he will teach him the game of football and while the little fellow is leaning over his hat waiting for the signal to pass it, Mutt hies himself to his uncle's and pawns Jeff's watch.

Later he goes to hide the money received and gets his head stuck in a tree. Jeff arrives on the scene and after giving Mutt a sound beating steals his trousers and gives them to the pawnbroker in return for his watch. And Mutt is arrested as an ex-convict because he had the misfortune to be wearing striped underwear.

ROTHACKER MAKES TRIP TO NEW YORK

WATTERSON R. ROTHACKER, president of the Rothacker Film Mfg. Company, Chicago, is leaving on the Century Tuesday for New York. He expects to be here until the end of the week on business, stopping at the Hotel Biltmore.

HOPP ELECTED TO THE EXECUTIVE BOARD OF CHICAGO EXHIBITORS' LEAGUE

AT the regular meeting November 3 of the Chicago Exhibitors' League in their headquarters in the Masonic Temple building, Joseph Hopp was elected member of the executive board. Louis Frank, the opposing candidate, was defeated. Mr. Hopp was one of the original organizers of the league and has the entire confidence of every member. Incidentally the November 3 meeting boasted of the largest attendance the league has seen in several years.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"Following the Flag." (Selig. Three reels. Mon., Nov. 27.)—Reviewed at length elsewhere in this issue.

"Mistakes Will Happen." (Selig. Sat., Dec. 2.)—This Tom Mix release falls far short of the average Mix picture. The aim was to produce comedy, but only very unsophisticated people will be amused by the action. This comedy ineffectiveness is mainly due to the poor work of Victoria Forde, who is neither physically nor histrionically fitted for her part. Pat Chrisman and Sid Jordan also appear.

Tom Warner and Vicky Mason are about to be married when Tom discovers he has forgotten the marriage license. He rides to town for it, but is forced to change horses with a fleeing horse thief. Tom is arrested by a sheriff's posse and the waiting bride gnashes her teeth until the real thief is caught and Tom is released.

"Unto the Least of These." (Essanay. Two reels. Tues., Nov. 21.)—The well-chosen cast of this picture was given a very weak vehicle. There are, however, many fetching human interest touches which would have put the drama over more effectively if the author had not closed with an unnecesary unhappy ending. Mary McAllister, a child actress, does excellent work throughout. This very pleasing little girl will certainly win a following for herself. The support given by John Cossar and Frankie Raymond is good. The settings and photography are adequate. Helen Brown's parents are devoted to her when the family is in poverty. The father becomes wealthy through an invention and the family changes its standard of living. Little Helen does not like her French maid and finds that her father and mother are too engrossed in their social affairs to take any interest in her. On this account she runs away. Then the father and mother are distracted and resolve to make the little girl happy if they ever recover her. The child returns the next day and is loaded with attentions for a short time. Then her parents again neglect her, and she is very unhappy.

"A Tin Soldier." (Essanay. Two reels. Tues., Nov. 28.)—This comedy not shown for review; the story follows: Mr. Bridge takes his wife to a masque ball. He is tortured by an aching tooth and a flirtatious adipose matron. He escapes and goes to a dentist. His son takes his costume and returns to the ball, where the heavy vampire, mistaking him for his father, resumes her flirtation. This affair is discovered by Mrs. Bridge, who next day berates her faithless husband. This makes the innocent Mr. Bridge so angry that he orders his son to kick downstairs any fat woman who calls. Mrs. Bridge's second cousin, somewhat fat, arrives for a visit, and the son enthusiastically kicks her into a manhole. In the cast are Geo. Bean, Florence Oberle, Bruce Kent and Florence Barr.

"Dreamy Dud Joy-Riding with Princess Zlim." (Essanay. Split reel. Wed., Nov. 29.)—Sharing the reel with Dreamy Dud's animated cartoon adventures are 500 feet of scenic taken at the Apache Trail and adjoining locality.

"The Final Fraud." (Essanay. Three reels. Sat., Dec. 2.)—Not shown for review; the story follows: Dick Denton, a young man of uncertain identity, wins the love of Marie Weston. Notwithstanding that Denton refuses to give an account of himself, her father, a millionaire, finally consents to their marriage. Weston is entrapped by LeStrange, the chief of a coterie of international blackmailers. Led to the crook's den, he finds Denton, apparently a crook also. Weston tells his daughter, and forbids the marriage. She is heartbroken. However, when Dick and the blackmailers are arrested finally in a spectacular raid, Marie goes to him at the prison. She tells Dick she will marry him if he will promise to reform. It is then that the chief of the Federal secret service enters and congratulates Dick. For instead of being a crook, Denton is in reality a secret service agent who had disguised himself in order to round up the blackmailers. The cast is composed of Bryant Washburn, Gertrude Glover, Ernest Maupain and John Cossar.

"The Fight For Paradise Valley." Sixteenth episode of "The Girl from Frisco." (Kalem. Two Reels. Wed., Nov. 22.)—This serial is maintaining its high standard most valiantly, notwithstanding the fact that sixteen episodes have been enacted and there are nine more to come. Marin Sais as Barbara Brent performs some wonderful feats of daring, and the manner in which she handles her fire arms throws a scare into one at least of the men working under her, to say nothing of the bad man's keen regard for her grit. It is a wonderfully realistic, true to nature picture and the photography is exceptionally good. The picture of the pistol combat between the irrigation plant hands and the gang hired to impede the progress of the irrigation concern speaks volumes for the excellence of the photography, the landscape being beautifully clean cut and distinct. Ronald Bradbury as Bad Bill leads his gang in genuine "badman" style, but is ultimately routed by armed forces under the girl and her father Ace Brent (Frank Jonasson).

"The House of Three Deuces." Episode of "Grant, Police Reporter." (Kalem. One Reel. Fri., Nov. 24.)—This episode of an intensely interesting serial is crowded with lively incidents, most of which go to show that not only has Grant, of the Chronicle, a keen "nose for news," but also possesses sterling detective qualities, as is evidenced by his trailing an Italian murderer to 222 Kenig St., or the House of Three Deuces, as it is known. The Tie of Ollie Kirkby is delightful in its simplicity and the performance of Robert Ellis as Joe the Wolf, is about all that could be desired. Of course George Larkin as Tommy Grant is the kingpin of the combination, and when he gets a clue he follows it up rigorously, but without due regard for his own safety. The fight with the Wolf on a decrepit fire escape is a fine piece of work, but Joe the Wolf is not taken alive. This episode is one that will appeal strongly to almost every element of motion picturedom.

"The Forgotten Train Order." Episode of "The Hazards of Helen." (Kalem. One Reel.)—Helen Gibson acquits herself most creditably in this episode and is sure to retain the good will she has already earned. With scarcely a breathing spell she is rushed from one hair-raising exploit to another and invariably gets away without a scratch. Perhaps the most remarkable performance is her boarding the engine of a rapidly moving train from a motorcycle, just in time to warn the engineer and avert a headon collision. A remarkably interesting serial that should be well received by all classes of audience. The characters are Benton of the United Press, P. S. Pembroke; Mr. Norton, G. A. Williams and Spug, George Routh. Direction—Walter Morton.

"Dudes For a Day." (Kalem. One Reel. Tues., Nov. 28.)—This picture is one of pure comedy, clean and full of mirth-provoking features. The plot involves the making of a hod carrier into a millionaire and his futile endeavors at aping society, and his daughter's just-as-clumsy antics in the same direction. Two disreputable looking characters, Ham and Bud (Lloyd V. Hamilton and Bud Duncan) are rigged out in glad scenery as an advertisement for one Kluck, a tailor. In the park they meet the new millionaire and daughter whom they impress with their high sounding titles and whom they promise to escort to the Castorbilt Ball. The trouble of no invitation is overcome by their taking them to the Gas Tank Boys' dance, Ham and Bud consoling themselves with the belief that their guests will not know the difference. Of course, Brique N. Morton (A. Edmondson) can't readily get away from his habits of former days and at the dance he is naturally very much at home among the habitues of the place. Henry Murdoch as Kluck the Tailor creates quite a little merriment with his manouvres.

"His Conscious Conscience." (Vitagraph.)—Written and produced by Lawrence Semon, this comedy possesses a fair story and several humorous touches, but in their picturization the author-director has fallen down. The latter part of the reel is rather hackneyed and depends entirely on the girations of Hughie Mack to put it across. Patsy De Forrest is opposite the fat fellow.

UNIVERSAL PROGRAM

"The White Turkey." (Nestor. Mon., Nov. 27.)—In which two farmhands both endeavor to catch the lost white turkey. They resort to deceit and one paints a brown turkey white, while the other procures a rooster. The girl discovers this but finally they both catch the turkey and so there's a Thanksgiving dinner after all. A very good Nestor is this with Eddie Lyons, Lee Moran, Priscilla Dean and Fred Gamble as principals. Bess Meredyth wrote the scenario. A good atmosphere is furnished by some double exposure work, ringing every scene with stretches of harvest fields.

"A Modern Cain." (Gold Seal. Three reels. Tues., Nov. 28.)—John McDermott, author and producer of this picture has made a powerful drama out of the theme of the woman with the past. This time her past is intimately though innocently connected with that of her husband's brother, and when the blackmailer learns of her happy marriage to one of his own blood he goes out of her life forever. The cast includes George Beranger, Ruth Clifford and Edward Hearn.

"The Last of the Morgans." (Laemmle. Two reels. Wed., Nov. 29.)—This subject by Constance Crawley and Arthur Maude shows a destitute southern colonel who is forced to sell his old homestead. His negro servant, also a relic of other times, in digging about the place finds some old jewels hidden long ago and so the colonel is able to buy back his property. This stars Wiliam V. Mong and has little else to it but Mong. His continual appearances are apt to tire. The story is rather poorly worked out. Harry Holden, Nellie Allen and William Canfield are others.

"Eat and Grow Hungry." (L-Ko. Wed., Nov. 29.)—A laughable reel in which there are numerous rapid-fire changes of clothing. The janitor loses his pants and steals a lady's skirt. The humor is of a like sort throughout but it is done in a style that does not offend. Some of the photography is a little below average. Phil Dunham leads the cast.

"Mother." (Big U. Thurs., Nov. 30.)—By Lynn Reynolds, featuring Dorothy Davenport. A story of the patience and love of a mother as compared to the unintentional carelessness and neglect of a son and daughter. Both the children have city positions and Mother writes inviting them to be home on her birthday. The son acknowledges the letter, regrets his inability to be present, and encloses a check. The daughter coldly announces that there's a ball on that date and it would be impossible for her to go home. But the mother does not receive the letters and the all important day arrives finding her busy preparing all kinds of goodies for the event. In the meantime the son and daughter meet accidentally at a fashionable restaurant in the city and decide to visit their mother on that date notwithstanding their notes to the contrary. On the other hand, the mother is sure they will put in an appearance and continues making arrangements. When everything is in readiness the two letters are handed to the mother by the doctor, who blushingly admits he has carried them in his pocket for a week. The mother is grieved at the news contained therein, but her grief is immediately turned to joy when her children appear on the scene.

"The Mansard Mystery." (Imp. Two reels. Fri., Dec. 1.)—A fine mystery story, scenario for which was done by Harvey Gates from an original work of Sylvester Jones. An old colonel has been systemically poisoned and for a time everyone in his household, including the old gentleman's fiance, his son and his ward are believed guilty. But after all it turns out that an Indian is the culprit because the colonel had wronged his sweetheart in his younger days. The suspense in this is good and the staging praiseworthy. Howard Crampton, Francis McDonald, Neva Gerber, Wadsworth Harris and Joseph Gerard are the leads.

"Tattle Tale Alice." (L-Ko. Fri., Dec. 1.)—There is little comedy in this reel which shows the efforts of two old men to win the hand of a young girl and trying to avoid the gossips.

The last few scenes featuring the comic police are really funny. Louise Orth and Alice Howell are in the cast.

"Just Her Luck." (Victor. Two reels. Sun., Dec. 3.)—Written by Constance Crawley and Arthur Maude, this picture attempts satirical comedy and does not fare exceptionally well in the effort. It shows the peculiar misadventures that befall a girl who comes to the city to make her way. Irene Hunt, Lee Hill and Mina Cunard are the principals.

"The Bad Samaritan." (Eclair. Two reels.)—This picture points a moral, warns against the evils of gambling and incidentally shows the many different means employed by different classes of people to secure money. A young man out West falls in with congenial though extremely crooked companions and was about to be drugged by one of them for the small bank roll he is known to have in his possession, but the other man objects to "robbing women and children" and sends the prospective victim on his way. The "victim," however, finds his way into Faro Jim's Emporium, and a few turns of the roulette wheel relieves him of all he has—visions of his wife and child back East unnerve him and he prepares to end it all by suicide, when a cowboy raises the amount lost and sends him on his way with the admonition that he confess all to his wife and never gamble again. The principals are F. G. Hearn, Hal Wilson, Harry Schenck, L. J. Hall, H. A. Alrich, and Herbert A. Myles.

"With or Without." (Vogue. Two Reels.)—It is indeed a hard matter to figure out the relationship between this so-caled comedy and its title, which is from the pen of Robin Williamson. The plot is flimsy and the rough and tumble fight between two women—supposedly of refinement—does not lend dignity to the picture.

"Up the Flue." (Vogue. Two Reels.)—Woven around a blackmailing plot this comedy is one continuity of happenings, and for action and snap leaves nothing to be desired. The main happening perhaps is the throwing out of a dynamite bomb just as it is on the point of exploding, and when the explosion does occur it wrecks a smoke stack on the top of which three men are fighting. Then follows a general upheaving of the ground and about half a score of men and women extricate themselves from the debris. The characters are Rube Miller, Larry Bowes, Roy McCray, Lillian Hamilton, Harry Huckins, Florence Rosee and Owen Evans.

METRO

"Henry's Thanksgiving."—Decidedly appropriate for Thanksgiving release is the latest Metro-Drew comedy, "Henry's Thanksgiving." The idea is conceived by Henry of inviting a nice old lady to grace their lonely board. And an advertisement is inserted, inviting a nice old lady to dinner. Very many nice old ladies accept the invitation, and Henry has to do some tall hustling to provide for the unexpectedly large party. The selection of the members of the Sunset Club, of New York, for the character roles of the unexpected guests, was opportune. Although we understand never appearing before the camera before, no self-consciousness is shown, and the plot is greatly enhanced by having these really genteel old ladies as the guests in the picture.

PATHE EXCHANGE, INC.

"How Matches Are Made." (Split reel.)—The inner workings of a Norwegian match factory are shown in this half reel. It is an excellent educational and highly entertaining besides. On the same reel with "The Island of Kyushu."

"The Island of Kyushu." (Split reel.)—A few attractive scenes of this island in the south of the Japanese group offered in color follow "How Matches Are Made."

"Luke's Movie Muddle." (Rolin.)—Luke as the combination box office man, doorman and usher of a picture theatre cuts an unusually ludicrous figure in this comedy. Humor is extracted from everything to do with a house. Ushering, operating and piano playing come in for burlesque and the whole is done in a highly amusing style. Harold Lloyd and his usual supporting cast appear.

"The Old Fogy." (Three reels.)—A melodrama dealing with the one-time sweetheart of an old bookkeeper. She comes back to town as a circus employee and tries to swindle the old fogy out of a large sum of money that her employer may meet his debts. She discovers the duplicity of the circus man and returns it. The villain comes to a sensational end, being killed by a lion. This is ripe old melodrama and is generally well put on save for some "prop" rocks used in the final scenes. The actor who plays the title part is not good, although his shortcomings are about counterbalanced by the performance of the leading actress.

"The Shielding Shadow." (Astra. Two reels. Tenth Episode.)—The plot develops over considerable space in this number entitled "The Vanishing Mantle" and with the swift action there is a good deal of suspense. Ravengar discovers Leontine in the hands of the crooks headed by Sebastian and rescues her by bestowing upon her his magic mantle which enables her to disappear. An effort on Sebastian's part to kill her proves futile, but just before the chapter closes the mantle is stolen by a member of the band.

WEEKLIES

Pathe News, No. 92. (Wed., Nov. 15.)—Harvard-Princeton football game, Cambridge, Mass.; turkey farms preparing for Thanksgiving, Cuero, Texas; Duke of Devonshire, new Governor-General of Canada, Ottawa, Can.; jiu-jitsu tricks; peasants aid Russian armies, Moser, Russia; manufacturing munitions on the western European battle front; President Wilson at Rhinecliff, N. Y.; crew of U. S. S. New York receives trophy for prize shooting; and other events.

Hearst-International News Pictorial, No. 91. (Tues., Nov. 14.)—U. S. S. Arizona leaves navy yard for trial trip, Brooklyn, N. Y.; Harvard-Princeton football game, Cambridge, Mass.; President and Mrs. Wilson, Wiliamstown, Mass.; preparations made for cold weather in National Guard camps, San Antonio, Texas; Florence Shirley, Broadway star, in fashions of her own design; Lieut.-Governor Hendrie, Province of Ontario, presents colors to 198th Battalion about to leave for Europe, Toronto, Can.; with the French army in the region of the Somme; death of Joe Bocquel, aviator, at the San Diego exposition, Cal.; country home of Woolworth, five and ten cent store man, burns, Glen Cove, L. I.

Mutual Weekly, No. 98. (Gaumont)—Artillery bombardment levels everything, survivors were made prisoners and thoroughly searched even down to their shoes; barbed wire enclosures and detention camps become havens of rest and contentment. The Capitol at Washington, D. C., gets its annual bath; College girls of Wellesley, Mass., hold annual sports—archery, hockey and baseball being included. Automatic mail tying device in use in the Post Office at Washington, D. C.; Hughes and Wilson in characteristic poses; annual fox chase of the Norfolk Hunt Club; Steamship Cape Girardeau goes down in the Mississippi; Los Angeles, Cal., soldier boys return from the border. A volume printed by Pedro Orchere in 1576 presented to Chicago library; marble bust of Wilson completed; elimination of bad roads between Pennsylvania and New Jersey effected; Anzac troops guard the Suez Canal; new style of wigwagging—soldiers operating with goat's ears.

NEW INCORPORATIONS

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In Delaware:

WILMINGTON FILM CORPORATION; manufacture of motion picture films; capitalized at $250,000 in Wilmington; incorporators are Arthur L. Spangler, H. H. B. Holland, Bernardt Wall, Jos. W. Smiley, all of Wilmington, Del.

KOSSUTH THEATRE, INC.; to own and conduct places of amusement; capitalized at $500,000 in Dover; incorporators are L. H. Gunther, Samuel B. Howard, Arthur W. Britton, all of New York City.

SUPERPICTURES, INC.; manutacture of moving picture films and appliances connected; capitalized at $9,000,000 in Wilmington; incorporators are David A. Woodcock, Passaic, N. J.; Henry Van Arsdale, Jr., Newark, N. J.; C. J. Kulberg, New York City.

In Illinois:

METROPOLITAN AMUSEMENT COMPANY; conduct amusement enterprises; capitalized at $2,500 in Chicago; incorporators are Max Meyer, Alexander Flower, Harry J. Myerson, 111 W. Washington street, Chicago, Ill.

PRAIRIE PLAYHOUSE COMPANY: operate place of amusement; capitalized at $1,100 in Galesburg; incorporators are Alida E. Finch, Jassica Boyer, Robt. A. Chandler, Galesburg, Ill.

In Maine:

NEW ENGLAND TRIANGLE FILM SERVICE, INC.; operate motion picture film exchanges, deal in films, cameras, etc.; capitalized at $200,000 in Augusta, Me.; incorporators are I. B. Kearney, Augusta, Me.; E. Maynard Thompson, Augusta, Me.

In New Jersey:

SUPERIOR THEATRE CO., INC.; operate theatres, moving picture enterprises; capitalized at $200,000 in East Orange, N. J.; incorporators are Leon Sanders, 217 Broadway, N. Y. City; W. O. Robinson, 79 Carnegie avenue, E. Orange, N. J.; Nathan Sanders, 217 Broadway, N. Y. City; Max G. Cohen, 217 Broadway, N. Y. City; Morris Israel, 217 Broadway, N. Y. City.

THE CRESCENT THEATRE COMPANY; conduct motion picture theatres; capitalized at $50,000 in Sussex; incorporators are Dexter S. Goble, Sussex, N. J.; Clarence Smith, Hamburg, N. J.; Eva T. Goble, Sussex, N. J.; Anna V. Smith, Hamburg, N. J.

AMERICAN COMMERCIAL FILM COMPANY; manufacturing moving picture, films, etc.; capitalized at $25,000 in Newark; incorporators are Samuel Bratter, Lynn S. Card, Louis D. Lyon, Robert S. Sumner, all of Newark, N. J.

In New York:

CLARK FILM CORPORATION; produce, deal in, etc., motion picture negatives and positives and operate theatres; 200 shares N. P. V., New York City; incorporators are Henry G. Wiley, Harold M. Pitman, Harry Harris, all of 31 Nassau street, N. Y. City.

M. & G. EXHIBITION COMPANY, INC.; operate motion picture houses; capitalized at $1,000 in the Bronx; incorporators are Nettie Goldman, 853 So. Boulevard, Bronx, N. Y.; Morris Goldman, 853 So. Boulevard, Bronx, N. Y.; Benj. Cohen, Hewitt Place, Bronx, N. Y.

REGENT ENTERTAINMENT CO., INC.; motion picture, theatricals, etc.; capitalized at $2,000 in Elmira, N. Y.; incorporators are F. B. Knowlton, E. M. Beyhl, W. Metkiff, all of 154 Nassau street, N. Y. City.

DRAMATIC ARTS PICTURES CORPORATION; general film business; capitalized at $100,000 in Manhattan; incorporators are Tracy S. Buckingham, 204 Livingston street, Brooklyn; Arthur G. Gathercole, 165 Wilkinson avenue, Jersey City, N. J.; Francis D. Stoba, 25 Corbin avenue, Jersey City, N. J.

KLEVER PICTURES, INC.; manufacturing moving pictures; capitalized at $40,000 in Manhattan; incorporators are Jas. P. Hicks, 194 12th street, L. I. City; Willis C. Pratt. 375 E. 199th street, N. Y. City; Louis H. Manson, 144 Heyward street, Brooklyn.

FLORIDA FILMS CO., INC.: manufacturing motion picture films, etc.; capitalized at $10,000 in Manhattan; incorporators are Harry M. Warner, 56 Ft. Washington avenue, N. Y. City; Louis C. Wiswell, 226 W. 42d street, N. Y. City; Wm. Smith, 465 Van Buren street, Brooklyn.

CHARTER OAK MOTION PICTURE CORPORATION; motion pictures; shares, 300 N. P. V., Manhattan; incorporators are John P. Phillips, 257 Warburton avenue, Yonkers, N. Y.; Samuel Orr, 833 E. 167th street, Bronx; Wm. H. Wooley, 75 E. 79th street, N. Y. City.

T. H. HUNTER, INC.; amusement and motion picture business; capitalized at $1,000 in Manhattan; incorporators are Calvin S. Hunter, 461 Edgecombe Road, N. Y. City; Max S. Weinberg, 68 W. 118th street, N. Y. City; Maurice Weir, 1434 Bryant avenue, Bronx, N. Y.

ARGOSY FILMS, INC.: motion pictures; capitalized at $1,000 in Manhattan; incorporators are Paul J. Dubois, 1405 Amsterdam avenue, N. Y. City; Paul M. Hahn, Kew Gardens, L. I.; Edwin H. Collins, 3750 Broadway, N. Y. City.

AL. HACK'S POSTER RENTING CO., INC.; advertising, motion pictures, signs, posters, supplies; capitalized at $9,000 in Manhattan; incorporators are Alfred Hack, 1588 Avenue A, N. Y. City; Wm. Walsh, 508 E. 85th street, N. Y. City; Samuel White, 214 E. 114th street, N. Y. City.

In Pennsylvania:

THE CAMERASCOPE COMPANY; manufacturing and motion picture cameras, machines, etc.; capitalized at $5,000 in Pittsburgh; incorporators are Harry S. Calvert, Edward N. Jones, William L. Danahey, all of Pittsburgh, Pa.

SCHATZ-MUNTZ AMUSEMENT COMPANY; establishing and maintaining opera houses and theatres; capitalized at $25,000; incorporators are Ray H. Muntz, 16 Union street, Greenville, Pa.; Charles Schatz, Meadville, Pa.; Herman P. Wier, Meadville, Pa.

In Virginia:

STATES SECURITIES CORPORATION; the business of taking and producing motion pictures; capitalized at $1,400,000 in Richmond, Va.; incorporators are John H. Bocock, J. V. Talley, I. L. Enroughty, all of Richmond, Va.

CIVILIZATION FEATURE CO., INC.; obtain licenses and produce photoplays; capitalized at $6,000 in Manhattan; incorporators are Louis Haas, 220 Cathedral Parkway, N. Y. City; David Freidmann, 215 W. 100th street, N. Y. City; Rudolph Deibel, 174 Lewis street, N. Y. City.

FREEMAN & SMALL, INC.; theatrical, motion pictures, etc.; capitalized at $2,000 in Manhattan; incorporators are Edw. Small, 324 W. 51st street, N. Y. City; Maurice Freeman, 388 Grove avenue, Patchogue, N. Y.; Chas. S. M. First, 27 Cedar street, N. Y. City.

NEW PROCESS CARTOON COMPANY, INC.; make motion picture of pen and ink; capitalized at $6,000 in Manhattan; incorporators are Chas. F. Jones, Times Building, N. Y. City; R. Leslie, East Orange, N. J.; Arthur Leslie, East Orange, N. J.

HARRY BLEACHMAN SECURES "IS ANY GIRL SAFE?"

Harry Bleachman, manager of the Picture Garden, one of the principal downtown motion picture houses of Baltimore, has secured states rights for the presentation of Universal's "Is Any Girl Safe?" in Maryland, Delaware, District of Columbia, Virginia and West Virginia. Mr. Bleachman has just returned from a trip through this territory and says that the prospects are bright for the play

JUNE CAPRICE IN THANKSGIVING OFFERING

On November 27 William Fox will release June Caprice's fourth photoplay, under title of "The Mischief Maker," a rollicking picturization of a madcap's deviltry.

The production bubbles over with the Thanksgiving spirit, and is an ideal release for the holiday season.

In the cast with Miss Caprice are Harry Benham, John Reinhard, Margaret Fielding, Inez Marcel, Minnie Milne, Tom Brooke, and Nellie Slattery.

"CHARITY?" WELL RECEIVED BY CHICAGO SOCIOLOGISTS

"Charity?" the special Mutual production produced by Frank Powell, was shown before an audience of Chicago sociologists at the Ziegfeld theatre on Friday, Nov. 10. Bishop Samuel Fellows, one of America's leading clergymen, was present to give a short address on the subject of orphaned children and to express his appreciation of Mutual's big feature.

Slips on which requests for opinions were asked were distributed and the enthusiastic responses received shows that those philanthropically inclined consider "Charity?" a great picture. Among those present were Judge and Mrs. Thomas F. Scully, Mrs. Kellogg Fairbank, president of the Chicago Lying-In Hospital and Dispensary, Mrs. M. L. Rothschild, Miss Caroline E. Hughes of the Child Welfare Club of Philadelphia and Miss Mary Bartelmae. Six hundred attended the showing all told.

McMAHAN AND JACKSON SECURE NEW REPRESENTATIVES

The McMahon and Jackson Film Company announce that they have secured the services of Frank L. Smith, formerly district manager of the General Film Company, as their special representative, and F. L. Leslie, formerly manager of the Unicorn Film Service's Columbus branch as a roadman, Stanley C. Jacques becomes McMahan and Jackson's special representative in Indiana and Kentucky.

This concern has purchased the Ohio, Indiana and Kentucky rights to "Should a Girl Be Told?" which has just completed a long engagement in Cincinnati.

ART DRAMAS PRODUCERS ENGAGE TERWILLIGER

Van Dyke Company gets George Terwilliger and Gertrude McCoy; U. S. Amusement engages Jean Sothern and Frank Crane, Sherrill and Erbograph companies adding players and directors. All seeking stories of suitable strength.

"Satan" Is a Seven Part State Rights from Radio

Deals with the Work of Its Titular Character from the Beginning of the World to the Present Time

THE Radio Film Company is offering on the states rights market a seven part feature entitled "Satan," which in episode form unfolds a drama reaching from the beginning of the human race until the present day. It is allegorical in nature, in that the personification of Satan moves on the screen in each period of the drama influencing other figures of the play to forsake the "Straight and Narrow" for "The Easiest Way."

The first part of the picture deals with the fall of Adam and Eve, who after their capitulation to the wiles of Satan are driven from the Garden of Eden, across a desert of wastes to rear a race of men doomed to suffer "eternal woe and anguish." Succeeding episodes deal with the crucifixion of the Christ preceded by the betrayal of Judas and followed by the resurrection. It is said that these events are portrayed with such dignity that their sight will give no offense to the most sensitive.

The Middle Ages form the next background for the machinations of Satan. He invades the sacred precincts of a monastary and corrupts its inmates with the lure of gold. The picture ends with an episode setting forth a drama of the present day in which the modern folk in their vain pursuit of pleasure encounter the spirit of Evil and go down in the dust before it.

Timely Holiday Features Are Set for Release by Bluebird

BLUEBIRD has done its Christmas shopping, and its token to the exhibitor will be a screen version of the famous Dickens classic, "A Christmas Carol," which E. J. Clawson has adapted to the screen and Rupert Julian has directed. The release will be made December 18 with Mr. Julian, Francelia Billington and Agnes Vernon featured. The Christmas week showing will be "The Shriveled Soul," a Lynn Reynolds production, introducing George Hernandez, Val Paul and Myrtle Gonzalez in the leads.

The Bluebird version of "A Christmas Carol" takes liberties with the immortal Dickens; the scenes start with Scrooge's early life, and gives Francelia Billington opportunity to impersonate Scrooge's sweetheart. John Cook will be Bob Crachitt; Mrs. Titus will be Miss Fezziwig; Harry Carter will be Marley and Agnes Vernon will play a role listed as Caroline. The ghosts of the past, present and future will be impersonated by Wadsworth Harris, Dick Le Strange and Tom Figee. The spirit of Tiny Tim will prevade the production.

Lynn Reynolds wrote and produced "The Shriveled Soul," scheduled for Christmas week. George Hernandez will impersonate a man who has withdrawn from the world, but through his love for a little child is restored to his originally kindly self. Val Paul and Myrtle Gonzalez will be featured with Mr. Hernandez in the presentation.

Rex Ingram's production, "Flowers of Doom" on January 1, will bring Cleo Madison back to the Bluebird series for her second feature. She scored a great success in "The Chalice of Sorrow," another Ingram production, and will be supported by the same cast, in the forthcoming feature—Wedgewood Nowell and Francis McDonald leading.

But one more release remains to be scheduled and then Bluebird will have completed its first year. Number Fifty-two will be the attraction for the week of January 15. In selecting releases for the final weeks of the year, Bluebird has been careful to provide attractions that will conclude the period in an appropriate manner, and set the pace for other good features at the outset of the second year.

Independent of the program, "The Eagle's Wings" will be released as a special feature, December 4, to be distributed along state right lines by managers of Bluebird exchanges. This is an industrial preparedness feature, proving in actual photographs of munition plants now operating on European war orders, what captains of industry can do in co-operation with Uncle Sam should war be unexpectedly declared.

Rufus Steele who wrote the story and supervised the production, has written a script to build up the importance of industrial preparedness. Sets, representing the Senate and House of Representatives with Congress in session, were built; there is an authentic representation of the Mexican raid on Columbus, N. M., and more interesting and instructive than all else will be the photographs taken in Government arsenals and in munition plants now at work. Some of the scenes also show activities of the United States land forces.

Gaumont Turns Out Seven Reels Through Mutual Thanksgiving Week

FROM the Gaumont Laboratories and Studios, motion picture theatres will receive through Mutual the week of November 26, seven reels, the second episode of "The Vampires" and four single-reels. The week's installment of the photo-novel is entitled "The Red Notebook." Released November 30, it deals with the efforts of the reporter-hero to decipher the secret code in which the Vampires have set down in the red notebook some of the well-guarded secrets of the predatory band.

"Reel Life," the Mutual Magazine in Film, released November 26, will contain four interesting sections. "Gathering Cacao" in Brazil is the first. From the cacao bean cocoa is made. One of the season's fashionable dances, "Taps," is demonstrated next by G. Hepburn Wilson, supreme master of the dancing organization known as the Inner Circle. The third gives scenes pertaining to the scallop.

"BILLY WEST" COMEDIES GOING OVER IN PITTSBURGH TERRITORY

Jacques Spiegel, manager of the Pittsburgh branch of the Unicorn Film Service Corporation, announces that following a screening of the "Billy West" comedies, numerous well-known exhibitors who were present pronounced these reels to be among the best in the comedy line.

Among those making bookings were: William Mason, representing Harry Davis, five days; J. Kirch, representing Clarke and Rowland, five days; A. G. Burg, representing the Aultmeir theatre, four days; Peter Antonoplos, representing the Olympic theatre, two days; Professor Cerechter, representing the Anchor theatre, two days; W. T. Boehmer, representing the Royal theatre, one day.

Similar reports of the eagerness with which exhibitors are booking the "Billy West" comedies, have been received from each of the Unicorn's twenty-eight branches throughout the country. President Ike Schlank announces that the Unicorn will shortly issue another comedy serial, which will equal the "Billy West" series. In the meantime Director Edwin McKim is hard at work on the "Billy West" series.

General Western Representative J. E. Willis wires from Chicago that "His Married Life" scored a sensational success at the Alcazar theatre, 69 West Madison street (in the loop). According to H. M. Miller, manager of the Alcazar theatre, the film was a "big winner." Twice during the afternoon, and even as early as 10.30 in the morning Manager Miller had to "turn them away." The exhibitors who were present at the showing commented very highly on the picture. M. M. Rubens, manager of the Motion Picture Reporting Service, of 814 Schiller Building, states that he would rate the "Billy West" pictures 90 per cent. efficient, and added that he would book all the series for all of his houses.

GREENE WILL MAKE SOUTH AMERICAN FOR NEW COMPANY

Edward Greene, an employee in the film department of the Mutt and Jeff Film Company has been appointed film supervisor for the South American Film Service Corporation, the new distributing company located in Buenos Ayres, Republic of Argentine. Greene is one of the promising of the younger men in the film industry. His work under Harry Grossman who heads both the Mutt and Jeff concern and the South American Company, was so meritorious that he was appointed to this important position in the new company. Greene sailed for Buenos Ayres on November 25.

PSYCHOLOGICAL DRAMATIC TECHNIQUE MASTERED BY FROHMAN AMUSEMENT

The Frohman Amusement Corporation gave a trade showing of "The Witching Hour" at the Strand Theatre, Wednesday morning, Nov. 22d at ten o'clock.

Invitations were sent out to the known exhibitors and reviewers, and many were admitted upon presentation of card.

"Robinson Crusoe" Is Not for Children Only

In Spite of the Impression Which Has Been Created the New Savage Picture Was Made Intentionally for Grown-Ups

THE wrong impression seems to have been created regarding Savage's new production, "Robinson Crusoe." It is not essentially for children. While it will appeal to the younger generation, just as the story itself has appealed to youth for centuries, the filmed story was made with grown-ups particularly in mind.

George Marion, who directed the picture, expressed no little indignation when the rumor reached his ears.

"Of course the kids will enjoy 'Robinson Crusoe,'" he said, "but I hate to have the public imagine that it is only a matinee proposition. We took especial pains to reproduce Crusoe's life accurately. I studied the styles of dress and the types of firearms of the people of Crusoe's time, and I visited the library every night for a week merely in order to reproduce correctly the dress of the pirates. The ship in which Crusoe was wrecked I had constructed from an actual model.

"Youngsters appreciate this detail, of course. But grown-ups insist upon it. And this is a picture for people with intelligence, many of whom have read 'Robinson Crusoe' in their youth."

"Robinson Crusoe," as we go to press, is undergoing the final assembling and captioning. As announced in MOTION PICTURE NEWS last week, the picture is to be released on the states rights basis exclusively. A national publicity campaign is being inaugurated, which will be placed within the reach of all exhibitors.

Taking Time by the Forelock Improves

Big Features Made Far in Advance of Release Date So Comparisons and Suggestinos Will Aid

WILLIAM A. BRADY, director general of the World Film Corporation, was questioned a day or so ago regarding the advantages derived by his company from having its photoplays in readiness a full half year in advance.

"The benefits are many and of great importance," said Mr. Brady. "Some of these have been mentioned already, but one of the most vital is that the plan enables us to eliminate possible defects in a picture before its release.

"For example, some time ago at a private view I found that one of our pictures dated for release four or five weeks ahead could be materially improved by certain changes which suggested themselves during the run-off, and I immediately set it back for two months, moving another play up to take its place. Then one evening I went to work with the director of the imperfect picture, and by three o'clock in the morning we had it in such shape that when it was finally issued the success was very great.

"If we had not been in a position to hold this play back it might have been received with disfavor, or at least severely criticized, whereas the comments were very cordial indeed. You see, we are in a position to go over our pictures again and again, examining them from every conceivable angle, and not alone that but to let enough time elapse between these examinations to give us clear minds.

"The late Dion Boucicault, who was both proficient and prolific in writing for the stage, once told me that as soon as he finished a manuscript he locked it in a drawer and busied himself with something else for a full month, so that when he took up his play again he was able to perceive defects which he almost surely would have overlooked while in the spirit of his work.

"The Boucicault system applies perfectly to the preparation of motion pictures, for one carelessly made or unsatisfactory production does more damage to its sponsors than can be undone by three or four exceptionally good ones.

"The improvement which has been very generally noted in World pictures, and which is responsible for the great increase in our business, is not due to the overshadowing genius of any individual, but to the constant, patient, and intelligent application of those who make the pictures and the others who sell them. Regarded from all points of view I believe the World concern at this time is as close to one hundred per cent. efficient as any organization of its magnitude can be.

"I will add that the policy of completing our productions months in advance has worked out so well that it will be continued and probably amplified in the future. We are already worikng on no less than six additions to the list that was published about a month ago."

BUSTER BROWN'S DOG "TIGE" IN SHADOWGRAPH

The policy of the Gaumont Company is to release an occasional novelty. This brings to the screen November 24 a Shadowgraph entitled "Haystack Horace, or A Knight of the Road." It was written and produced by Harry Palmer, who animated the Gaumont Kartoon Komics, and replaces one of these animated funnygraphs on the reel with "See America First," No. 64. A good cast of pantomimists supply the fun in silhouette. Among the players are Jack Bell, well known for his impersonation of animals. He duplicates in shadowland his success as Tige in "Buster Brown." Another animal he visualizes in "Haystack Horace" is a lion. Miss Hope Leslie has the leading feminine role. The comedy is mainly in the hands of Tom Ward as Haystack Horace. Another member of the Shadowgraph company is Joe Lasher, who has appeared in many Gaumont productions.

FRANK EVANS WITH GLADYS COBURN FOR FOX

Frank Evans, who gave a portrayal of the ship's mate in "The Unwelcome Mother," has a part in Gladys Coburn's first picture for William Fox. Evans has played in earlier Fox films, such as "Destruction" and "The Family Stain."

MURPHY DECRIES EXPENSIVE PICTURES AND PRAISES NICKEL SHOWS

General Manager Fred B. Murphy, of the Unicorn Film Service Corporation, states that in his opinion the solution of the present disturbed condition in the motion picture world with its attendant high cost difficulty, lies in the supplying and distribution of really good one-, two- and three-reel pictures.

"There is one thing I can say, emphatically," said Mr. Murphy. "The moving picture business is a five- and ten-cent business, first, last and always. In this belief I am thoroughly sincere. The great fortunes of the business were made when it was of the nickel and dime order.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing power in one or two reels. Yet the tremendous cost of five, six or more reels is freely indulged in by the producers, and foisted upon the public at great rental cost to the exhibitor and higher price of admission charged to the public, all for the boast of bigness. And the cost of features with its attendant search for effects and rapidly depleting supply of scenario material is getting greater and greater. The tax of the extra cost of living is having its deleterious effect upon all branches of the business."

"INCORRIGIBLE CAPTIVE" IS "SHADOW" EPISODE FOR RELEASE NOVEMBER 26 BY PATHE

The ninth episode of Pathe's serial, "The Shielding Shadow" is entitled "The Incorrigible Captive." It is announced for release on November 26, and deals with the appearances and disappearances of Ravengar, the mysterious.

Leontine is imprisoned by Sebastian in Bianca's gambling house. Again the mysterious Ravengar laughs at his shackles—comes to her aid and shows her the secret stairs to an underground sluiceway.

Bianca discovers her trying to escape and when Leontine is half-way out, turns on the electric switch controlling the sluicegates, and Leontine is caught in a watery trap.

The Shielding Shadow protects her. The switch is clicked back by an unseen hand and from the dungeon below, she shoots through the sluiceway to the river and swims to safety.

Exhibitors throughout the country report great success with "The Shielding Shadow." It is being booked by a number of the best theatres. Two high class houses in Detroit, that have heretofore never run serials, have contracted for "The Shielding Shadow." These theatres are the Liberty and the Knickerbocker.

SOL LESSER LOOKING FOR MORE SELIG FEATURES

Sol Lesser was in Chicago recently to confer with William N. Selig, president of the Selig Polyscope Company, and to transact other business. Mr. Lesser had heard so much anent the forthcoming Selig feature, "The Garden of Allah," that he requested and was granted a private presentation of the production which Mr. Lesser declared to be a winner.

General Film Program for Week of November 27-December 2

"FOLLOWING THE FLAG" the first picture released on General Film Service program for week November 27-December 2 inclusive, is a three reeler of considerable interest. The National Guards of the different states are shown entering McAllen, Mission and other cities near the border. It gives close-ups of the cavalry, infantry and artillery and depicts life as lived by the men on the border. Vitagraph offers "Taking the Honey Out of Honeymoon," a one-act comedy in which Mary Anderson is featured. Then comes the Selig-Tribune, showing pictorially all the big events of the day, followed by a one-reel drama reissued by Biograph "The Influence of the Unknown" in which Mae Marsh and Henry Walthall have the leading parts.

On the following day, George Beane supplies the fun in Essanay's two-reel comedy "A Tin Soldier." "Dudes for a Day," a one-reel Kalem production with an all-star comedy cast including "Ham," "Bud," Ethel Teare and Henry Murdoch.

An Essanay cartoon "Dreamy Dud Joyriding with Princess Zlim," and a split-reel scenic will be the first picture Wednesday, November 29. Harry Myers and Rosemary Theby are seen in a Vim one-reel comedy "Hubby's Chicken." This will be followed by "Border Wolves," the 17th episode of Kalem's "The Girl from 'Frisco" in which Marin Sais and True Boardman share honors. Irene Howley is starred in a Biograph three-reel drama (reissue) "The Wages of Sin" which rounds out the General program for that day.

Selig-Tribune and a Vim one-reel comedy "The Prize Winners" with Babe Hardy and Billie Ruge featured will be Thursday's offering.

A Knickerbocker Star Feature "Butts Casey—Crook," a drama in two parts, featuring Frank Mayo, will be the first picture flashed on the screen Friday, the first of December. The 7th adventure of Kalem's "Grant, Police Reporter" entitled, "The Wizard's Plot," starring George Larkin and Ollie Kirkby will follow. Then will be seen a Vitagraph one-reel comedy "Have You Heard About Lillie?" and a Vim comedy of the same length, featuring "Pokes" and "Jabs" in "Ambitious Ethel" will close Friday's program.

Two of Essanay's stars, Bryant Washburn and Gertrude Glover are featured in the first picture shown Saturday, "The Final Fraud," a three-reel drama. Vitagraph's Broadway Feature "Our Other Lives," a drama of three reels in which Adele Kelly and Raymond Walburn have the titular roles, will precede "The Trial Run" an episode of Kalem's "Hazards of Helen Series" in which daring Helen Gibson is featured. The program for the day and week will close with Selig's one-reel drama "Mistakes will Happen" in which Tom Mix the cowboy actor is featured.

"The Black Butterfly," War Play, with Mme. Petrova as Star, Will Be Released by Metro on December 4

"THE BLACK BUTTERFLY," the new Metro-Popular Plays and Players production dealing with love and the war in Europe, in which Mme Petrova is the star, will be released December 4. In "The Black Butterfly" Mme. Petrova has one of the most superb screen plays in which she has appeared. Burton L. King directed the play, which was written by L. Case Russell and adapted for the screen by Wallace C. Clifton.

Unusual photography marks this five-act Metro wonderplay. Cameraman Andre Barlatier has achieved some excellent light effects, and in one scene has made a remarkable double exposure of Mme. Petrova as "the black butterfly" and as her daughter.

Rural Russia, peasant France, gayest Paris, and the battle trenches of Europe are shown in this gripping photodrama, which gives Mme. Petrova an unparalleled opportunity for her unusual talents. As simple village girl, as the favorite of Paris music-halls and toast of the cafés, as a carefully brought up child of the convent, and as Red Cross nurse, Mme. Petrova runs the whole gamut of delineation of character. To say that she is more than equal to all her opportunities is superfluous.

Sonia Smirnova falls in love with Gaston Duval, who takes her to Paris, where they are married. Soon after she is led to believe through a letter she receives from a woman, that the marriage was a mock one, and that she is not a wife. Wandering away she is harbored by nuns, with whom she leaves her child Marie. She becomes an opera singer, the toast of Paris. All men worship at her feet, but none interest her until she meets young Alan Hall.

Alan, however, has seen Marie, her daughter, and the two young people have lost their hearts to each other. When Marie fears that Alan will not return to her she attempts to commit suicide by throwing herself into a lake. Sonia reaches her side just after she has been rescued, discovers a photograph of Alan, and tells him she will not see him again.

"The Black Butterfly" mysteriously disappears. She is next seen as a nurse during the battle of the Marne. Gaston Duval, Colonel in the French army, is at death's door. Only blood transfusion will save him. Physicians appeal to the nurses for a volunteer and Sonia offers herself. When she recognizes Duval she steps back in loathing, and at first refuses, but finally consents to give up her blood for the glory of France. When he recovers sufficiently, she confronts him, and is amazed at his loving greeting. He had searched everywhere for her, as the marriage was legal, and the letter she received was from a jealous woman who wanted to marry Duval. Happiness reigns after years of sorrow.

Mme. Petrova's supporting cast is a strong one, including Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, John Hopkins, Violet Reed, Count Lewenhaupt, Morgan Jones, Anthony Merlo, and Norman Kaiser.

SHORT SUBJECTS CURRENT AND COMING

GENERAL PROGRAM

CURRENT WEEK

MONDAY, NOVEMBER 27, 1916

Selig—Following the Flag, D, 3000..... 21456
Vitagraph—Taking the Honey Out of Honeymoon (Mary Anderson), C, 1000. 21459
Selig—Selig-Tribune No. 95, 1000..... 21460
Biograph—The Influence of the Unknown, D, 1000 (Re-issue. Mae Marsh and Henry Walthall)..... 21461

TUESDAY, NOVEMBER 28, 1916

Essanay—A Tin Soldier, C, 2000 (George Beane) 21462
Kalem—Dudes for a Day, C, 1000 (Ham and Bud, Ethel Teare and Henry Murdoch) 21464

WEDNESDAY, NOVEMBER 29, 1916

Essanay—Dreamy Dud Joyriding with Princess Zim, C, 500..... 21465
Essanay—Scenic, 500 .....
Vim—Hubby's Chicken, C, 1000 (Harry Myers and Rosemary Theby)..... 21466
Kalem—Border Wolves, D, 2000 (17th Episode of The Girl from Frisco. Marin Sais and True Boardman)..... 21467
Biograph—The Wages of Sin, D (Re-issue), 3000 (Irene Howley)..... 21469

THURSDAY, NOVEMBER 30, 1916

Selig—Selig-Tribune No. 96, 1000..... 21472
Vim—The Prize Winers, C, 1000 (Babe Hardy and Billie Ruge)..... 21473

FRIDAY, DECEMBER 1, 1916

Knicker.—Butts Casey—Crook, D, 2000... 21474
Kalem—The Wizard's Plot, D, 1000 (7th of Grant, Police Reporter. Ollie Kirkby and Geo. Larkin)..... 21476
Vitagraph—Have You Heard About Lillie? C, 1000..... 21477
Vim—Ambitious Ethel, C, 1000 (Pokes and Jabs) 21478

SATURDAY, DECEMBER 2, 1916

Essanay—The Final Fraud, D, 3000 (Bryant Washburn and Gertrude Glover) 21479
Vitagraph—Our Other Lives, D, 3000 (Adele Kelly and Raymond Walburn). 21482
Kalem—The Trial Run, D, 1000 (An Episode of the Hazards of Helen Series. Helen Gibson) 21485
Selig—Mistakes Will Happen, D, 1000 (Tom Mix) 21486

COMING WEEK

MONDAY, DECEMBER 4, 1916

Selig—The Brand of Cain (Kathlyn Williams), D..... 3000
Selig-Tribune Weekly No. 97 . 1000
Big V—Hash and Havoc, C..... 1000
Essanay—The Egg, C..... 1000
Vitagraph—Where Is Your Friend? C.... 1000
Vitagraph—Capt. Jinks Should Worry (Featuring Frank Daniels), C..... 1000
Vitagraph—The Lost Girl Episode, No. 10 (Featuring Earle Williams).....
Vitagraph-V-L-S-E—Rose of the South (Featuring Peggy Hyland and Antonio Moreno) .....

TUESDAY, DECEMBER 5, 1916

Kalem—Jailbirds (With Ham, Bud, Ethel Teare and Henry Murdoch), C..... 1000

WEDNESDAY, DECEMBER 6, 1916

Essanay—A Waiting Game, C..... 1000
Kalem—The Poisoned Dart (18th Episode, The Girl from 'Frisco), With Marin Sais and True Boardman).....

THURSDAY, DECEMBER 7, 1916

Selig-Tribune Weekly No. 98..... 1000

FRIDAY, DECEMBER 8, 1916

Kalem—The Trunk Mystery (Grant, Police Reporter), with George Larkin and Ollie Kirkby, D..... 1000
Vitagraph—His Wife's Allowance, C..... 1000

SATURDAY, DECEMBER 9, 1916

Selig—The Purchase Price (Robin Adair), D. 1000
Kalem—The Lineman's Peril (Hazard of Helen, with Helen Gibson), D..... 1000
Essanay—A Failure at Fifty, C.-D..... 1000

MUTUAL PROGRAM

CURRENT WEEK

MONDAY, NOVEMBER 27, 1916

Mutual—The Turn of the Wheel, 2000..... 05193
Mutual—Tom Wise in Grouchy, 1000..... 05194

TUESDAY, NOVEMBER 28, 1916

Gaumont—Mutual Tours Around the World 1000 05195

WEDNESDAY, NOVEMBER 29, 1916

Mutual—Mutual Weekly, No. 100, T, 1000. 05196
Gaumont—See America First, Sc-C, 1000.. 05197

THURSDAY, NOVEMBER 30, 1916

American—His Uncle's Ward, Com. D, 2000 05198
American—Calamity Ann's Vanity, C (re-issue 05200

FRIDAY, DECEMBER 1, 1916

Cub—Comedy 05201

SATURDAY, DECEMBER 2, 1916

American—The Capture of Rattlesnake Ike, D., (Reissue), 1000..... 05202
Mutual—Admirers Three, Com., 2000..... 05203

SUNDAY, DECEMBER 3, 1916

Vogue—Freed, C, 2000..... 05204
Gaumont—Reel Life, Magazine, 1000..... 05206

PATHE PROGRAM

CURRENT WEEK

WEEK OF NOVEMBER 26, 1916

The Shielding Shadow, No. 9 (The Incorrigible Captive), D..... 2000
Luke's Newsie Knockout, C..... 1000
The Resurrection, D..... 3000
Florence Rose Fashions, No. 9 (The Beginning of the Social Season)..... 1000
Pathe News, No. 96, Top..... 1000

COMING WEEK

WEEK OF DECEMBER 3, 1916

Shielding Shadow, No. 10 (The Disappearing Mantle), D..... 2000
Pearl of the Army, No. 1, The Traitor, D.. 2000
Divorce and the Woman, D..... 5000
Pathe News, No. 98, Top..... 1000
Luke's Movie Muddle, C..... 1000
The Resurrection, D..... 2000
Life of Our Savior (Colored), Bibl..... 7000
How Matches Are Made, Ed. Scen..... 1000
The Island of Kyuschu (Colored), (Southernmost Japan) .....
Pathe News, No. 99, Top..... 1000

UNICORN PROGRAM*

MONDAY, NOVEMBER 13, 1916

Rancho—The Desert's Prize, W., 2000.... 940A
Sunset—Want, D., 1000..... 940B

TUESDAY, NOVEMBER 14, 1916

Puritan—The Inner Soul, D., 3000..... 941A

WEDNESDAY, NOVEMBER 15, 1916

Jockey—Saturday Night, C., 2000..... 942A
Supreme—Tangled Fates, D., 1000..... 942B

THURSDAY, NOVEMBER 16, 1916

Buffalo—The Border Strife, W., 1000..... 943A
Jockey—Davy's Daily Doings, C., 1000.... 943B
Supreme—A Timely Reward, D., 1000..... 943C

FRIDAY, NOVEMBER 17, 1916

Lily—The Climax, D., 2000..... 944A
Judy—A Sorry Plight, C., 1000..... 944B

SATURDAY, NOVEMBER 18, 1916

Sunset—Slaves of Passion, D., 3000..... 945A

SUNDAY, NOVEMBER 19, 1916

Buffalo—The Gulf, W., 2000..... 946A
Gaiety—Easy Come and Easy Go, C, 1000 946B

MONDAY, NOVEMBER 20, 1916

Lily—The Path of Life, D., 2000..... 944A
Judy—Mary Wouldn't, C., 1000..... 944B

TUESDAY, NOVEMBER 21, 1916

Sunset—The Penalty, D., 2000..... 945A

WEDNESDAY, NOVEMBER 22, 1916

Buffalo—The Whirlpool, D., 2000..... 946A
Gaiety—The Riot Act, C., 2000..... 946B

THURSDAY, NOVEMBER 23, 1916

Supreme—The Hand of Destiny, D., 2000. 947A
Jockey—Quit Your Kidding, C., 1000..... 947B

* Releases issued every two weeks.

UNIVERSAL PROGRAM

CURRENT WEEK

MONDAY, NOVEMBER 27, 1916

Red Feather—The Main Spring (Ben Wilson and Francelia Billington)..... 01953
Nestor—The White Turkey (Eddie Lyons, Lee Moran and Priscilla Dean).....5 reels

TUESDAY, NOVEMBER 28, 1916

Gold Seal—Should She Have Told, D., (Ed Hearn and Ruth Clifford), 3000..... 01955

WEDNESDAY, NOVEMBER 29, 1916

Laemmle—The Last of the Morgans, D. (W. V. Mong and Nellie Allen), 2000.. 01056
L-Ko—Eat and Grow Hungry, C. (Phil Dunham), 1000..... 01957
Animated Weekly—Weekly No. 48, 1000.. 01958

THURSDAY, NOVEMBER 30, 1916

Big U—The Mother Call, D. (Dorothy Davenport), 1000..... 01959
Powers—The Fascinating Model, C., and At the Top of the World—Alaska, Ed. (Split Reel)..... 01960
Imp—The Heel of the Law, D. (King Baggot and Jane Gail), 2000..... 01961

FRIDAY, DECEMBER 1, 1916

Imp—The Mansard Mystery, D. (Joseph Girard and Neva Gerber), 2000..... 01962
L-Ko—Tattle Tale Alice, C. (Alice Howell), 1000..... 01963
Big U—The Circle of Death, D. (Mona Darkfeather), 1000..... 01964

SATURDAY, DECEMBER 2, 1916

Bison—The Greater Power, 2000..... 01965
Joker—Scrappilly Married, C. (Gale Henry and Wm. Franey), 1000..... 01966
Laemmle—A Designing Woman, D. (Wm. Shay and Vivian Prescott)..... 01967

SUNDAY, DECEMBER 3, 1916

Victor—Just Her Luck, C.D. (Irene Hunt and Lee Hill), 2000..... 01968
Powers—Sammie Johnsin's Love Affair (C. Cart) and Ancient India as seen by Dr. Dorsey (Ed.), Split Reel..... 01969
Imp—The Wall of Flame, D. (Wallace Reid and Pauline Bush), 1000..... 01970
Universal Special—Court Martialled (No. 16 of Liberty), D., 2000..... 01971

COMING WEEK

MONDAY, DECEMBER 4, 1916

Red Feather—Kinkaid, Gambler (Ruth Stonehouse) 01972
Nestor—Pass the Prunes, C. (Eddie Lyons, Lee Moran and Priscilla Dean), 1000. 01973

TUESDAY, DECEMBER 5, 1916

Gold Seal—Ashes (Heart Interest), D. (Claire Mersereau), 3000..... 01974
Victor—His Golden Hour, C. (Ed. Sedgwick and Belle Bennett), 1000..... 01975

WEDNESDAY, DECEMBER 6, 1916

L-Ko—The High Diver's Curse, C. (Dan Russell), 2000..... 01976
Animated Weekly—Weekly No. 49, 1000.. 01977
Laemmle—The Children Shall Pay, D. (Lois Weber and Phillip Smalley), 1000 01978

THURSDAY, DECEMBER 7, 1916

Victor—The Shadow, C.D., 2000 (Allen Holubar and Neva Gerber) and Raccoons, Ed. 01979
Big U—Seeds of Jealousy, D., 1000 (Mona Darkfeather) 01980

FRIDAY, DECEMBER 8, 1916

Imp—The Call of the Unborn, D., 2000 (M. K. Wilson and Edith Roberts..... 01981
Screen Magazine—Issue No. 2, 1000..... 01982
Nestor—Oh You Honeymoon, C., 1000..... 1983

SATURDAY, DECEMBER 9, 1916

Bison—The Good Woman, D., 2000 (Wm. V. Mong and Nellie Allen)..... 01984
Joker—The Tramp Chef, C., 1000 (Gale Henry and Wm. Franey)..... 01985
Rex—A Story from Life, D., 1000 (Matt Moore and Jane Gail)..... 01986

SUNDAY, DECEMBER 10, 1916

Rex—The Penalty of Treason, D., 2000 (Douglas Gerrard and Ruth Clifford).. 01987
Powers—The Trials of a Movie Cartoonist, Cart. C., and Superstitious Ceylon as Seen by Dr. Dorsey, Split Reel..... 01988
Imp—Bubbles, D., 1000 (Wm. Shay and Jane Fearnley) 01989
Universal Special—A Trail of Blood (No. 17 of Liberty, D, 2000..... 01990

FEATURE RELEASES—CURRENT AND COMING

Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) 5.reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....7 reels

Bluebird Photoplays

11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. A Christmas Carol (Rupert Julian, Francelia Billington and Agnes Vernon) .....5 reels
12—25. The Shrivaled Soul (Myrtle Gonzales and Val Paul).....5 reels

Fox Film Corporation

10—23. The Primitive Call(Gladys Coburn)5 reels
11—20. Jealousy (Valeska Suratt).....5 reels
11—27. The Mischief Maker (June Caprice) .....5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels
11—27. Along the John Muir Trail (Sc) and The Missing One (Krazy Kat), C .....Split Reel
11—28. Hearst International News Pictorial No. 95 .....1 reel
12— 1. Hearst International News Pictorial No. 96 .....1 reel

Ivan Feature Productions

10—15. Her Surrender (Ivan All Star Cast) .....5 reels
11— 3. The Sex Lure (Louise Vale, James Morrison, Frankie Mann and Donald Hall).....5 reels
12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

10—30. Heart of the Hills (Mabel Trunnelle and Conway Tearle), Edison....5 reels
11— 6. The Prince of Graustark (Bryant Washburn and Marguerite Clayton), Essanay .....5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....5 reels

Metro Pictures Corporation

10—30. The Gates of Eden (Viola Dana), Columbia .....5 reels
11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels
11— 4. The Black Butterfly (Madame Petrova).
12—11. The Stolen Triumph (Julius Steger).
12—18. The Awakening of Helena Richie (Ethel Barrymore).

Mutual

MUTUAL STAR PRODUCTIONS
No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
No. 155. Lone Star (William Russell), American .....5 reels
No. 156. A Dream or Two Ago (Mary Miles Minter).....5 reels
No. 157. Miss Jackie (Margarita Fischer).5 reels
MUTUAL MASTER PICTURES, DE LUXE
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 153. Immediate Lee (Frank Bozage and Anna Little), American...5 reels

Paramount Pictures

11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky..... .....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast). Paramount.....5 reels
12— 4. Princess Zim Zim (Irene Fenwick and Owen Moore), Famous Players .....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS
7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
10—22. Prudence, the Pirate (Gladys Hulette), Thanhouser.....5 reels
10—29. The Sultana (colored), (Ruth Roland), Balboa.....5 reels
11— 5. Hidden Valley (Valkyrien), Thanhouser .....5 reels
11—12. Shadows and Sunshine (Little Mary Sunshine), Balboa.....5 reels
11—19. The World and the Woman (Jeanne Eagels), Thanhouser.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels

Red Feather Productions

10—23. The Black Sheep of the Family (Francelia Billington and G..... Hammond) .....5 reels
10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels
11—20. The Devil's Bondwoman (Dorothy Davenport and Emory Johnson)..5 reels
12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels

Vitagraph V-L-S-E

11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels
12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. Ninety and Nine (William Courtney and Lucille Lee).....5 reels

World Pictures

11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels
12— 4. All Man (Robert Warwick and Mollie King).....5 reels.

SHORT SUBJECTS—Monthly Reference Calendar

FROM OCTOBER 30 to NOVEMBER 26, 1916, INCLUSIVE

GENERAL PROGRAM

Monday, October 30, 1916.

BIOGRAPH—The Goddess of Sagebrush Gulch (Griffith-Blanche Sweet, Re-Issue), D., 1000.....21345
SELIG—Selig-Tribune, No. 87, News, 1000.21344
SELIG—Small Town Stuff, C., 3000.....21340
VITAGRAPH—The New Porter, C., 1000.21343

Tuesday, October 31, 1916.

ESSANAY—The Beach Comber, C., 2000.21346
KALEM—The Merry Motor Menders (Ham & Bud, Ethel Teare and Henry Murdoch), C., 1000.....21348

Wednesday, November 1, 1916.

BIOGRAPH—The Power of the Press, D., 3000.....21353
ESSANAY—Canimated Nooz Pictorial, No. 17, Cart. and Crater Lake, Ore., Sc., Split Reel.....21349
KALEM—The Son of Cain (13th of the "Girl from 'Frisco" Series), D., 2000.21351
VIM—Gertie's Garters, C., 1000.....21350

Thursday, November 2, 1916.

SELIG—Selig-Tribune, No. 88, News, 1000.21356
VIM—Twin Flats, C., 1000.....21357

Friday, November 3, 1916.

KALEM—The Pencil Clue (3rd of "Grant, Police Reporter" Series), D., 1000....21360
KNICKERBOCKER STAR FEATURE—Jess of the Hill Country, D., 2000.....21358
VIM—In the Ranks, C., 1000.....21362
VITAGRAPH—The Game That Failed, C., 1000.....21361

Saturday, November 4, 1916.

ESSANAY—The Heart of Virginia Keep, D., 3000.....21363
KALEM—The Gate of Death (H. of H. Series), D., 1000.....21369
SELIG—Tom's Sacrifice (Tom Mix), D., 1000.....21370
VITAGRAPH—The Heart of a Fool, D., 3000.....21366

Monday, November 6, 1916.

BIOGRAPH—The New York Hat, D., 1000 (Mary Pickford Re-Issue).....21375
SELIG—As Ye Sow, D., 3000 (Robyn Adair, Eugenie Forde and Virginia Kirtley).....21371
SELIG—Selig-Tribune, No. 89, News, 1000.....21374
VITAGRAPH—The New York Rapid Transit, Ed., 1000.....21373

Tuesday, November 7, 1916.

BIOGRAPH—The Science of Crime, D., 2000 (Franklin Ritchie).....21379
ESSANAY—Easy Ed., C., 2000.....21376
KALEM—A Desperate Duel (Ham & Bud and Ethel Teare), C., 1000.....21378

Wednesday, November 8, 1916.

ESSANAY—A Safe Proposition, C., 1000..21381
KALEM—The Witch of the Dark House (14th of the "Girl from 'Frisco" Series), D., 2000.....21383
VIM—Marked "No Funds," C., 1000 (Myers and Theby).....21382

Thursday, November 9, 1916.

SELIG—Selig-Tribune, No. 90, News, 1000.21385
VIM—A Warm Reception, C., 1000 (Kate Price and Babe Hardy).....21386

Friday, November 10, 1916.

KALEM—The Man from Yukon (4th of "Grant, Police Reporter" Series), D., 1000.....21390
KNICKERBOCKER STAR FEATURE—The Question Mark, D., 300 (Dorothy Davenport).....21387
VIM—Hot Dogs, C., 1000 (Pokes and Jabs).....21392
VITAGRAPH—Weary Willie's Birthday, C., 1000.....21391

Saturday, November 11, 1916.

ESSANAY—"What I Said, Goes," D., 3000 (Richard Travers and Gertrude Glover).....21393
KALEM—The Lone Point Mystery (H. of H. Series), D., 1000.....21396
SELIG—When Cupid Slipped, C., 1000 (Victoria Forde).....21397
VITAGRAPH—No Broadway Star Feature This Week

Monday, November 13, 1916.

BIOGRAPH—Near to Earth, D., 1000 (Lionel Barrymore), (Re-Issue).....21403
SELIG—The Temptation of Adam, D., 3000.....21398
SELIG—Selig-Tribune, No. 91, News, 1000.21402
VITAGRAPH—A Second-Story Ringer, C., 1000.....21401

Tuesday, November 14, 1916.

ESSANAY—Not in the News, D., 2000 (Marguerite Clay and Sydney Ainsworth).....21404
KALEM—The New Salesman, C., 1000 (Ham and Bud, Ethel Teare and Henry Murdoch).....21406

Wednesday, November 15, 1916.

BIOGRAPH—Lord Chumley, D., 3000 (Lillian Gish and Henry Walthall), (Re-Issue).....21411
ESSANAY—Canimated Nooz, Pictorial, No. 19, and Scenic, Split Reel.....21407
KALEM—The Mystery of the Brass Bound Chest (15th of the "Girl from 'Frisco" Series), D., 2000 (Marin Sais and True Boardman).....21409
VIM—His Wedding Promise, C., 1000 (Myers and Rosemary Theby).....21408

Thursday, November 16, 1916.

SELIG—Selig-Tribune, No. 92, News, 1000.21414
VIM—Pipe Dreams, C., 1000 (Kate Price and Babe Hardy).....21415

Friday, November 17, 1916.

KALEM—The Rogue's Pawn (5th of "Grant, Police Reporter" Series), D., 1000 (George Larkin and Ollie Kirkby).....21418
KNICKERBOCKER STAR FEATURE—The Target of Dreams, D., 2000 (Frank Mayo).....21416
VIM—Good and Proper, C., 1000 (Pokes and Jabs).....21420
VITAGRAPH—The Luck of Jane, C., 1000.21419

Saturday, November 18, 1916.

ESSANAY—His Moral Code, D., 3000 (Lillian Drew and E. H. Calvert).....21421
KALEM—The Runaway Sleeper, D., 1000 (Hazard of Helen Series), (Helen Gibson).....21427
SELIG—The Girl Detective, D., 1000 (Robyn Adair, Eugenie Forde and others).....21428
VITAGRAPH—The Man Who Went Sane, D., 3000 (Donald Hall), Broadway Star Feature.....21424

Monday, November 20, 1916.

BIOGRAPH—Fish, C., 1000 (Bert Williams).....21433
SELIG—The Sheriff's Blunder, 2000 (Tom Mix and Victoria Forde).....21429
SELIG—Selig-Tribune, No. 93, News, 1000.21432
VITAGRAPH—The Fasters, C., 1000 (Mary Anderson).....21431

Tuesday, November 21, 1916.

BIOGRAPH—Oil and Water, D., 2000 (Re-issue), (Blanche Sweet and Henry Walthall).....21437
ESSANAY—Unto the Least of These, D., 2000 (Mary McAllister and John Cossar).....21434
KALEM—Rival Fakers, C., 1000 (Ham and Bud, Ethel Teare and Henry Murdoch).....21436

Wednesday, November 22, 1916.

ESSANAY—Some Bravery, C., 1000 (Ben Turpin).....21439
KALEM—The Fight for Paradise Valley (10th of the "Girl from 'Frisco" Series), D., 2000 (Marin Sais and True Boardman).....21441
VIM—The Good Stenographer, C., 1000 (Harry Myers and Rosemary Theby)..21440

Thursday, November 23, 1916.

SELIG—Selig-Tribune, No. 94, News, 1000.21443
VIM—Mother's Child, C., 1000 (Kate Price and Babe Hardy).....21444

Friday, November 24, 1916.

KALEM—The House of Three Deuces (6th of "Grant, Police Reporter" Series), D., 1000.....21448
KNICKERBOCKER STAR FEATURE—Twin Souls, D., 3000 (R. Henry Gray and Lillian West).....21445
VIM—Money Maid Men, C., 1000 (Pokes and Jabs).....21450
VITAGRAPH—Justice a la Carte, C., 1000 (Huntly Gordon).....21449

Saturday, November 25, 1916.

ESSANAY—The Border Line, D., 3000 (Nell Craig and Edward Arnold).....31451
KALEM—The Forgotten Train Order, 1000 (Hazard of Helen Series), (Helen Gibson).....21454
SELIG—Hedge of Heart's Desire, D., 1000 (Virginia Kirtley and Robyn Adair)...21455

MUTUAL PROGRAM

Monday, October 30, 1916.

MUTUAL—Paying the Price, D., 2000....05135

Tuesday, October 31, 1916.

BEAUTY—The Last Thrust, C., 1000.....05137
BEAUTY—The Spartan Spleen, C., 1000..05138

Wednesday, November 1, 1916.

MUTUAL—Mutual Weekly No. 96, Topical, 1000.....05139
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split Reel.....05140

Thursday, November 2, 1916.

MUTUAL—Canned Curiosity, D., 2000....05141

Friday, November 3, 1916.

CUB—Nearly a Hero, C., 1000.....05143

Saturday, November 4, 1916.

ECLAIR—The Eternal Challenge, D., 2000.05144

Sunday, November 5, 1916.

MUTUAL—Bungling Bill's Bow-Wow, D., 2000.....05146
GAUMONT—"Reel Life," Magazine reel, 1000.....05148

Monday, November 6, 1916.

FILM D'ART—Title not reported, D., 3000.....05149

Tuesday, November 7, 1916.

GAUMONT—Mutual World Tours, Sc., 1000.....05152

Wednesday, November 8, 1916.

MUTUAL—Mutual Weekly, No. 97, Topical, 1000.....05153
GAUMONT—See America First, Sc., and Kartoon Komics, Cart., Split Reel....05154

Thursday, November 9, 1916.

MUTUAL—The False Clew, D., 2000.....05155
AMERICAN—The Fight on the Dam, D., 1000.....05157

Friday, November 10, 1916.

CUB—His Blushing Bride, C., 1000.....05158

Saturday, November 11, 1916.

ECLAIR—The Unpardonable Sin, D., 2000.....05159

Sunday, November 12, 1916.

VOGUE—Picture Pirates, C., 2000.....05161
GAUMONT—Reel Life, Magazine reel, 1000.....05163

Monday, November 13, 1916.

MUTUAL—The Turn of the Wheel, D., 2000.....05164

Tuesday, November 14, 1916.

GAUMONT—Mutual Tours of the World, Sc., 1000.....05166

Wednesday, November 15, 1916.

MUTUAL—Mutual Weekly No. 98, Topical, 1000.....05167
GAUMONT—See America First, Sc., and Kartoon Komics, Cart.-C., Split Reel..05168

Thursday, November 16, 1916.

FILM D'ART—Title not reported, D., 4000.....05169

Friday, November 17, 1916.

CUB—Her Sun Kissed Hero, C., 1000....05173

Saturday, November 18, 1916.

ECLAIR—The Bad Samaritan, D., 2000...05174

Sunday, November 19, 1916.

VOGUE—Lost, Strayed or Stolen, C., 2000.05176
GAUMONT—Reel Life, Magazine reel, 1000.....05177

Monday, November 20, 1916.

MUTUAL—The False Clew, 2000.....05179

Tuesday, November 21, 1916.

MUTUAL—Mutual Tours Around the World, 1000.....05181

Wednesday, November 22, 1916.

MUTUAL—Mutual Weekly, No. 99, Topical, 1000.....05182
GAUMONT—See America First and Kartoon Komics, Sc.-Cart., 1000.....05183

Thursday, November 23, 1916.

GAUMONT—The Detective's Head, Vampire, No. 1, 3000.....05184
CUB—Jerry's Double Header, C., 1000....05187

Saturday, November 25, 1916.

MUTUAL—Drama, 1000.....05188
NOVELTY—An Artful Dodge, C., 1000..05189

Sunday, November 26, 1916.

VOGUE—Up the Flue, C., 1000.....05190
GAUMONT—Reel Life, Magazine Reel, 1000.....05192

PATHE PROGRAM

Week of November 5
The Shielding Shadow, No. 6 (The Disappearing Prisoners), D.....2000
Luke's Preparedness Preparation, C.....1000
Scratch of the Pen, D.....2000
Historic New Orleans, Sc.....1000
Fowls and Game Birds (Colored), Edu....
Pathe News, No. 90, Top.....1000
Pathe News, No. 91, Top.....1000

Week of November 12
The Shielding Shadow, No. 7 (The Awakening), D.....2000
Florence Rose Fashions, No. 8.....1000
(A Day in New York with Betty)
Luke, Gladiator, C.....1000
Baseball's Peerless Leader, D.....2000
Pathe News, No. 92, Top.....1000
Pathe News, No. 93, Top.....1000

Week of November 19
The Shielding Shadow, No. 8 (The Haunting Hand), D.....2000
Luke Patient Provider, C.....1000
The Warning, D.....3000
A City's Milk Supply, Ind.....1000
Here and There in Spain (Col.), Sc.....
Pathe News, No. 94, Top.....1000
Pathe News, No. 95, Top.....1000

Week of November 26
The Shielding Shadow, No. 9 (The Incorrigible Captive), D.....2000
Luke's Newsie Knockout, C.....1000
The Resurrection, D.....3000
Florence Rose Fashions, No. 9 (The Beginning of the Social Season).....1000
Pathe News, No. 96, Top.....1000

UNICORN PROGRAM

Monday, October 30, 1916.
BUFFALO—The Rose of the Prairie, W., 1000 ..... 933A
PURITAN—Heart of the Flame, D., 1000. 933B
HIPPO—Dan Daly's Nightmare, C., 1000. 933C

Tuesday, October 31, 1916.
RANCHO—The Echo of Fate, W., 1000.. 934A
JOCKEY—Love and Kerosene, C., 1000... 934B

Wednesday, November 1, 1916.
UTAH—'Neath Texan Skies, W., 1000.... 935A
PURITAN—Naked Souls, D., 1000..... 935B
JUDY—Married Misery, C., 1000..... 935C

Thursday, November 2, 1916.
RANCHO—The Trial of the Rattlesnake, W., 2000 ..... 936A
HIPPO—Billy Forgot, C., 1000..... 936B

Friday, November 3, 1916.
—— Mayor's Wife, D., 2000..... 937A
GAYETY—Father Was Right, C., 1000.... 937B

Saturday, November 4, 1916.
BUFFALO—The Brand of the Sagebrush, W., 1000 ..... 938A
SUNSET—The Strength of the Conscience, D., 1000 ..... 938B
JUDY—His Disjointed Honeymoon, C., 1000 ..... 938C

Sunday, November 5, 1916.
SUPREME—Life's Stepping Stones, D., 3000 ..... 939A

Monday, November 13, 1916.
RANCHO—The Desert's Prize, W., 2000.. 940A
SUNSET—Want, D., 1000..... 940B

Tuesday, November 14, 1916.
PURITAN—The Inner Soul, D., 3000.... 941A

Wednesday, November 15, 1916.
JOCKEY—Saturday Night, C., 2000..... 942A
SUPREME—Tangled Fates, D., 1000..... 942B

Thursday, November 16, 1916.
BUFFALO—The Border Strife, W., 1000.. 943A
JOCKEY—Davy's Daily Doings, C., 1000.. 943B
SUPREME—A Timely Reward, D., 1000.. 943C

Friday, November 17, 1916.
LILY—The Climax, D., 2000..... 944A
JUDY—A Sorry Plight, C., 1000..... 944B

Saturday, November 18, 1916.
SUNSET—Slaves of Passion, D., 3000.... 945A

Sunday, November 19, 1916.
BUFFALO—The Gulf, W., 2000..... 946A
GAIETY—Easy Come and Easy Go, C., 1000 ..... 946B

* Releases issued every two weeks.

UNIVERSAL PROGRAM

Week of October 30, 1916.
SPECIALS.
UNIVERSAL SPECIAL—For the Flag (No. 12 of "Liberty") D., 2000.....01895
SPECIAL VICTOR—Felix on the Job, C., 1000 01880
SPECIAL LAEMMLE—The Midnight Toll, D., 1000 01883
SPECIAL BIG U—Starlight's Message, D., 1000 01889
SPECIAL IMP—The Secret Cellar, D., 2000 01894

Monday, October 30, 1916.
RED FEATHER—The Isle of Life, D., 5,000 01877
NESTOR—Love and a Liar, C., 1000.....01878

Tuesday, October 31, 1916.
GOLD SEAL—The Masked Women, D., 3000 01879
SPECIAL VICTOR 01880.....See Specials

Wednesday, November 1, 1916.
L-KO—Terrors of a Turkish Bath, C., 2000 01881
ANIMATED WEEKLY—Weekly No. 44, News 1000 01882
SPECIAL LAEMMLE—01883.....See Specials

Thursday, November 2, 1916.
LAEMMLE—Her Wedding Day, D., 2000.01884
BIG U—Sea Mates, D., 1000.....01885
POWERS—Sammie Johnson Minds the Baby, Cart.-C. and Ceylon, Sc. Ed., Split Reel 01886

Friday, November 3, 1916.
IMP—Stumbling, D., 2000.....01887
POWERS—Us Kids, Juv.-C. D., 1000.....01888
SPECIAL BIG U—01889.....See Specials

Saturday, November 4, 1916.
BISON—For Love and Gold, D., 2000.....01890
JOKER—A Shadowed Shadow, C., 1000...01891

Sunday, November 5, 1916.
REX—Her Vanished Youth, D., 1000.....01892
BIG U—The Bandit's Wager, C. D., 1000..01893
SPECIAL IMP—01894.....See Specials

SPECIALS.
UNIVERSAL SPECIAL—Strife and Sorrow (No. 13 of "Liberty"), D., 2000..01914
SPECIAL IMP—The Voice Upstairs, D., 1000 (King Baggott and Leah Baird).01899
SPECIAL VICTOR—A Roaming Romeo (Tweedledum Comedy), 1000.....01902
SPECIAL BIG U—The Evidence, D., 1000 (Bob Leonard) 01908
SPECIAL BIG U—The Powder Trail, D., 2000 (Francis Ford and Grace Cunard)..01913

ALL RELEASE DATES OF SHORT SUBJECTS ARE NOW PRINTED ON ONE PAGE FOR QUICK REFERENCE

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Monday, November 6, 1916.
RED FEATHER—The Peace Beyond the Winds, D., 5,000.....01896
NESTOR—A Political Tramp, C., 1000....01897

Tuesday, November 7, 1916.
L-KO—Alice in Society, C., 3000 (Alice Howell) 01898
SPECIAL IMP—The Voice Upstairs, D., 1000 01899

Wednesday, November 8, 1916.
GOLD SEAL—The Cry of Conscience, D., 2000 01900
ANIMATED WEEKLY—Weekly No. 45, News, 1000 01901
SPECIAL VICTOR—A Roaming Romeo, C., 1000 01902

Thursday, November 9, 1916.
REX—The Mantle of Deceit, D., 2000.....01903
POWERS—A Pen Trip to Palestine, Cart.-C., 1000 01904

Friday, November 10, 1916.
IMP—The Eel, D., 2000.....01905
REX—The Eyes of Love, D., 1000.....01906
NESTOR—Sweedy the Janitor, C., 1000...01907
SPECIAL BIG U—The Evidence, D., 1000 01908

Saturday, November 11, 1916.
BISON—The Quitter, D., 2000.....01909
JOKER—In Love With a Fireman, C., 1000 01910

Sunday, November 12, 1916.
VICTOR—Any Old Duke'll Do, C., 1000..01911
LAEMMLE—Shadows of Suspicion, D., 1000 01912
SPECIAL BIG U—The Powder Trail, D., 2000 01913

SPECIALS.
UNIVERSAL SPECIAL—A Modern Joan of Arc (No. 14 of "Liberty"), D., 2000 01933
SPECIAL VICTOR—A Case of Beans, C., 1000 01918
SPECIAL BIG U—The Torment, D., 1000.01921
SPECIAL BIG U—The Long Search, D., 1000 01927
SPECIAL IMP—The Thread of Life, D., 2000 01932

Monday, November 13, 1916.
RED FEATHER—The Heritage of Hate, D., 5000 01915
NESTOR—Knights of the Bath Tub, C., 1000 01916

Tuesday, November 14, 1916.
GOLD SEAL—Honor Thy Country (Neva Gerter and Charles Perley), D., 3000..01917
VICTOR SPECIAL—A Case of Beans, C., 1000 01918

Wednesday, November 15, 1916.
L-KO—A Million Dollar Smash, C., 1000..01919
ANIMATED WEEKLY—Weekly No. 46, News, 1000 01920
BIG U SPECIAL—The Torment, D., 1000.01921

Thursday, November 16, 1916.
REX—The Diamond Lure, DD., 1000....01922
BIG U—Life's Maelstrom, D., 2000.....01923
POWERS—Motor Mat and His Fliv, Cart.-C., and Modernizing Ceylon as seen by Dr. Dorsey, Sc., Split Reel.....01924

Friday, November 17, 1916.
IMP—Guilty, D., 2000.....01925
NESTOR—A Capable Lady Cook, C., 1000 01926
BIG U 01927

Saturday, November 18, 1916.
BISON—The Son of a Rebel Chief, D., 2000 01928
JOKER—Their First Arrest, C., 1000.....01929

Sunday, November 19, 1916.
REX—Lost in Babylon, D., 1000.....01930
VICTOR—Her Chance, Com.-D., 1000....01931
IMP SPECIAL—The Long Search, D., 1000 01932

SPECIALS.
UNIVERSAL SPECIAL—The Flag of Truce (No. 15 of "Liberty"), D., 2000.01952

Monday, November 20, 1916.
RED FEATHER—See Feature Releases (Page 3188) 01934
NESTOR—How Do You Feel? C, (Eddie Lyons and Lee Moran), 1000.....01935

Tuesday, November 21, 1916.
GOLD SEAL—The Woman He Feared, D. (Viola Smith), 3000.....01936
VICTOR—Felix Gets in Wrong, C. (Edith Roberts), 1000 01937

Wednesday, November 22, 1916.
IMP—When He Came Back, D. (Bettie Schade and Charles Cummings), 1000..01938
L-KO—Where Is My Wife? C. (Billie Ritchie), 2000 01939
ANIMATED WEEKLY—Weekly No. 47, 1000 01940

Thursday, November 23, 1916.
LAEMMLE—The Emerald Pin, D. (Roberta Wilson and Charles Perley), 2000 01941
POWERS—Irma in Wonderland, D., 1000.01942
BIG U—Accusing Evidence, D. (Lon Chaney, Pauline Bush and M. MacQuarrie), 1000 01943

Friday, November 24, 1916.
IMP—Circumstantial Evidence, D. (Jack Nelson and Burton Law), 2000.....01944
UNIVERSAL SCREEN MAGAZINE—Issue No. 1, 1000.....01945
NESTOR—Married a Year, C. (Ed. Sedgwick), 1000 01946

Saturday, November 25, 1916.
BISON—The Lost Lode, D. (Edith Johnston and Ed Hearn), 2000.....01947
JOKER—A Janitor's Vendetta, C. (Gale Henry and William Franey), 1000....01948
LAEMMLE—Her Message to Heaven, D. (Frank Smith, Wm. Shay and Jane Fearnley), 1000 01949

Sunday, November 26, 1916.
POWERS—Sammy Johnsin at the Sea Side, Cart.-C., and In and Around Ancient Japan as seen by Dr. Dorsey, Ed., Split Reel 01950
BIG U—The Heroine of San Juan, D. (Francis Ford and Grace Cunard), 2000 01951

State Rights and Miscellaneous Releases

ANTI-VICE FILM CO.
Is Any Girl Safe?.....5 reels

CALIFORNIA MOTION PICTURE CORPORATION
July—Kismet (Otis Skinner).....10 reels
November—The Woman Who Dared. (Beatriz Michelena).....7 reels
December—The Passion Flower. (Beatriz Michelena) .....

CELEBRATED PLAYERS' FILM CO.
The Birth of a Man.....5 parts

CHICAGO TRIBUNE
German Side of War.....5 reels
Russian Side of War.....4 reels

CHRISTIE FILMS (Comedies)
9—18. A Seminary Scandal.....1 reel
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel
11—27. Tramp, Tramp, Tramp.....1 reel
12— 4. Sea Nymphs .....1 reel

CLARIDGE FILMS, INC.
Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

EDUCATIONAL FILMS CORP. OF AMER.
10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. JUNGLE FILM CO.
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.
The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.
Where is My Father?.....7 reels

JOS. W. FARNHAM
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY
The Folly of Sin 5 reels
The Mother Who Paid.....5 reels
The End of the World.....6 reels
Pages from Her Life.....5 reels

ESKAY HARRIS FEATURE FILM
Alice in Wonderland.....6 parts

HERALD FILM CORPORATION
Around the World in 80 Days....6 parts

HIPPODROME FILM CO.
At the Front with the Allies.....

JUVENILE FILM CORPORATION
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY
The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE
Twilight Sleep .....

MONARCH PHOTOPLAY CO., INC.
Common Sense Brackett.....6 parts

MORAL UPLIFT SOCIETY
It May Be Your Daughter.....

B. S. MOSS
Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels
The Power of Evil (Margaret Nichols) .....5 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.
How Britain Prepared.....8 reels

PHOTODRAMA COMPANY
How Molly Made Good.....6 reels

PIONEER FEATURE FILM CORP.
The Soul of a Child.....5 reels

RADIO FILM CO.
Satan the Destroyer of Humanity..7 parts

RAY COMEDIES
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.
The House of Mirrors.....

SHERMAN ELLIOTT
The Crisis.....

STANDARD NEWSFILM, INC.
Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
Demons of the Air..... 2 reels

SUNBEAM MOTION PICTURE CORP.
Ty Cobb in Somewhere in Georgia.6 parts

SUPERIOR FILMS COMPANY
The Faucet.....5 reels

SUPREME FILM CO.
The Cowpuncher. .....6 parts

UNITY SALES CORP.
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels

UNIVERSAL FILM MFG. CO.
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels

VARIETY FILMS CORPORATION
In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

MISCELLANEOUS

"THE BEACON FILMS," INC.
Italy's Dead Cities (Pompeii)
Fresh Water Fish
Ancient Cities of Asia Minor
In and Around the Delaware Water Gap
Winged Messengers of Death
In the Land of Fanaticism
The Invisible World
Life Beneath the Sea

AMERICAN STANDARD MOTION PICTURE CORP.
EMERALD BRAND
Tom and Jerry Series (Weekly)...2 reels

INTERNATIONAL FILM SERVICE
International News (Semi-Weekly).
Comedy Cartoons (Weekly).

INTERNATIONAL PHOTOPLAY CO.
Freedom Here and There.....1 reel
Fipcio and Hipcio at Someresort. 2 reels
Sacrifice for Liberty.....7 reels

GEORGE KLEINE
The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION
Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

MUTT AND JEFF FILMS
Animated Cartoons (Weekly)

MUTUAL—Charlie Chaplin In
The Floorwalker.....2 reels
The Fireman .....2 reels
The Vagabond .....2 reels
One A. M. .....2 reels
The Count.....2 reels
The Pawnshop.....2 reels

PARAMOUNT PICTURES CORPORATION
Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

PATHE
Florence Rose Fashion Series

ROLIN-PATHE
Lonesome Luke Comedies (Weekly)

UNITY SALES CORP.
Tweedledum Comedies (Weekly)
10— 2. A Scrambled Honeymoon.....2 reels
10— 9. Some Hero.....1 reel
10—16. Tweedledum's Busy Night.....2 reels
10—23. A Lucky Tramp.....1 reel
10—30. Lend Me Your Wife.....2 reels

SERIES AND SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated
The Vampire's Series.....Gaumont
Fantomas Series.....Gaumont
Hazards of Helen Series.....Kalem
Girl from 'Frisco Series.....Kalem
Grant, Police Reporter.....Kalem
The Scarlet Runner.....Vitagraph

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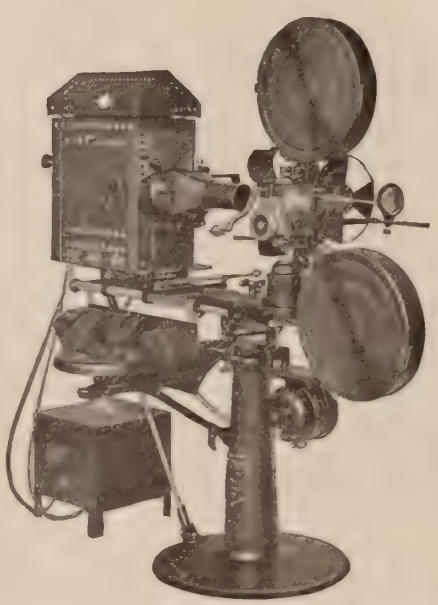
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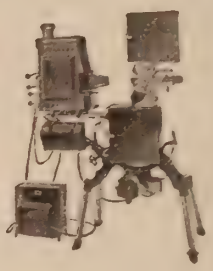
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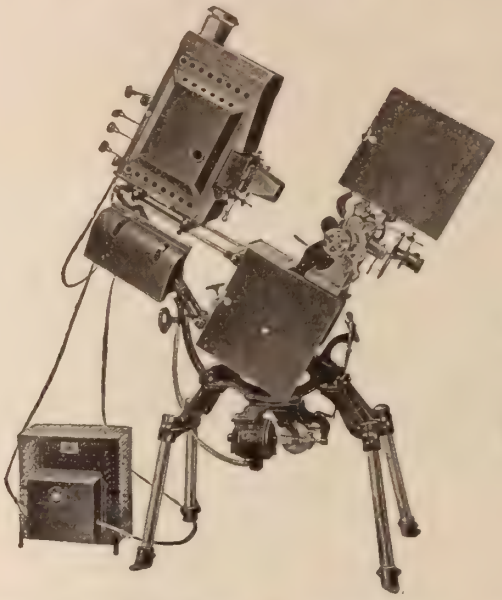


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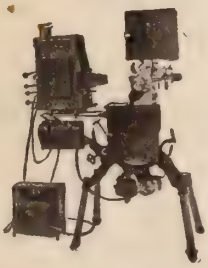
THE MACHINE THAT HAS RADICALLY ADVANCED THE ART OF MOTION PICTURE PROJECTION

CAMERAGRAPH No. 6B

REGARDING DURABILITY

THERE ARE QUITE A NUMBER OF POWER'S CAMERAGRAPHS THAT HAVE STOOD UP THROUGH TEN YEARS OF ACTIVE SERVICE AND THAT ARE STILL BEING OPERATED WITH EXCELLENT RESULTS.

JUST ONE OF THE MANY REASONS WHY POWER'S CAMERAGRAPH IS USED BY THE GREAT MAJORITY OF EXHIBITORS THROUGHOUT AMERICA



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NICHOLAS POWER COMPANY

NINETY GOLD ST. NEW YORK



Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Some Facts About the Business that Cannot Be Ignored

In reply to the last two editorials which have appeared on this page I have received the two letters as quoted below, which speak for themselves

"MY schooling has been entirely along the line of conservative, solid business methods, by which you take a business and watch it grow and see it increase year by year; but I must say that there are none of the usual standards by which you figure a business that can be applied to the motion picture business. For example, take the law of supply and demand. When there is too much wheat the price of wheat goes down, but with this work it is different. When there is too much film the price of film goes higher and higher. There are too many theatres and yet there are always more and mort starting. There are too many film manufacturers, yet somebody is always aiming to butt in.

* * *

TAKE, for example, the new theatre in ———. They came in with a grand and beautiful house. It will last about six months and in the meantime all the other boys are suffering. Men who have been the backbone of the business for years and years and have given it a lifetime of study are getting nothing out of it. A few good business men sell $150,000 worth of stock among their friends and build a wonderful palace—an ideal motion picture theatre—and they give a dollar program for a dime, and right now I know that these words are in the minds of everybody that goes in there. "This place is a wonderful gold mine. Why not start another one just as big, if not bigger?"

* * *

"IN reference to my own distribution I haven't been doing a great deal of business this last year, though I am aiming to make the cheapest and the finest that can be made. Even this is more than the exhibitor will pay for especially at the present time when he can hardly pay for anything.

* * *

I WROTE the meanest lot of letters last week that I ever wrote in my life and I got very little results except where I started suit. These conditions are simply brought on by the exhibitor being cleaned out week after week by advance deposit and higher price of film service; his equipment gets worse, his projection poorer, and his picture becomes less distinct day by day, and finally, in order to improve something, he buys a new projector, a screen, a pipe-organ or chairs, at a dollar down and aims to pay $1 a week and then cannot meet his payments.

"IT is absolutely wrong. Everybody ought to have something out of it, and the abuses of the Industry will never be eliminated until an agreement between competitive exhibitors is brought about."

These letters are significant—they show conditions in the trade from two angles which must be exposed if the industry is to prosper.

* * *

THE backbone of the business is the exhibitor—when we hear that he is not financially able to meet his obligations we know that all those who are dependent upon him cannot meet theirs. What is the answer? It is to a large extent given in the last paragraph of second letter. "The abuses of this Industry will never be eliminated until an agreement between competitive exhibitors is brought about."

* * *

THIS agreement does not and cannot mean the elimination of competition, for competition is the life of every trade. It merely means the meeting on a common ground of all theatre owners in a given town or territory so that they may discuss their troubles and with a UNITED front combat them.

* * *

THESE men, together as a single unit, must see to it that preference is not shown by manufacturers or any one else to any one of their number to the detriment of another. They must, in other words, have each other's confidence. In doing this they will become a power in the community—they will regulate their affairs by improving their own conditions.

* * *

A CONDITION such as referred to in the second letter will usually only occur where conditions are weak and where cut-throat methods are in use—otherwise there is no opening for the outside house. The theatre men are together—they know their own problems—they have definite plans of action—their houses are equipped up to the minute—it is a pleasure for the public to attend their shows—why should a new house be built by an outsider providing those already running are filling all the needs in every way?

The answer is, get together in each locality—keep the public happy, but GET TOGETHER, that's the first step.

E. K. GILLETT.

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A B C of the Motion Picture Operating Room

THE motion picture industry may be divided into two parts—First, the production of films and the manufacture of all necessary equipment, and second, the exhibition of the film. Quality has been raised to a higher standard.

During the past few years there has been a very noticeable improvement in motion picture projection, brought about by the fact that the "Movie" audiences are becoming more and more critical and demanding better pictures. This means better projection. Screens of better quality than ever have been produced, and the projection machines have been greatly improved. Efficient motor generator sets and other transforming devices now make direct current projection possible, and the up-to-date exhibitors demand operators experienced in taking care of such operating room equipment. In keeping with this general advance, carbon manufacturers have raised the quality of their products to such a standard that American carbons have passed the stage where they "are just as good," and are on a par with any of the "imported" carbons, which speaks well for the progressiveness of the American manufacturer.



Fig. 1

The subject of motion picture carbons is one of great importance in film projection, since it involves the all important question of light. In exhibiting motion pictures, the operator in charge of the machine makes success possible, for it is he who controls the carbon arc from which the light is omitted to project the image on the screen. Carbon manufacturers are greatly interested in the operation of the machine as well as in the production of first class projector carbons.

Brief Outline of the Manufacture of Carbons

In the manufacture of high grade projector carbons it is necessary to use a specially prepared carbon flour. The flour is carefully mixed with the necessary binding material and forced by hydraulic presses under high pressure into the desired shape. If a cored carbon is wanted a steel needle is suspended in the center of the die. The carbons are then placed on racks to cool and cut into the proper lengths for baking. To insure absolute straightness, correct size, and perfect stock before baking, the cooled carbons are thoroughly inspected before being turned over to the baking department.

In the furnaces the carbons are subjected to the temperature necessary to produce a uniform carbon of certain definite prescribed qualities. After the bake is completed, the furnace is sampled and the carbons examined by the testing department before being sent along for finishing. These tests are even more severe than those to which a projector carbon is subjected by the user.

Upon receiving the testing department's O. K., the carbons are sorted for straightness, examined for imperfection, and if they are hollow shells, made ready for coring. Every precaution is taken in the coring department, where the hollow shells are filled, to see that the material for the core fills the entire length of the carbon. The composition of the coring material is of considerable importance, as it determines largely the burning quality and color of the arc. After coring, the carbons are dried, refinished, pointed, inspected and placed in the shipping stock.

The Crater the Source of Light

As every operator knows, all of the light comes from the incandescent crater of the positive carbon in direct current projection. Fig. 1 shows the limitations of the ordinary D. C. arc. The negative carbon is only slightly smaller than the positive. It cannot be

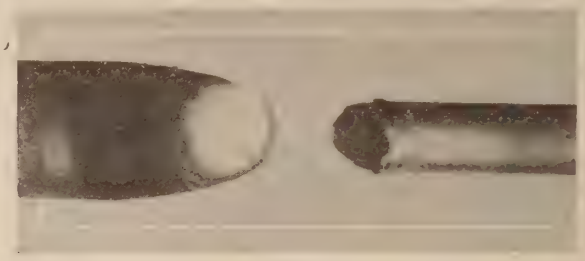


Fig. 2

made much smaller without lowering the efficiency of the arc. If it is set too close to the upper carbon there is the probability that some of the light will be lost, while if it is set too far away the arc will travel and this will cause a ghost effect upon the screen. Every operator knows or should know the absolute necessity of keeping close watch on the trim in order to maintain the proper length of arc and keep the screen free from all shadows, due to improper handling of the lamp.

For years carbon manufacturers have conducted experiments in the attempt to evolve a smaller negative carbon that would operate at a high amperage.

"Silvertip" One of the Results of These Experiments

Recently the National Carbon Company, of Cleveland, Ohio, placed on the market a new carbon under the trade name of "Silvertip," which has met with a great deal of approval wherever it has been used. This new carbon is shown in Fig. 2, and it should be worth your while to study the different points involved. This photograph was taken of an arc using 30 amperes of current, with a pressure of 52 to 55 volts, using a ⅝ cored carbon on top, and a 5/16 "Silvertip" on bottom, an ideal set for D. C. Note the perfect crater of the positive carbon, the length of the arc, and the amount of light being emitted.

The "Silvertip" carbon has been developed by the illuminating engineers of the National Carbon Co., to carry a maximum amount of current and give the maximum amount of screen illumination. These carbons are much smaller than the direct current negative carbons formerly used, and their entire length is plated with a coating known as "Silvertip" which combines very low resistance with long life and by volatilizing completely at the arc prevents the spattering of the rear condenser lens with metal beads, which has been the past experience when using other forms of metallic coatings. To take care of the various amperages, the Silvertip carbon is made in four diameters.

Test Made to Show Proper Combinations for Given Amperage

Extensive tests in the laboratories of the National Carbon Co., and in actual practice have shown, they claim, that the Silvertip carbon produces a more intense and whiter light at less cur-

(*Continued on page* 3532)

Baltimore Operators' Dance is a Success

LEAVING New York City on Tuesday, taking the Congressional Limited via Pennsylvania Railroad, I arrived at Baltimore, "The Monumental City," 7:30 P. M., and was met at the depot by G. Kingston Howard, president of the Baltimore Operators' Union, Local 181. Brother Howard piloted me to a "jitney" owned and operated by the United Railways and Electric Company, and we made our way to the heart of the city—East Baltimore street—and on our way there who should we meet but Brother Louis Krauss, business agent of Local 307, Philadelphia Motion Picture Operators' Union.

We spent several very pleasant hours with International President Shea, of the I. A. T. S. E., meeting Brother J. A. McDonald, of Detroit, who was at the convention representing the Amalgamated Theatrical Workers of Detroit. McDonald was formerly president of the Moving Picture Machine Operators' Union, Local 199, I. A. T. S. E., Detroit, Mich.

Leaving President Shea's room about three in the morning Krauss and I sought the downy. The next day I visited several theatres in the city and found that the union had their men in practically every theatre, the most notable exception being the Parkway theatre, located at North avenue and Charles street, but there is no doubt the manager of this theatre will see the folly of holding out and will join the ranks of the other exhibitors who are on amicable terms with the operators' organization.

This being the day of the big event—the Grand Danse, tendered to the delegates to the convention by the Operators' Union—it was only necessary for the weather to be right to make the affair a huge success, the committee having left no stone unturned to excel themselves. Their greeting to the delegates was as follows: Welcome, Delegates! Welcome to Our City; the Latchstring is Out!

In behalf of organized labor, as well as our city at large, we extend to you a hearty welcome. While it would be customary to hand you the keys of our city, we've gone even further. We've unlocked the gates and thrown the keys away. We certainly hope that the course of your deliberations will be smooth, and that the final result will be wise legislation that will redound to the success of the entire labor movement. We've done our best to entertain you, and if we have failed in any little detail, you may feel assured it's the hand and not the heart.

I want to say right here that the Baltimore operators did themselves proud, and they did certainly unlock the gates and throw the keys away. The general time for closing down the dances held in the city, where refreshments are served, is at one A. M., but the committee in charge succeeded in having the Board of Commissioners for the City of Baltimore grant them an extension of time, which permitted them to keep open house an hour longer, or until two A. M., something that has never been done before, so I was informed. At eight o'clock I started for the Lyric theatre, where the danse was to be held, and was surprised on my arrival there at the immensity of the place.

A mammoth big floor for dancing, with boxes on each side running the entire length of the hall, with a balcony taking up the three sides, capable of seating several hundred, and a stage of such large dimensions that it is possible to put on any production that might visit the city. Through some hitch or other the musicians would not start their playing until 9 o'clock, and even though their refusal to play did not dim the enthusiasm of the crowd there were many uncomplimentary things said that would not have pleased Mr. Gaul, whose symphony orchestra furnished the music for the occasion. At 9.05 the orchestra started off with the first number on the dance program, a one-step, "There's Someone More Lonesome Than You and Rosary," and from that time on the fun was fast and furious. Mr. Samuel Gompers, president of the American Federation of Labor, with Mrs. Gompers, were the guests of honor and occupied a stage box with a party of friends. Other guests of Local 181, were Assistant International President of the I. A. T. S. E., Martin C. Higgins; B. A. Spellbring, president of M. P. M. O. Union Local 144, Washington, D. C.; Louis Krauss, representing Philadelphia Local 307; I. G. Sherman of MOTION PICTURE NEWS, and nearly every delegate to the convention. At ten o'clock it was estimated there were over two thousand present, and the theatres had not let out their quota yet. But at midnight when the operators who had been working during the day, arrived with their mothers, wives and sweethearts, it would not be far out of the way to place the attendance as being somewhat in excess of three thousand.

During the waits between dances a cabaret was held in the basement of the theatre where refreshments were served; those not caring for this were entertained by motion pictures which were projected from the balcony with the Powers and Simplex projectors. The pictures were among the latest releases and found much favor with the young and old folks.

The "shadow dancing" was especially attractive, the hall being darkened and colored lights being played upon the dancers from spot lights located in the balcony; this with the elaborate scheme of decorating the hall was very pleasing to the eye and caused much favorable comment.

The Department wishes to thank the members of the local, particularly Brother Howard for the many courtesies extended, and in return I want to express the hope that the affair was financially twice as great as they might have expected, or that it was socially. The following committees were responsible for the social success of the "Danse":

G. Kingston Howard, Chairman of the Committee; Samuel Isaacson, Secretary; Music Committee, Nicholas J. Ropke, chairman. Program Committee, N. Basil Morgan, Chairman. Decorations Committee, Herbert C. Haefele, Chairman. Check-room Committee, William G. Whitmore, Chairman. Ticket Committee, Carrlo C. Bayne, Chairman. I. A. Visitors Committee, William George, Chairman. Projection Committee, Harry E. Wallis, Chairman. Refreshment Committee, Fred Kirby, Jr., Chairman. Hall Committee, Arthur J. Stewart, Chairman. Press and Publicity Committee, Frank T. Holmes, Chairman.

The Floor and Reception Committee were as follows: Thomas P. Finn, Chairman; David Seamon, Nelson D. Baldwin, George Sohn, Harry Cluster, William F. Evans, Conrad Hagert, Charles A. Teddy, George Debrick, Charles Debrick, Eugene Gamble, F. Clarence Grote, Edgar Hess, James C. Whalen, Charles R. Conner, James Bolen, Harry Warner, David Silver, Lawrence Cannatella, Charles Berthold, James McQuade, and Herndon Edmonds.

The executive officers of the local are: G. Kingston Howard, President; William George, 1st Vice-President; Samuel Isaacson, 2nd Vice-President; Arthur Stewart, 3rd Vice-President; Carrol G. Bayne, Financial Secretary-Treasurer; Otto J. Niquet, Recording Secretary; William F. Evans, Business Agent; Harry Hess, Sergeant-at-Arms, and N. Basil Morgan, Reading Clerk.

LOCAL 306 IN NEW QUARTERS

ABANDONING their old quarters on the ninth floor of the Exchange Building, 145 West Forty-fifth street, Local 306, Moving Picture Operators' Union, have moved into larger and more commodious rooms on the tenth floor of the same building. Occupying an entire suite, there is ample provision for the members, as well as the privacy for the officers.

The executive board will meet in one of the rooms, which when not so occupied will be the official abiding place of that sterling business agent, Harry Mackler. The "man behind the desk" or, in other words, the secretary-treasurer, Fred Stoffregen, will have an office set aside for his use and where he will be pleased to receive the dues of the members at any and all times, and Fred is some collector, too. The members' comfort is assured by giving them a room large enough for some locals to hold their meetings in; this room will be equipped with card tables, writing desk and large library table, where will be found copies of the trade papers and other interesting reading matter that will help to while away the time while waiting for the hour to report on the job.

BROOKLYN OPERATORS TO DANCE

ON Sunday evening, December 31, New Year's Eve, the moving picture operators of Brooklyn, N. Y., known as the Brooklyn Projection Association, Inc., are to hold their second grand annual carnival and ball.

The scene of festivities will be at the Brownsville Labor Lyceum, Sackman street and Liberty avenue, Brooklyn. Music is to be furnished by Dave Halpern, and as the tickets, including wardrobe, can be had for the small sum of fifty cents there is no doubt in the mind of A. Mackler, chairman of the association, that the affair will be a most successful one.

Projection

Operating Electricity — Questions Answered — Repairing Equipment

THROPP A PROGRESSIVE MANAGER

ONE of the many pleasant surprises I found in Baltimore was at Nixon's Victoria theatre, on East Baltimore street, of which Mr. Charles Thropp is the manager. The house seating 1,400 has been given over to a policy of showing pictures and vaudeville. The admission price at the matinees is ten cents, while the prices for the evening shows are ten and twenty cents.

It was reported to me that this house had not enjoyed the high-class trade until Mr. Thropp took charge, when he was responsible for the house being thoroughly renovated and redecorated; where the walls had previously been painted they are now covered with silk tapestry, and what had before been bare floors and aisles are now thickly carpeted. The entire cost of renovation runs up into several thousand dollars—I heard the amount but have forgotten it. Another innovation of this up-to-date manager was to employ lady ushers, and with their advent the general tone of the theatre was improved to such an extent that today the patrons are of a better class than is found in themajority of Baltimore picture theatres. Mr. Thropp, before going to Baltimore, was manager of the Colonial theatre in Philadelphia, another of the Nixon chain of theatres, where I have been informed he was giving to Philadelphians some show.

Previous to his taking charge of the Victoria, the picture machines had been supplied with 110 volt current through a rheostat on an ordinary muslin screen. Thropp noticed the difference in the light and the picture of that which he had been used to showing and asked the operator why he didn't use 220. The operator said: "Because I haven't got it." After a visit to the lighting company it was found that there was a 220 volt circuit, but it had been unused. It did not stay so long. Manager Thropp had the 220 volt line put in service, and today the operator, aided and abbetted by Simplex projectors, is putting on a very good picture indeed. I am only sorry that I haven't this operator's name, for when a man is entitled to credit for his work I am going to try and see that he gets it. The show consisting of five vaudeville acts and feature picture was exceptionally good, the Triangle picture, "Manhattan Madness," being well received, as was the different vaudeville numbers.

I came near forgetting a novel stunt in the lobby display, another one of the many clever things put over by this manager. In the lobby were frames containing photos of the acts appearing and pictures being shown, and under each of them was a clock face about ten inches in diameter, and the hands of the clock pointed to the hour each turn would appear; these hands were changed under each frame as soon as each number had finished, thus enabling patrons who wanted to see some one thing in particular to ascertain the exact time it would be shown.

The entire house, interior and exterior, has a refinement about it that makes a strong appeal, and once one visits it they become "regulars," which must be very gratifying to this energetic and progressive manager.

IMPORTANT TO OPERATORS OF GREATER NEW YORK

THE Moving Picture Machine Operators' Union, Local 306, which for the past ten years has taken up the task of bettering the conditions of the motion picture operator within the confines of Greater New York, and who at present writing control approximately sixty-five per cent of the motion picture theatres within their jurisdiction, have developed a plan of action whereby the balance of operators who are not members of the union may become affiliated with it.

In order to furnish an opportunity for non-union operators to meet and hear arguments advanced by prominent labor leaders and others regarding the advantages to be derived through affiliation with the great American labor movement, the Moving Picture Machine Operators' Union, Local 306, has arranged for a series of meetings to be held during the month of December. These meetings will be held on each Thursday night during the month at 12 o'clock midnight at the following halls:

December 7, Broadway Casino, 790 Broadway, Brooklyn, N. Y.

December 14, St. Louis Hall, 443 Atlantic avenue, Brooklyn, N. Y.

December 21, Parkway Inn, 110th street and Fifth avenue, New York City.

December 28, Cortlandt Casino, 585-597 Cortlandt avenue, Bronx, N. Y.

The meetings are arranged so conveniently that it is possible for any and all operators to attend them. Admission to any of the meetings will be gained only by showing your Operators' License.

Regardless of what you may think, feel or say, it will be worth your while to invest an hour and a half of your time in attending any or all of these meetings to which you are cordially invited.

Opportunity Knocks But Once—Will You Open To It?

The above is from an organization that, as they say have tried for the past ten years to better the condition of the operator in the Greater City, and it is a compliment to the entire industry that they have succeeded to a certain extent in doing so, and what is of equal importance is the fact that they have raised the morale of its members to a point where it is no longer a "rough neck" organization, but an organization composed of gentlemen. The local has had many stirring times, but through them all they have conducted themselves as such, and have never resorted to such tactics as are employed by certain other organizations.

The meetings that are announced above, and in the advertising columns should be largely attended, for there is no doubt but what many operators who are outside the organization will welcome the opportunity to learn how they may enjoy life as a human being and not merely exist as a wage slave. By all means attend these meetings and let your slogan be "Non-Union Operators, Wake Up!"

PROJECTION OF "A DAUGHTER OF THE GODS"

SHORTLY after the opening of William Fox's latest production, "A Daughter of the Gods," at the Lyric theatre, on Forty-second street, I was, through the courtesy of Mr. John Zanft, under whose supervision the picture is being presented in New York, permitted to witness the showing of this feature photoplay.

My time being limited I was unable to see it in its entirety, but I hope to do so at some later date. I was out to see what kind of projection was being put over at the Lyric, and imagine my surprise on going to the operating room during the intermission to find that "old war horse" whom neither time nor condition can kill, Thomas Costello, sharing the honors with Ben Leffler in the projecting of Miss Kellermann's latest offering.

I would not dare say to Tom's face what I am going to say here, so here goes: The projection at the Lyric during the time of my visit compares favorably with any theatre in the City of New York, barring none. The equipment which consists of two Powers 6-B's, and Speedco arc controllers, were behaving beautifully.

The close attention of the operators to the projection of the picture is commendable, for the fact that there is a special musical score with the picture, and without the aid of any synchronizing device the operators were timing the picture so closely that the synchronization of music and picture were perfect.

The light was well handled; at no time were there any shadows

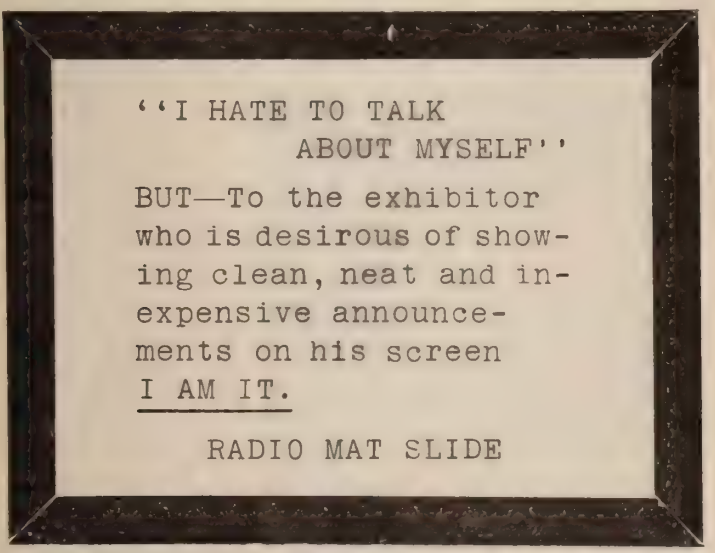
upon the screen due to negligence on the part of the operators, and it speaks well for the local union of which both these men are members, Costello being recording secretary of 306, that they have and can furnish men who are not only willing to but do deliver the goods.

One suggestion I would like to make is, that more attention be paid by those who are responsible for the assembling of this film, and that they pay particular attention to the splicing of it, so that those little flashes of white, due to scraping off of too great a length of emulsion, will not appear.

IMPROVED ANNOUNCEMENT SLIDE

ONE day last week I visited the offices of the Radio Mat Slide Company, Inc., located at 121 West 42nd street, New York City, and was much surprised to see the great number of these announcement slides that were being prepared for shipment; there was an order for 50,000 of them to be sent to Europe, and many tehousands had to be gotten ready for announcing the election returns.

For many years the operator has had to make announcement slides with either of these two methods; writing on glass with a special kind of ink or covering the glass with an opaque substance, and then scratching in with a sharp pointed instrument the matter to be used in announcement, and as very few of the operators were what might be called pen and ink artists the result was that the slides looked like a cross between a Chinese puzzle



and the signature of a Philadelphia lawyer. There was nothing neat or attractive about either way, so it devolved upon the ingenuity of a woman to find some method whereby announcement slides could be made neat, catchy and attractive, which was accomplished by a young woman who had for a number of years been engaged in the business of making photographic slides for medical, advertising, scientific and other purposes. The first plan evolved was to photograph the announcement, which had been first lettered on cardboard and making a lantern slide of it, which was found to be too costly, as the slide could not be used over again. Then by a happy chance this young woman hit upon the idea of making the announcements upon a piece of gelatine and inserting the gelatine between two cover glasses, which would prevent it from curling under the heat from the arc as well as protecting it from becoming smudged by the hands of the operator. The result of the many experiments was the introduction to the trade of the Radio Mat Slide, which consists of a transparent sheet of gelatine placed between a sheet of carbon paper such as used on the typewriter for making copies, this was then placed in a double mat, that is, a mat with the front cut out, or in other words a mat pasted to a sheet of paper the same thickness, which kept the carbon and gelatine in position and acted as a guide for the one making the slide so that is is possible for them to center the wording and make up an announcement slide that would hold the attention of the observer until it had accomplished its purpose. The above illustration shows the appearance of the Radio Mat Slide and the possibility of making catchy announcements by their use. The cost of these

Greater Success

From the standpoint of cost the best projection lens is a small item, but it is a very important factor in the success of your theatre.

You want to show the most sharply defined and best illuminated pictures, and that is determined by the character of the lens of your projector.

Marlux

lenses have been developed to meet the most exacting demands, give a maximum of steady, sharp illumination and require a minimum of attention.

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ROCHESTER, N. Y.

The Wagner WHITE LIGHT Converter

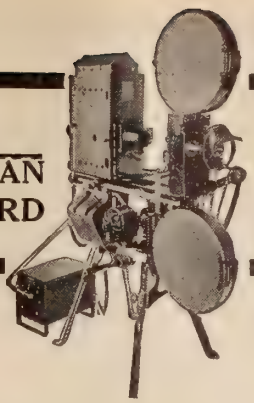
means better, cheaper projection. More patrons, more profits.

Send today for booklet "Ghosts" and bulletin 10922.

Wagner Electric Manufacturing Company, Saint Louis
402

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Power—Simplex—Baird
HALLBERG'S 20th Century Motor Generators
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THE AMERICAN STANDARD



1917 MASTER MODEL

The Latest Projector

This American Standard 1917 Model is a projector with over a hundred improvements providing greater ease in operation, better results on the screen. All the long-wearing parts, the small upkeep qualities of earlier models have been maintained; and scores of new refinements have been added so that now the American Standard may be said to be the first choice of exhibitors and operators who want the best. Special attention is directed to the wonderful American Standard mechanical motor speed control that eliminates all trouble with speed variations.

Send for copy of new catalogue

AMERICAN STANDARD
MOTION PICTURE MACHINE CO.
110-112 West 40th Street New York

Profitable Pictures

"THE ———— theatre features good films, but I don't go there often because it's so hard on my eyes." How often this remark is heard.

Don't let this be said of your theatre. It's unnecessary. You can project pictures with such clear, steady smoothness that your audience will be unconscious that light is used at all. Projections can be made to appear so real as to be actually restful to the eyes. This result can be obtained by the use of a

TransVerteR

TRADE MARK. REGISTERED. U. S. PAT OFF JULY 25. 1916.

Suffice to say, new and remodeled theatres everywhere are installing Transverters, because they can't be fully equipped without them. The Transverter is a compact, simple, motor generator that meets every requirement for a steady, brilliant, easily controlled light for artistic projection.

Guaranteed to give satisfaction, or money refunded.



This will be a big year in the moving picture business. Install the equipment that will enable you to get your full share of this business.

Write for further details at once. You lose money every day you do without a Transverter. Easily installed in any theatre. It means larger crowds, increased popularity, and greater profits. Don't delay—Write today.

THE HERTNER ELECTRIC & MFG. CO.
1907 West 114th Street Cleveland, Ohio

slides is so small that it is always possible for the exhibitor to make at a moment's notice any announcement he may care to. These slides are handled by the principal supplies houses throughout the country and for the exhibitor who wants to get out of the rut and free his screen from "sloppiness" and keep it attractive to the eye they will do well to investigate into the merits of the Radio Mat Slide, invented by Mrs. C. V. Rucker, who is also the presiding genius of the above named corporation.

RECENT FIRES TEACH OWNERS VALUE OF PREVENTION

THE Crescent theatre, Pendleton, Ind., is installing a new fireproof booth and making other improvements. Brubaker and Rich, owners of the theatre, are looking after the remodeling personally and hope to have the improvements completed in the near future.

The work of repairing the room occupied by the Lyric theatre, Remington, Ind., which was burned recently, is going forward slowly, according to Manager Spencer. He will open the show as soon as the repairs are completed. Fire broke out in the storage room of the theatre early in October, and gained headway so rapidly that for a space it seemed that the whole building would be burned.

NEW BOOKLET BY EXPERT ON PROJECTION AND UPKEEP IS INVALUABLE TO OPERATORS

WILL C. SMITH of the Nicholas Power Company has compiled a booklet entitled "Hints to Operators," in which he explains in a helpful manner a great many projection problems that daily beset the "man behind the machine," and in which he also expounds in great detail his theories regarding the upkeep of all apparatus pertaining to motion picture projection. This booklet is considered invaluable by every operator, and so great has been the demand for it that several large editions have been exhausted. Mr. Smith established the record for long distance projection in May, 1915, when he installed two Power's Cameragraphs in Madison Square Garden, New York City, and obtained a perfect picture thirty four feet wide at a throw of three hundred feet. Mr. Smith as Assistant General Manager of the Nicholas Power Company has, in addition to other important branches of work, direct supervision of the service department of that company which covers installation, maintenance, etc., of the projection machine. Though of a somewhat retiring and quiet personality, always avoiding publicity, Mr. Smith is nevertheless very popular throughout the motion picture industry as a whole, this being evidenced by his recent election to the treasurership of the Screen Club of New York City, of which organization he has been a member for several years.



Will C. Smith, Asst. General Manager Nicholas Power Co.

PERKINS GETS CANADIAN RIGHTS TO POWERS' MACHINES

THE Exclusive Canadian rights for the Powers' Simplex Projections Machines, Minusa Screen Products and Bio Carbons have been secured by the Perkins Electric Company, whose head office is located at 322 Craig, West, Montreal.

To facilitate rapid business the company have opened offices at 11 Temperance street, Toronto, under the management of Mr. J. H. Coleman, and at 217 McDermot avenue, Winnipeg, under the management of Mr. H. D. Sutherland.

Through evolution we advanced—by advancing we were able to fulfill our hopes, our aims, our ideals—to consummate an idea that is winning unparalleled success.

Ever pressing onward to higher levels, the quality of SPEER PROJECTOR CARBON advances—the fact is attested by many thousands of pleased operators.

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S P E E R PROJECTOR CARBONS, the realization of a great idea; though unchanged in essential principles, are being refined—polished—cultured, if you please.

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Seeing is believing—experience is the best teacher—operators must try SPEER PROJECTOR CARBONS to appreciate all that we have said. The unprecedented success we have won can not be described in words; it must be seen, experienced and tested.

We would say to the pessimist and skeptic who must be shown—"try SPEER PROJECTOR CARBONS." The trial will place you in the ranks of our pleased customers. To the many friends we already have, we might add: our developments will continue without end, as we feel a carbon can not be perfected too highly for the demand of the exhibitor and operator.

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Southern Theatre Equipment Company,
74 Marietta Street, Atlanta, Ga. 1815 Main Street. Dallas, Texas.
E. E. Fulton Company, 154 West Lake Street, Chicago, Illinois.
Kansas City Machine & Supply Co., 813 Walnut Street, Kansas City, Mo.
G. A. Metcalfe, 117 Golden Gate Avenue, San Francisco, Calif.

Sole Canadian Distributors,
The Perkins Electric Company, 322 Craig Street West, Montreal, Canada.

Sole Export Representatives,
Interocean Film Corporation, 220 West 42nd Street, New York, N. Y.

SPEER CARBON COMPANY

ST. MARYS, PENNA.

PHILADELPHIA SUPPLY HOUSES ARE ENJOYING A PROSPEROUS SEASON

THAT Pennsylvania theatres in general are experiencing a good fall season is evidenced by the new equipment that the supply houses are putting in all over the state. L. M. Swaab of 1327 Vine street, Philadelphia, has recently supplied the Bijou theatre, Bridgeport, Pa., Wm. J. Winterbottom, proprietor, with two Powers 6B machines, with full equipment; Kalarias & Marakas of Orpheum theatre, Connellsville, Pa., with two Simplex type S machines with motors, with full equipment, also a Minusa Gold Fibre screen. Colver Amusement Co., Colver theatre, Colver, Pa., two 6B Powers with full equipment; George Zeppos, Comique theatre, Butler, Pa., two Powers 6B motor drive machines complete with other equipment. The United Development Co. of Wilmington, Del., had their machines re-equipped with Powers motor drive 6B machines.

The Vine street quarters of the Calehuff Supply Co. are now on the last lap of improvements, and this supply house will soon be "at home" in its new building. The Rembusch Fibre (Gold) Screen distributed by Calehuff in the east is making rapid strides in Philadelphia and vicinity.

Some of the theatres that have been recently supplied with the Rembusch are: Arcadia, 16th and Chestnut; Palace, 1214 Market street; Wayne, 46th and Germantown avenue, York Street Palace, Fairhill Palace, York and Germantown avenue; Benn, 40th and Woodland avenue; Paschall, 71st and Wooland avenue; all of Philadelphia, also the Royal of Atlantic City, N. J.

Most houses use a 12 x 16 screen, but the Royal of which Harry Savage is manager, bought the largest size, 15 x 20.

Charles H. Bennett, motion picture supplies and repairs, has moved from 235 to 240 N. 13th street, near film row. The latter quarters proving too small additional space will be added as soon as arrangements can be completed.

Mr. Bennett makes a specialty of repair work and has amongst his clientele most of the other supply houses as well as theatres large and small. Keith's Chestnut street and Alleghany avenue houses, The Forrest, Garrick and Chestnut Street Opera House, are all equipped by the Bennett firm when they run pictures. Advertising slides are a specialty of this house. During the election week, Thomas Ratcliffe, at 22nd and Wharton, was supplied with a special exhibition. Mr. Bennett makes his own cements and slides as well as a perfume disinfectant for theatres, the "Lilac."

SLIDE MANUFACTURERS AND DISTRIBUTORS ORGANIZE FOR BETTERMENT OF THEIR BUSINESS

ON Monday evening, November 6, a permanent association of slide manufacturers was formed in New York, in the offices of the Novelty Slide Company. One of the main objects of this organization shall be to promote the quality of the lantern slide, and to insure for exhibitors a standard of workmanship in slides.

The slide industry is one of the oldest, if not the oldest connected with the motion picture industry. That it has not advanced as rapidly as motion pictures is due to the fact that it has been neglected by the trade and considered unimportant. The organization of slide manufacturers will not only secure recognition for their industry, but will enable film manufacturers to purchase a more uniform quality slide than in the past, with advanced ideas assured through the co-operation of the various slide manufacturers. This organization proposes to co-operate with the other branches of the National Association of the Motion Picture Industry with a view to improvement of the product and the method of distribution.

A permanent organization was effected, articles of association and by-laws adopted, and the following officers have been elected to serve for a period of one year: Joseph F. Coufal, president; B. J. Knoppleman, secretary, and Herbert Wyckoff, Treasurer.

The following concerns have become charter members of this new organization and were represented as follows:

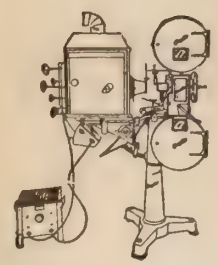
Herbert Wyckoff and John J. West of the Manhattan Slide and Film Company, Fred A. Apfelbaum of the Perfection Slide Co., Mrs. Rose Shack of the Commercial Slide Co., B. J. Knoppleman and A. L. Harst of the Excelsior Illustrating Co., J. E. Long, and W. F. Bete of Long and Heller, Inc., Herman Rosenberg of the Greater N. Y. Slide Co., Thomas G. Wiley and Joseph F. Coufal of the Novelty Slide Company.

WE TAKE GREAT PRIDE IN ANNOUNCING THAT THE FOLLOWING FILM MANUFACTURERS ARE EQUIPPED WITH FROM ONE TO NINE

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Erbograph Co.
Famous Players Film Co.
Thos. H. Ince Studios
Ideal Film Laboratories
Mutual Film Corp.
New York Motion Picture Corp.
Paramount Pictures Corp.
Popular Players Corp.
Rothacker Film Mfg. Co.
Triangle Film Corp.
Universal Film Mfg. Co.
World Film Corp.
American Film Laboratories
Biograph Co.
Eclipse Film Laboratories
Equitable Motion Picture Corp.
Essanay Co.
Fox Film Corp.
Metro Pictures Corp.
National Drama Film Corp.
Paragon Films, Inc.
Pathe Freres
Prizma, Inc.
Thanhouser Film Corp.
Unicorn Film Service Corp.
Wark Producing Co.

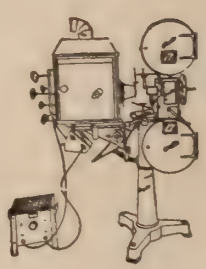
And many others



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We realize the manifold uncertainties that beset the exhibitor and the emergencies that may and do arise when some needed article interrupts or prevents the running of the show. When least expected a lens may break; or machine go wrong. An accidental short circuit may put his booth equipment out of business. A machine part may give way or carbon supply run short, unnoticed.

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The Camera

Color Cinematography

(Continued from last week)

Hernandez-Mejia's Colorgraph Process—The Colorgraph Camera—Exposures on Two Films Secured with One Lens —How Moving Objects Are Recorded by the Colorgraph Process—Securing Accuracy of Register in Printing

WHAT appears to be the first process for producing natural color motion pictures by the subtractive method is the "Colorgraph" process, this being the invention of Arturo Hernandez-Mejia, a Venezuelan, but for some years past a resident in this country. Preliminary experiments on the Colorgraph process were undertaken as far back as 1910, or thereabouts, and an account of the method as practised at that time appeared in the MOVING PICTURE NEWS of October 5, 1912. Although it has been a difficult and costly operation to perfect the results secured by the Colorgraph process, the inventor, Mr. Hernandez, has stuck to the task, and since many improvements and some modifications in the procedure have been made subsequent to the publication of the article cited, we are pleased to present the following description by Mr. Hernandez of his present methods.

"There are three distinct innovations in the art of producing color motion pictures by the Colorgraph process. One is mechanical, another optical, and the other chemical. All three in combination are necessary to attain motion picture films which show scenes in color when shown on ordinary projecting machines, without any attachments or changes, the color being on the film, sixteen pictures to the foot, the same as with ordinary black and white subjects.

The Mechanical Feature

The Colorgraph camera differs from other cameras in that it provides mechanism for running two negative films of standard width at right angles to each other and moved alternately, first one and then the other—two exposures (one on each film) being given during the 1/16 second period of exposure of the ordinary cinematograph camera when cranked at normal speed."

An idea of the arrangements and operation of the Colorgraph camera will be gained from a study of Fig. 16. A. Fig. 16 is a side elevation of the instrument showing the red and green sensitive films (designated by R and G respectively) threaded through the camera mechanism. They are periodically moved past the exposure apertures by two intermittent sprockets indicated by 1 and 2 in the diagram A. Fig. 16. B, Fig. 16, is a detail view of the manner in which the two intermittent sprockets are operated, this being accomplished by a *one pin* cam C and two star-wheels S-1 and S-2 respectively. An important and most ingenious arrangement is the combined shutter and reflecting mirror for producing the green sensation image, this attachment being diagrammatically shown at C. Fig. 16. In C. Fig. 16, R is the red sensitive film strip, while G is the green sensitive film. Mounted on a rotating shaft and at an angle between the red and green exposure apertures (and taking filters) is a surface mirror M. In C. Fig. 16 we see the rays from the lens being reflected by the mirror M through the green filter and onto the green sensitive film G. The mirror acts at the same time as a shutter to cover the downward travel of the red sensitive film R. When the mirror M has revolved further an exposure is, of course, made upon the red sensitive film R, the green film being to one side and out of the path of the rays from the lens.

To return to Mr. Hernandez' description.

"In other words 32 exposures are made in the time (usually one second) generally occupied in making 16 exposures with ordinary cameras. If a shutter were used this would be an impossibility, the stumbling block of all color processes being that no color sensitive film is commercially available which will receive developable impressions at 1/64 second exposures (1/32 second being consumed by the dark intervals of the customary shutter). Much less is this feasible under color filters.

But in the Colorgraph camera there are no dark shutter periods. The first half of each exposure interval is utilized in exposing on one film through the red filter. This is a direct exposure, nothing of any nature being interposed between the lens and the

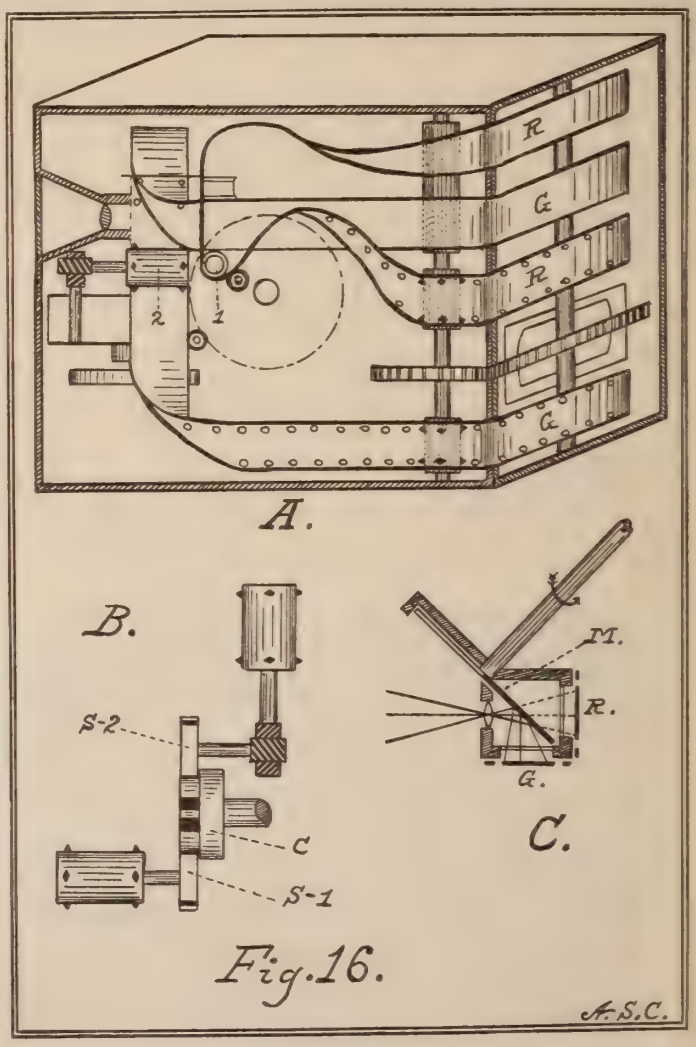


Fig. 16.

A.S.C.

red filter, and so the rays from the lens are directed unmolested and undiminished to the red sensitive negative film. Therefore, the length of exposure on the red sensitive film is one full thirty second of a second—ample time for density and detail. During the second half of each exposure interval the mechanism of the camera interposes a surface reflector which diverts the image to the second film which is green (and not at all red) sensitive. Here also a full 1/32 of a second exposure is attained, the green

(Continued on page 3529)

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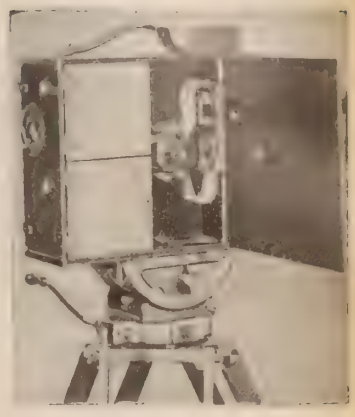
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Music and the Picture

Western Musician Prefers Scene Plots to Printed "Cues"

"Give Player Descriptive List of Scenes in Film, and Intelligence Will Do the Rest—Printed Music Cues Valueless to Pianists and Leaders Who Are Susceptible to Screen Emotion and Will Synchronize Accordingly"

YOUR October 14 number at hand and contents carefully noted. I wish to go more into detail about my previous letter, also offer a suggestion which I feel would be of more *real* value to the musical end of the theatres than the already printed *"Cue Sheet"* or *"Music Plot."*

Your *"Plots"* are so written that only orchestra leaders or manual players have the least chance of understanding them. The tracker device instruments are becoming more popular every day. Even the Hope-Jones Wurlitzer Unit Organs and the Photoplayer Sales Company's large pipe organs are using tracker device. The music roll companies are cutting special rolls for the organs—also such circuits as Turner & Dahnken and Kahn Greenfield, San Francisco; B. B. Theatres Company, Minneapolis, Minn.; Swanson & Nolan, Salt Lake City, and many other large companies operating from ten to twenty theatres each, are placing these large pipe organs with tracker device in all their theatres.

Hence it goes to show that the managers who watch their music closely and demand exact interpretation of the picture through the music are adapting the one-man orchestra.

Now, the musical suggestion sheets or plots are positively useless in these cases. Take the moving picture theatres as a whole there are far more using one-man orchestras and organs than orchestras.

Therefore—why not—if you are sincere in your effort to help the music for the picture, instead of printing the musical numbers concerning which (if you are a musician you will know) every leader has different ideas.

Cafe Scenes Stir Musicians

No two men form the same opinion of a scene. One man's experience in the world may lead him to feel great sympathy for a character during a certain scene, and the very next leader may run over said scene without thought. What we musicians want and want badly is an exact description of each scene as it appears in the picture. Take for instance a café scene: The dancers are whirling gaily around the tables. Two men sit at a table plotting to kill the hero as he leaves the café. All right! You may select a brilliant number in keeping with the café scene rung into the heavy when they leave. This scene may impress me differently. The men plotting together may appeal to me so strongly that I would suggest a creepy number, dramatic, Erl King for instance, all through the scene. Don't you see—each musician's ideas are so far different that I would believe a full and exact description of the story and scenes would be of more value to the musician.

For instance take "The Flower of Faith" plot which appears in October 14 number. One could not gather the faintest idea of what the story really is, nor how each scene is laid out. I see to the fifth reel you have suggested twenty-three suggestions, our musicians using from thirty to forty during a five-reel subject, following each scene perfectly.

To explain more fully why the cue sheet is "valueless" or "impossible" to the musician who is—what I call—"playing the picture" and following it *closely*.

President's Warning Remembered

I'll take your plot for "The Dark Silence" which appeared in September 30. In the first half of part two appears a title, "I Think In Falling in Love With Someone." The title speaks for itself as to the proper selection during this love scene. You suggest "Marsellaise" in the opening of the third reel. If I remember aright our President asks that nothing be played in the theatres which might irritate natives of the warring countries. We got notice from our Mayor to the same effect. I do not think it good judgment at this time to play any national hymn of the foreign nations, as it has a tendency to create a disturbance and offends a great number of patrons who may favor the opposing side. At the end of same reel we see Jeanette Vendig over wounded soldier and she recognizes him to be Derwent. "Then You'll Remember Me" is to my idea very appropriate and effective here. Also "Memories" when he tells her of his girl who deserted him, and "Oh, Promise Me" where he asks her to be his wife. The "Wedding March" and "A Perfect Day" of course are called for by the picture.

This is why the cue sheets are valueless. They *do not* "PLAY TO PICTURES" close enough to be of any use to a live musician who brings out every detail and makes the picture "TALK." These are only a few suggestions in this picture, and if you should look over it carefully you would see many other opportunities for such numbers as are pleasing to the ear and are at the same time familiar.

To my idea, what would be of far more use to the musician who is not fortunate enough to see his picture before the first show, would be a complete and exact list of scenes and titles AS THEY APPEAR IN SUCCESSION. The printed stories are of little use, as one cannot tell how the scenes are connected, and often the story runs along, but the sequence of the scenes is entirely different. Then, too, a great help to some would be the publication from time to time of selections that are especially good for picture work—in regulation form, so that a neat folder could be made of same, keeping each list separate such as waltzes, marches, etc. This would be very valuable to every musician.

I thank you for giving me your most valuable time and trust that I have in no way offended writers of cue sheets, as I am perhaps more interested in this work than they and only want to see it perfected.

Thanking you, I remain, sincerely,

JANE HETHERINGTON.

Tivoli Theatre, San Francisco.

EDITOR'S NOTES.—The above letter from Miss Hetherington certainly contains great food for thought and my future endeavors shall be along lines which will correct some of the faults that she mentions in the above communication.

The plots that appear in this department, however, can be put to good advantage by an operator of a tracker device instrument if the plots are temperamentally understood. Miss Hetherington

(*Continued on page* 3531)

Mr. Daniel W. Barton, the inventor of

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Music Plot for "Arms and The Woman"

Pathe "Gold Rooster" Feature **By ERNST LUZ** **Maximum Projection Time, 71 Minutes**

This plot is adapted so as to make it possible for the Pianist, One Man Orchestra Player, Organist or Orchestra Leader to make some prior preparation for playing the picture. The numbers suggested do not need to be used, similar numbers, or numbers suggested by "notes" will do as well. It is intended that no unnecesary expense be added for the exhibitor or musician.

Description of Music	*Number Suggested*	*Cue to Stop Number*
1. Czardas	"A. B. C. Dr. Set No. 18—A. 1. (Jos. W. Stern & Co.	Children waken sleeping passenger on boat deck.
2. Hungarian Song, X	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.	"New York's East Side, etc."
3. Medley Rag, X	Ad Lib	Man shows fear of monkey.
4. Short Rom. Andte, X	"A. B. C. Dr. Set No. 18—D. 4. (Jos. W. Stern & Co.	Foreign girl asked to sing.
5. Hungarian Song, X	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.	After girl shown to room.
6. Medley Rag	Ad Lib	Singer kicked out of concert hall.
7. Hungarian Waltz, X	"Purzta Maiden." (C. Fischer)	"Shortly after, Carl falls in, etc."
8. Desc. (Hy-Leg.), XXX	"Sunshine and Shadow." (C. Fischer)	Foreigner knocks at door to Rozika's room.
9. Hurry, X	"A. B. C. Dr. Set No. 8"—A. 1. (Jos. W. Stern & Co.)	After men fighting and roll down stairs.
10. Galop (Open PP), X	"A. B. C. Dr. Set No. 8"—B. 2. (Jos. W. Stern & Co.)	Connects 1 and 2.
11. Desc. (Hy-Path.), XX	"Parting" (M. Witmark)	After Carl and Rozika escape from police. "David Trevor, etc."
12. Hungarian Song, XX	"A. B. C. Dr. Set No. 18—B. 2. (Jos. W. Stern & Co.)	Marcus stops playing violin.
13. Desc. (Hy-Path.), XXX	"Wings of Love" (M. Witmark)	
14. Waltz (Leg.), XX	"Song D'Ete" (Chappell & Co.)	"And to Rozika came, etc."
15. Operatic Song, X	"Then You'll Remember Me" (from Bohemian Girl)	Curtain down on stage.
16. Desc. (Light), XXX	"Pedals" (E. Schuberth)	Connects 2 and 3.
17. Rom. Intro. and Waltz, XX	"Sweet Repose" (Jos. W. Stern & Co.)	"Morning" "The Continent of Europe, etc."
18. Hungarian March, X	"Rakoczy" (C. Fischer)	"Fer newspaper flashed.
19. Desc. (Hy-Dr.-Ag.), XXXX (Battle)	"Erl King" C. Fischer)	Connects 3 and 4.
20. Waltz Lento (Leg.), XXX	"La Confession" (Jos. W. Stern & Co.)	"Captain Halliday accepts, etc."
21. Desc. (Hy-Path.), XXX	"Broken Hearted Sparrow" (W. Jacob)	
22. Desc. (Hy-Dr.), XXX	"Barcarolle" "June" (C. Fischer)	Connects 4 and 5.
23. Inter (Minor), X (Hurried)	"Hurry No. 1" (G. Schirmer)	"Unaware of his sister's, etc." "When shadows deep enwrap, etc."
24. Hy-Dr-Desc., X	"A. B. C. Dr. Set No. 11"—A. 1. (Jos. W. Stern & Co.	Rozika at telephone.
25. Agitato, X	"A. B. C. Dr. Set No. 11"—B. 2. (Jos. W. Stern & Co.	Carl escapes.
26. Galop, XXX	"A. B. C. Dr. Set No. 11"—C. 3. (Jos. W. Stern & Co.)	Husband helped up from floor.
27. Desc. (Hy-Path.), XX	"Roseblushes" (M. Witmark)	To end.

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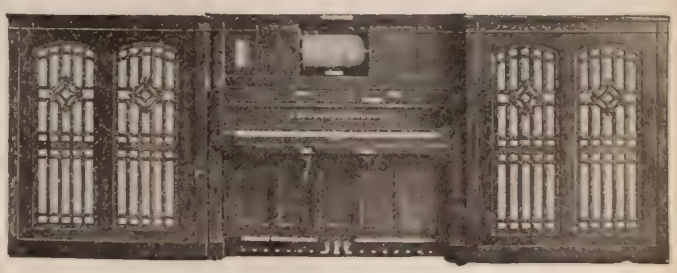
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CREMONA



SOLO STYLE M 2

A Feature is the wonderful arrangement for playing instrumental **SOLOS** with orchestral accompaniment.

THE MARQUETTE PIANO CO.

CHICAGO

Building and Furnishings

KANSAS CITY HOUSE COMBINES BEAUTY OF ARCHITECTURE WITH SERVICE

THE enclosed pictures give a very good idea of the possibilities of modern construction applied to theatre building. The brick and terra cotta front, combined with steel and concrete fireproof construction, cove-paneled ceiling, and circassian walnut two-toned gray and brown effect in the lobby, combines attractive dignity with a homey atmosphere which is always so essential in the theatre. Large capacity without the "barny" effect of the too big house should be noted.

The Wisconsin Seating Company installed the eleven hundred seats (balcony seating three hundred). Powers' 6-A's, with a ninety-foot throw, furnish a steady picture in the skilled hands of Elmer Spies, chief operator. John G. Hiatt, the owner, operates this large building with only four employees, and courtesy and cleanliness are the special attributes of the house. A Kimball pipe organ is also part of the complete equipment here.

The floral basket on marble pedestal shown in the lobby center



Gladstone Theatre, Kansas City, Missouri

adds greatly to the effectiveness of the marble lobby wainscoting, relieving the coldness of marble alone with tile floor. We can imagine how attractive the many windows are to the patrons on a summer evening. The box drapery over each window adds a pleasing touch to the good taste evidenced throughout the building.

GLASSPORT, PA., THEATRE TO BE IMPROVED BY NEW MANAGEMENT OWNING BUILDING

MRS. MORRIS. the owner of the building, has again taken over the Garrick theatre at Glassport, Pa., and will make it one of the best small town theatres in that section of Pennsylvania.

The theatre is to be renovated throughout and made into one of the most sanitary and fireproof showrooms possible to imagine. New projection machines are to be installed and other things added besides more chairs. It will be opened to the public early next month.

NASHVILLE'S STRAND LOOKING UP UNDER MANAGEMENT OF BRADFORD

SINCE the Strand theatre has been taken over by the Peerless Amusement Company, being under the general management of Carson Bradford, one of the most experienced film exhibitors south of the Mason and Dixon line, business has doubled.

Vast preparations are being made to provide the patrons of the Strand with even greater feature productions than has ever been seen at this theatre. "I am in the game to succeed," said General Manager Bradford, "and by hard and persistent efforts I intend to make the Strand one of the most popular if not one of the greatest photoplay theatres in the city of Nashville.

NEW PARAMOUNT THEATRE FOR NORTH VERNON, INDIANA

NORTH VERNON, IND., will open a new theatre on December 7, in which Paramount Pictures and Paramount short features, Paramount Pictographs, Paramount Burton Holmes Travel Pictures, Paramount-Bray Cartoons, and Paramount Comedies will be run exclusively.

Some months ago, a number of prominent people in North Vernon held a meeting, when it was decided to build an up-to-date photoplay theatre of their own, and sixty of the leading citizens of the community subscribed from their personal incomes thirty thousand dollars ($30,000) to proceed with the building of the play house. The structure is one of the most magnificent in the Middle West and will be managed by E. A. Palmer.

CLAREMONT THEATRE, NEW YORK, HAS EXCELLENT ADVANTAGES

THE Claremont theatre, 135th street and Broadway, New York, which has been operating for the past two years, draws from one of the largest residential districts in the city. The house has a seating capacity of 1,400, measuring seventy-five feet in depth and running almost the entire block in length. The management has installed a fifteen thousand dollar Wurlitzer organ. The organist gives special selection on this instrument during the intermission between shows.

The entire electrical equipment was installed by J. H. Hallberg. The projection booth which measures 17 x 21 feet contains two Powers 6A machines. The throw from booth to screen is 176 feet. The rest of the equipment of the house is as modern as can be procured.

CLINTON SQUARE, NEWARK, N. J., IS THRIVING FEATURE HOUSE

THE Clinton Square theatre, Newark, N. J., is a thrilling feature house under the management of Mr. Howard. It is located at 213-215 Clinton avenue, about ten minutes' ride from the city's shopping center. The location is considered one of the advantages of the house, for it is about midway between the shopping and residential section of the city.

The Clinton Square runs Metro, Paramount and Fox, and its lobby is attractively decorated with portraits of the most popular stars of those concerns. The interior is artistically decorated and the latest accessories are in use throughout the house. The management plans to instal a Photoplayer in the near future.



"Field Battery" of Rothaker Film Manufacturing Co.—Left to Right: Birch, Grennelle, Smith, Kirchner, Miller, Klingensmith, Linden

COLOR CINEMATOGRAPHY

(Continued from page 3524)

film being stationary before the exposure window, while the red negative is leisurely moving down for a fresh exposure. The Colorgraph camera therefore takes a picture under a red filter in the same exposure time as with an ordinary black and white camera and, in addition, it also takes, during the customary dark shutter interval of the ordinary camera, a picture under the green filter—thus producing two negatives, one of them directionally reversed from right to left by the reflector. This brings us to our next step.

The Optical Feature

Our two negatives may now be placed in a printing machine provided with two lights and registering and movement mechanisms for three films. One negative, the green sensation negative for instance is placed on the left in contact with a doublt coated positive film (emulsion on both sides) having a lemon yellow color. In contact with the other (right hand) side of the double coated positive film is placed the red sensation negative. On exposure to the printer lights positive impressions (in permanent register) are secured on both sides of the double coated film, which produces upon development a projectible black and white film with complete detail, but differing from an ordinary film in its rendition of colored objects.

The skies have clouds recorded in them; red roses are recorded on one side as black, or a dense silver deposit, while green trees are recorded as black on the other side. Yellow and orange are recorded slightly on both sides of the film, but a little more strongly on the red sensation side. Blue is also slightly recorded on both sides, but favoring the green sensation side. Purples are recorded on both sides strongly, and for that reason are more prominent when colored a dark reddish-greenish tint, reminding one of purple, but not exactly a pure color. Lilacs and violets are imperfectly reproduced, being (when the positive is colored) more of an agreeable greenish pink tint. Flesh color is most correctly and faithfully reproduced—this seeming to be one of the most favorable colors owing to its admixture of all shades. The coloring of this double coated film constitutes the next step:

The Chemical Feature

Mr. Hernandez' formulae for converting the silver image into a large variety of colors are well-known to the trade, and his spectrum green and spectrum red combined on a double coated film, plus the spectrum yellow (lemon shade) on the substratum of the positive stock itself, provides upon projection under the stenciling action of the color sensation images, all the hues generally found in Nature. Black is produced by complete density on both sides of the positive. White is produced by the complete absence of any color or deposit on the positive film. Green and blue are produced in varying shades by a deposit of spectrum blue-green on one side, which by reason of there being none or more or less red deposit on the other side, permits the rays from the projecting lantern to be tinted dark blue, blue-green, green, light green, light blue and some purple shades. The same thing in an opposite way happens with the red-orange shades. The red coloring occupies one side of the film, and is distinctly separated from the green coloring of the other side. The orange, yellows and reddish purples are just sufficiently moderated mixtures of red with the greens and blues. The base of the film is colored light spectrum yellow and when not moderated or affected by any deposit on either side will freely transmit the rays of the lantern to the screen. The light of the projector arc is very rich in violet rays. If the film were therefore just transparent, the resulting screen illumination would be violet. But the film base is of just such a shade (of yellow) as to optically absorb the violet in the arc-light ray, and when it reaches the screen it is pure white, if no deposit is present on the film to form an image.

There are a number of novel physical results attained which were not contemplated when experiments along these lines were begun. Colorgraph double emulsion film, when ready for projection, overcomes certain aberrations common to ordinary black and white animatography. Cinematography is an optical illusion, pure and simple, and when following the projection of a picture upon the screen one is often perplexed by a curious effect—some movement obviously opposed to all laws of motion. When a ship or train is shown in motion it seems to stand out in bold relief on the screen; the cylinders of the engine, the masts of the ship, all are stereoscopically prominent simply because the moving object

LEE LASH STUDIOS

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MOTION PICTURE SCREENS
STAGE LIGHTING EQUIPMENT
DRAPERIES — ARTIFICIAL FLOWERS

BROADWAY OFFICES, LONGACRE BUILDING
BROADWAY & 42nd ST., NEW YORK



OPERA CHAIRS
Steel—Cast Iron

Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
Write for Catalog N.
We manufacture Special Out-of-Door Seating.

STEEL FURNITURE CO.
1475 Buchanan Ave., S. W.
Grand Rapids, Mich.

ALL THE PLAYERS



of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

LARGE HAND COLORED PICTURES.
Size 22 x 28 75c Each Size 11 x 14 20c Each

SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

Make Your Lobby Display Attractive

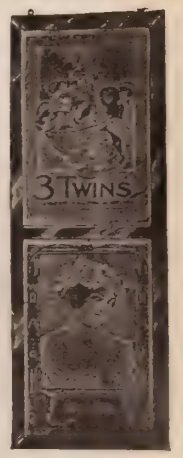
There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.

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See a Real Stage Presentation on the ATMOSPHERIC Screen

Pictures That Live

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Candler Bldg., 220 West 42nd St., New York

Why Does Marshall Field Control the Field



in exclusive patronage? Because, years ago, he marshalled the three guardsmen of lasting success—a quality establishment with quality appointments and quality service. Our

4-Page Program De Luxe

is designed for the picture house de luxe—your picture theatre. A full week's program may be inserted in its two inside pages. Printed in three colors, it comes in a series of twelve artistic designs—twelve things of beauty and service. And you can make it

Easily Pay for Itself

by selling advertising space on the back cover. We guarantee territorial protection. Be the first served and the first to serve this classy patronage builder. Send for samples now.

CAHILL-IGOE COMPANY DIRECT ADVERTISING SPECIALISTS
117 West Harrison Street, Chicago, Ill.

Small light offices to rent at reasonable rates in the only building in New York devoted exclusively to the film trade.

MOTION PICTURE NEWS Inc.
729 Seventh Ave., New York



appears to possess solidity, while the foreground and background remain as plane surfaces without any idea of distance. But a greater misrepresentation exists in the case of a moving wheel. In ordinary films a wagon or auto is seen crossing the screen, but the spokes of the wheels instead of advancing seem to reverse or move backwards, or to jump or remain stationary with a peculiar skidding effect, while the rims of the wheels seem to revolve normally. The reason for this aberration is known; the dark periods of the camera shutter are responsible. As in Colorgraph films, all the phases of a motion are recorded, there is no chance for lapses to give the effect of retrogression.

This brings up an important question; if the records are not simultaneous they will differ insofar as moving objects are concerned. This is quite true when pictures are taken 32 to the second and projected at 16 per second, or are projected one after the other, and thus presented to the eye for alternate admixture through complementary colored projecting filters. When the color record is complete on the film, however, a different condition is apparent; complete color records are intermittently presented to the eye and no admixture by the optic nerve, with its attendant strain, is necessary. This is true of all stationary objects and all objects moving at a slower rate than can be accurately recorded by the ordinary cinematographic camera. The Colorgraph camera will record the brass pendulum of a clock ticking once each second very accurately in a yellow brass color. If the pendulum is painted red and its beating accelerated so as to oscillate 16 times per second the photographic record, being red only will again show the pendulum faithfully reproduced, and, if painted green the result will be equally faithful. But if the pendulum is painted orange or purple (produced by admixtures of red, blue-green and yellow pigments) and oscillated rapidly, the record on the double coated Colorgraph film will appear as a lateral blur of red and green mixed, and without definition of the object except at the stationary periods of the pendulum's motion.

At one time this would have been considered a fault, but experts now agree that absolutely sharp images of moving objects produce a staccato motion like cartoon pictures upon projection, while a film which shows slight blurring of rapidly moving objects gives a more faithful reproduction of motion. Experience and exhaustive experiments confirm the condition and show that quite a lot of blurring in the objects in motion is beneficial, and therefore entirely permissible. This blurring of colored objects in motion facilitates the blending of the various phases of a given motion upon projection and permits, when using Colorgraph films, the recording of the entire action without omissions due to the dark periods of the customary camera shutter.

In the Colorgraph camera accuracy of registration is secured by a novel method. In the first place the film is perforated immediately before exposure and in the camera itself, two holes being punched above the pilot hole which is the top perforation of each image. Nothing can be more accurate. The pilot pins hold the film exactly at the exposure aperture, and, as the film is guided by the perforations just made by the punch, the fact that the film may or may not be of the standard width has no bearing on the accuracy of the spacing and the exact registry of each image with its companion picture on the other sensitive negative. In the printer registration is secured by pins or pilots which pass through the perforations of the two negative films and the double coated positive film between them. When the films are in correct registry the printer lights are switched on by the dimmer and not before. There is no shutter in the camera nor are there any shutters in the printing machine. The printer lights are extinguished until the films are stationary before the exposure window, pressed into contact, and ready for the printing exposure."

The Colorgraph process, as here described by the inventor Mr. Hernandez, differs from most all other subtractive methods at present being practised in that he utilizes a third complementary color—yellow—in producing his colored film images. This process is patented (U. S. Patent No. 1,174,144), and although great difficulty has been experienced in the Colorgraph process, as in all other subtractive processes of color cinematography, in securing satisfactory registration (freedom from overlapping color fringes) of the images on the two sides of the double coated film, the latest Colorgraph samples show that perfection in this respect is not impossible of attainment.

Natural color motion picture films prepared by subtractive methods are to the fore and we shall, in our next issue, describe some further results which have been produced in this manner.

(To be continued next week)

PREFERS PLOTS TO PRINTED "CUES"

(Continued from page 3526)

explains to a certain extent why these plots are not understood by a tracker instrument operator. In justice to myself, I must explain again that plots which I make have never been intended to suggest certain music, but on the contrary are intended to give a temperamental, psychological and emotional analysis of the picture story and the screen action. For this reason I have always adopted certain terms which appear in the first column of each plot under the caption "Description of Music." My original intention and present efforts are being devoted to a book which will interpret these terms, making them more clear and at the same time suggesting a repertoire of numbers which will musically illustrate the screen action. While this has not yet been published, it has been necessary for me to explain each number in Music Notes at the bottom of each plot. In all my plots which have been published by manufacturers, I have dictated a story synopsis, giving a fair description of the action and scenes, placing the cues of each number at such a point in the story where it appeared on the screen. "The Flower of Faith" has such a plot.

I have, however, forty-two leaders who play from plots without this picture story and do it successfully.

I note, however, some of Miss Hetherington's suggestions which I think very good and I shall certainly give them a fair trial. We also know that every leader has different ideas and our efforts should be aimed at destroying some of these ideas.

As regards the selecting of music to express certain emotions or temperaments, a musician should have his own original ideas, but it will be very hard to convince me that there can be any different ideas as to emotions, and the better picture playing is only attained when the emotions on the screen are musically illustrated above everything else, and there cannot be and should not be different opinions on this point.

We have repeatedly discussed the café scenes in pictures and there is but one answer, namely, when the screen suggests certain music to synchronize, that music suggested must be played. When there is no musical suggestion in a café scene the emotional or temperamental must be followed.

CAHILL-IGOE ANNOUNCES ATTRACTIVE METHOD OF FURNISHING PROGRAMS TO THEATRES

IN line with the many improvements being made in film exhibition throughout the country, the Cahill-Igoe, 117 West Harrison street, Chicago, is announcing a new and decidedly attractive method of furnishing programs to motion picture theatres.

This new offering consists of a series of twelve theatre programs—each distinct and original—the entire series enabling the exhibitor to present his patrons with twelve separate and unique programs. Each program is 6½ by 3½ in size and consists of four pages. The covers in each instance are printed in three colors and bear designs of a decidedly novel and unique sort.

These covers were designed by an artist of prominence and alone will lend tone and class to any theatre using them. The printing is in soft shades and harmonious color combinations. The house, making use of these programs, can pride itself upon offering a program that is fully the equal of many of the high-class speaking stage theatres of their city.

The two interior pages and the back cover are left blank for the exhibitor to print therein his offerings for the coming week, and the back cover can be used for an ad if he so wishes. By selling the back cover as an ad, any live-wire exhibitor can easily cover the cost of the programs for the week. The name of the theatre issuing the program is tastefully displayed in a prominent position on the cover page, and so attractive is the design that the motion picture fans receiving them are sure to preserve them. The fact that the entire program for the week appears within will add still another reason for preserving the program. The Cahill-Igoe people, by preparing the twelve programs in huge quantities, are able to furnish them in thousand lots at a very reasonable figure and to give exhibitors a program that could not be duplicated locally by them for anywhere near the price asked. Exhibitors have improved their theatres in many respects—have redecorated, installed up-to-date ventilating systems and otherwise raised the standard of their houses—they have demanded a new standard in pictures—have improved their projection, and now they can go still another step forward and present their patrons with programs sufficiently deluxe to match up with the other improvements.

AMERICAN SEATING COMPANY

Exclusive Manufacturers of

Furnishings for Theatres, Schools, Churches and all Public Buildings



When you want Opera Chairs, remember we have

50,000 CHAIRS

ALWAYS IN STOCK

in 6 different styles in Imitation Mahogany and Circassian Walnut finishes, assuring you satisfactory selection and

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Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

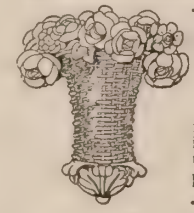
Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

Descriptive literature on request.

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FLORAL ZONE PERFUME

Make Your THEATRE a GARDEN of ROSES

BY USING THIS HIGH-GRADE PERFUME

Don't judge FLORAL ZONE by cheap perfumes put on the market under similar names. FLORAL ZONE has several imitators but no competitors. Write for prices and information. **SPECIAL OFFER TO DEALERS.**

EXHIBITORS' SUPPLY COMPANY, 503 Mallers Building, CHICAGO, ILL.

IT costs you only ¼c to give each of your patrons a beautiful six-color portrait, size 7x10, of a popular picture star.

INQUIRE OF

Multi-Color Art Co.

729 Seventh Ave.,

New York City

A B C OF MOTION PICTURE OPERATING ROOM

(*Continued from page* 3516)

rent consumption than any other form of negative projector carbon, and that the deposit in the lamp house is decreased. One of the principal advantages of this small, metal-coated carbon is the possibility of focusing the arc accurately to give a perfect crater formation and a quiet, steady arc, which can be maintained throughout the entire length of trim.

Experience in their testing laboratories has shown that the following combinations give the best results on D. C.:

For 25 to 50 amps. D.C....	5/8 x 12" National Cored Upper and 5/16 x 6" Silvertip Solid Lower.
For 50 to 65 amps. D.C....	3/4 x 12" National Cored Upper and 11/32 x 6" Silvertip Solid Lower.
For 65 to 70 amps. D.C....	7/8 x 12" National Cored Upper and 11/32 x 6" Silvertip Solid Lower.
For 70 to 85 amps. D.C....	7/8 x 12" National Cored Upper and 3/8 x 6" Silvertip Solid Lower.
For 85 to 100 amps. D.C....	1 x 12" National Cored Upper and 7/16 x 6" Silvertip Solid Lower.

The concluding portion of this article, containing valuable hints on the proper handling of the arc, will appear in next week's issue of the NEWS.

I. G. SHERMAN.

AMERICAN PHOTO PLAYER OPENS OFFICE IN PHILADELPHIA

THE American Photo Player Company, Inc., whose factories are in Berkeley, Cal., and New York City has recently established Philadelphia headquarters at the Parkway Building, Broad and Cherry streets.

This branch will have under its control Pennsylvania, southern New Jersey, Maryland and Virginia.

R. P. Matthews, manager of the Quaker City office, is well known in both the theatrical and musical world.

As private secretary to H. J. Werner, president of the company, Mr. Matthews has for five years traveled from coast to coast and probably knows more exhibitors than any one else in his line. He is honorary member of seven motion picture associations.

The American Photoplayer Company has placed a $17,000 organ in the Tivoli, San Francisco.

NORTH VERNON, INDIANA, MODEL THEATRE, LAYS SPECIAL STRESS ON COMFORT AND CLEANLINESS

THE New Jennings theatre, North Vernon, Ind., opened recently. The theatre has a seating capacity of 560 persons. The seats were furnished by Heywood Brothers and Wakefield, Chicago.

Four natural ventilators in the roof and two electric driven exhaust fans move the used atmosphere out of the building every eight minutes.

The house is sanitary throughout. The cement floor can be flushed with water and the cement baseboard allows no place for particles of dirt to accumulate. A gold fibre screen was put in, in addition to the latest Powers machines.

The projecting room is of concrete and the apertures through which the pictures are shown are protected by iron slides that automatically close should the film become ignited.

The exits are larger than the law requires. All have panic-proof locks that open with the least pressure from the inside. The lobby is well lighted and has mirrors on three sides. A rest room just off the lobby for women and children is one of the features of the theatre.

Mrs. Mable Wirth is the pianist; Miss Helen Miller has charge of the box office and Donald McLeoud is the operator.

The directors of the North Vernon Amusement Co. are: J. H. Miller, Wm. J. Hare, O. R. Platter, Ralph Hudson and Edward Tech. E. A. Platter is manager of the theatre.

NEWMAN EQUIPS REGENT THEATRE

THE Newman Manufacturing Company of Cincinnati and Chicago, manufacturers of brass and bronze railings, poster frames, ticket choppers, etc., for theatres, furnished and installed all the brass railing and brass work for the new Regent theatre, Detroit, Mich. This firm can be considered highly complimented in having obtained this contract as they were selected from among a great many concerns who figured on the installation, because of the high class work they turn out. The Regent theatre is the newest and largest picture theatre in Detroit, as it seats about 3600.

SEVEN HUNDRED THOUSAND DOLLAR THEATRE IN MEMPHIS

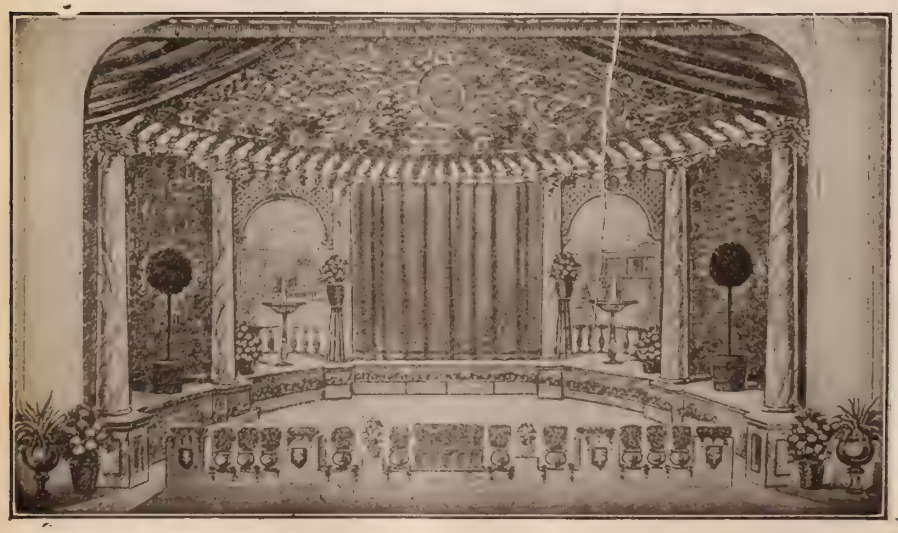
MEMPHIS, Tenn., is to have a new seven hundred thousand dollar vaudeville and picture theatre if the prediction of Marcus Loew, theatrical magnate, comes true. Mr. Loew has been in the South for a number of days on the lookout for a site.

Make Your House Popular

By a perfectly projected picture. You cannot do this with an old junky machine. Write us to-day. We will sell you a new machine of any make on our EASY PAYMENT PLAN. You would be surprised at the number of Theatres throughout the country that are purchasing from us in that way. Why don't you investigate to-day?

AMUSEMENT SUPPLY COMPANY

Dealers in Motiograph, Simplex, Powers, Edison, and Standard Machines, Transverters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatres. Third Floor, Mallers Bldg., Cor. Madison Street and Wabash Avenue, Chicago, Ill.



For Artistic Lobby Display and Stage Decorations

Install our line of Artificial FLOWERS, TREES, VINES, LEAVES, GARLANDS, WREATHS AND PALMS.

Estimates made and theatres decorated under contract by our expert.

Our 32-page catalogue No. 3, illustrating in colors the latest artificial flowers for Theatre decoration, FREE.

FRANK NETSCHERT COMPANY, INC.

61 Barclay Street New York City

REEL SCENES ARE SEEN
IN COMFORT FROM

DU PONT FABRIKOID
REG. U. S. PAT. OFF.

UPHOLSTERED SEATS

CRAFTSMAN QUALITY FABRIKOID is the star material for upholstering theatre seats.

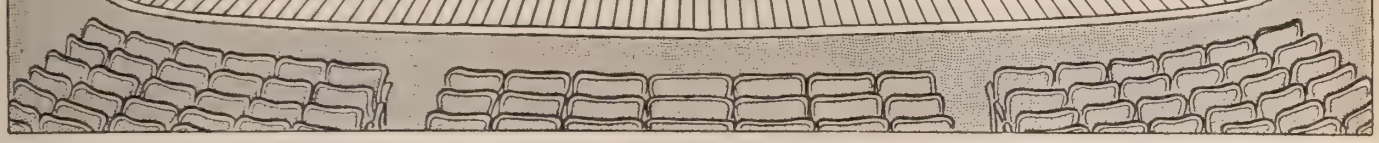
The durability of this handsome leather substitute combined with moderate cost make FABRIKOID preferable to real leather. Years of continuous service has demonstrated its wearing qualities and lasting comfort.

FABRIKOID comes in all grains and colors which good taste and service demands. It can be cleaned with soap and water without injury.

Adopt CRAFTSMAN QUALITY FABRIKOID as your standard upholstery material. Give your patrons comfort and satisfaction as well as the highest guarantee of the sanitary qualities of your house.

Samples on request. Send for yours to-day

DU PONT FABRIKOID COMPANY WILMINGTON, DEL. TORONTO, ONT.



To the Motion Picture Operators of Greater New York—

MR. OPERATOR.

You are **cordially invited to attend** any of the series of "open mass meetings" to be held under the auspices of the

MOVING PICTURE MACHINE OPERATORS' UNION
LOCAL 306, I. A. T. S. E.

on every Thursday evening during the month of December at the following halls:

Dec. 7th, BROADWAY CASINO, 790 Broadway, Bklyn., N. Y.
Dec. 14th, ST. LOUIS HALL, 443 Atlantic Ave., Bklyn., N. Y.
Dec. 21st, PARKWAY PALACE, 110th St. and 5th Ave., New York, N. Y.
Dec. 28th, COURTLAND CASINO, 585-97 Courtland Ave., Bronx, N. Y.

Addresses will be given by prominent Labor Leaders.

Admission to any of the meetings will be gained only by showing your Operator's License.

ALICE BRADY, PEARL WHITE, ANITA STEWART, EARLE WILLIAMS, FRANCIS X. BUSHMAN, BEVERLY BAYNE, VIOLET MESEREAU, FLORENCE REED, GRACE DARLING, FLORENCE LaBADIE, E. K. LINCOLN, MAURICE COSTELLO and every other prominent screen artist will positively appear at the

MOVIE BALL

Wednesday, Thanksgiving Eve

Madison Square Garden

NOVEMBER 29, 1916

Contest for Girls to Enter Movies

$300 in Prizes to the Persons putting on the most Novel Stunt

Tickets $1.00

HEADQUARTERS
218 West 42nd St., N. Y.
BRYANT 3210



THE WILLIAMS PRINTING COMPANY, NEW YORK

"What's in a Name?"

Well!—It All Depends Upon The Name!



In my case, I have a lot of pride in my name—not for reasons of euphony or braggadocio, but because it is definitely associated with a big, clean, successful, reputable and growing business.

In this particular instance, it is identified with the intention and ability to completely and efficiently serve the Motion Picture Trade.

I would have you consider this trade mark my signet—the symbol of my promise to give to ***your*** developing and printing—to the production of ***your*** photoplay—the same honest, intelligent and sincere attention it would have if mine alone.

And, I always take very good care of what's mine!

Rothacker

FILM MFG. CO. CHICAGO U.S.A.



There are reasons—
Come and see them.

DECEMBER 9, 1916

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Picture

If things are not coming *your* way, it's probably because yours is not the *right* way. The Paramount program is now carrying over 5000 exhibitors wealth-ward

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

VOL. XIV. No. 23

PRICE 10 CENTS



A Thrilling Mexican Border Drama

"MIXED BLOOD"

Written by Willard Mack, famous Broadway Actor and Playwright

Featuring Claire McDowell
Geo. Beranger and Roy Stewart

Book Through Any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS



Paramount Pictures of the Week

RELEASED MONDAY, NOVEMBER 27th

DANIEL FROHMAN

PRESENTS

PAULINE FREDERICK

IN

NANETTE OF THE WILDS

A STIRRING ROMANCE OF THE NORTHWEST MOUNTED POLICE—AND A GIRL

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

We have secured good advertisers to talk to YOU. Listen to them!

Paramount

announces

VICTOR MOORE

the premier comedian of the Screen and Stage

WHY NOT TWO STARS AT ONE PERFORMANCE?



Mr. Moore's screen successes include "Chimmie Fadden," "Snobs," "The Clown," some of the best drawing features on the Paramount Program.

Now for the first time released in one reel

KLEVER KOMEDIES

Dec. 4th

"THE BEST MAN"

SCREAMING SITUATIONS

RIOTS OF LAUGHTER

Think of the best man showing up at your wedding in clothes borrowed from an undertaker

PRODUCED BY

KLEVER PICTURES, INC.

220 West 42nd St., New York City

RELEASED THROUGH

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.



A Popular Star Every Week In Rotation

AT last one manufacturer has recognized your demands for a *consistently* superior program—a program *upon which you can depend* for months in advance.

Hereafter Vitagraph will give you a star of recognized drawing power every week—just the stars you want—BIG ONES—with no interval of mediocre releases in between.

"Vitagraph Days" have always been banner days, but they will offer even more in value to the public and to you, for now it is possible for you to schedule at least six months in advance

Anita Stewart Days
Alice Joyce Days
Earle Williams Days
Edith Storey-Antonio Moreno Days
Peggy Hyland-Marc Mac Dermott Days
Lillian Walker-Walter McGrail Days
Etc,, Etc., Etc.

Each of these stars is *an exceptional attraction*, who will *outdraw* any other special days. Each has a tremendous following. The fact that they will appear *consistently* at your theatre means *regular* patrons at *regular* periods—*and many of them.*



Greater Stars—Greater Plays
Greater

VITAGRAPH



The Greater VITAGRAPH

The Drama of a Beautiful Love—

"ROSE OF THE SOUTH"

Written by Arthur Train *Directed by Paul Scardon*

SUPERVISED BY COMMODORE J. STUART BLACKTON

Featuring

PEGGY HYLAND

And

ANTONIO MORENO



THIS story of an exquisite sentiment, rising like a requiem above the smoke and fury of battle, is of a type too few and far between.

It will send home every patron feeling sweeter and better for having seen it.

Greater Stars—Greater Plays
Greater
VITAGRAPH



The Greater VITAGRAPH

Greater Vitagraph Announces a De Luxe Edition of

"MY OFFICIAL WIFE"

Clara Kimball Young's Greatest Success

Featuring

CLARA KIMBALL YOUNG

And

EARLE WILLIAMS

With

An All Star Vitagraph Cast

Including

Harry Morey, Rose Tapley, Mary Anderson, L. Rogers Lytton, Eulalie Jensen, Arthur Cozine, Louise Beaudet, Charles Wellesley, Helen Connolly.

MISS YOUNG has never appeared in any picture, and it is doubtful if she ever will, which has gained for her such honors as "My Official Wife." No picture, either new or old, was ever offered which has a greater ready made audience awaiting it.

"My Official Wife" is not a part of the Vitagraph regular program, nor is it in substitution of any picture on the Vitagraph program. Neither is it a "special." Rather it is a splendid "extra" offering, put out as an additional service to exhibitors, because of its tremendous re-run value and money-making qualities.

Released December 11th.



Greater Stars – Greater Plays
Greater
VITAGRAPH

How can an advertiser continue advertising? By giving YOU value.



The Greater VITAGRAPH

Advertised to Ten Million People Through Big Spreads in The Saturday Evening Post

America's Greatest Actor

E. H. SOTHERN

and The Splendid Vitagraph Actress

EDITH STOREY

In Mr. Sothern's Greatest Stage Success

"AN ENEMY TO THE KING"



THE name of Sothern and the title "An Enemy to the King," are a guarantee of big business at top prices, for long periods.

Add to these immediate profits, the prestige and "good will" which you will gain by showing this most famous and universally known actor and stage play in your theatre, and you will gain some conception of the tremendous value which this picture possesses for you.

Sothern—who has already proved his value to the exhibitor in "The Chattel"—offers even greater possibilities in "An Enemy to the King," because of the many years of advertising, direct to your patrons, which this play has had.

Greater Stars—Greater Plays

Greater

VITAGRAPH



The Greater VITAGRAPH

The Thanksgiving Week Attraction of the Rialto Theatre, New York, will be

"AN ENEMY TO THE KING"

Mr. S. L. Rothapfel, Manager of the Rialto Theatre, New York, is unquestionably one of the most discriminating buyers of pictures in the world.

The Rialto Theatre is conducted on a plane, probably unequalled by any other photoplay theatre in existence, save one.

In substantiation of his judgment, Mr. Rothapfel has advertised "An Enemy to the King" more extensively than any picture ever shown at the Rialto, and has arranged at unprecedented effort and cost, a musical program surpassing all previous recitals of the greatest theatre orchestra this country has ever known, in order that full justice may be done to this monumental film classic.

Mr. Rothapfel chose "An Enemy to the King" for one of the most important weeks of the year, declaring it to be an offering extraordinary.



Greater Stars—Greater Plays
Greater
VITAGRAPH



The Greater VITAGRAPH

The Magnificent Serial—

"THE SECRET KINGDOM"

By LOUIS JOSEPH VANCE

Featuring

CHARLES RICHMAN AND DOROTHY KELLY

In Fifteen Episodes



Prints are in your nearest Vitagraph V-L-S-E Exchange now. See it before you book it.

You will find it a wonderful achievement—the only serial ever offered that meets the tastes of all classes. Equally strong in Ten Cent and Fifty Cent houses.

Backed By a Tremendous National Advertising Campaign

The following newspapers (a preliminary list) will be used for big spread advertising and serial publication of "The Secret Kingdom:"

New York American
*New York Journal
*Chicago American
Chicago Examiner
*Washington Times
*Philadelphia North American
*Pittsburgh Sun
*Cleveland Leader
*Buffalo Courier
*Milwaukee Leader
*Minneapolis Daily News
*St. Paul Daily News
*Indianapolis Star
*Richmond Times Despatch
*St. Louis Republic
*Omaha News
San Francisco Examiner
*San Francisco Call
*Louisville Herald
*New Orleans Item
*Portland Oregonian
Los Angeles Examiner
*Los Angeles Herald
*Atlanta Georgian
*Syracuse Herald
*Rocky Mt. News

* Will publish the story in addition to the advertising.

Greater Stars—Greater Plays
Greater
VITAGRAPH

SELZNICK PICTURES

READY FOR GENERAL RELEASE



HERBERT BRENON'S
SUPREME SCREEN ACHIEVEMENT
NAZIMOVA
in
"WAR BRIDES"
By Marion Craig Wentworth
"RISES TO GREATER HEIGHTS THAN "THE BIRTH OF A NATION"
N.Y. HERALD
NOW ON ITS THIRD WEEK AS A TWO-DOLLAR ATTRACTION
AT THE BROADWAY THEATRE. NEW YORK
LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

THE STAR SUPREME

CLARA KIMBALL YOUNG



WILL SOON BE SEEN IN HER LATEST CREATION

"THE FOOLISH VIRGIN"

By Thomas Dixon
Author of "The Birth of A Nation"

ALBERT CAPELLANI
DIRECTOR GENERAL

An Absorbingly Dramatic Story By one of The Foremost Authors of The Day Screened By A Master Artist And Enacted By A Great Star And Splendid Supporting Company

For December Release

SELZNICK PICTURES

JOSEPH M. SCHENCK Presents
The Brilliant Young Dramatic Star

NORMA TALMADGE

In



THE LOVE DRAMA

"PANTHEA"

By Monckton Hoffe

A Story of Russian Intrigue,
A Woman's Sacrifice and Her
Vengeance Upon Her Betrayer

Directed By
ALLAN DWAN

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

Better to read fifty advertisements than to miss the one YOU need.

SELZNICK PICTURES

HARRY RAPF
Presents

ROBERT WARWICK



At The Head Of His Own Producing Company

In An Adaptation Of The Famous Detective Drama

(By Arrangement with Klaw & Erlanger)

"THE ARGYLE CASE"

By Harvey J. O'Higgins, Harriet Ford and William J. Burns

Directed By The Renowned

RALPH W. INCE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

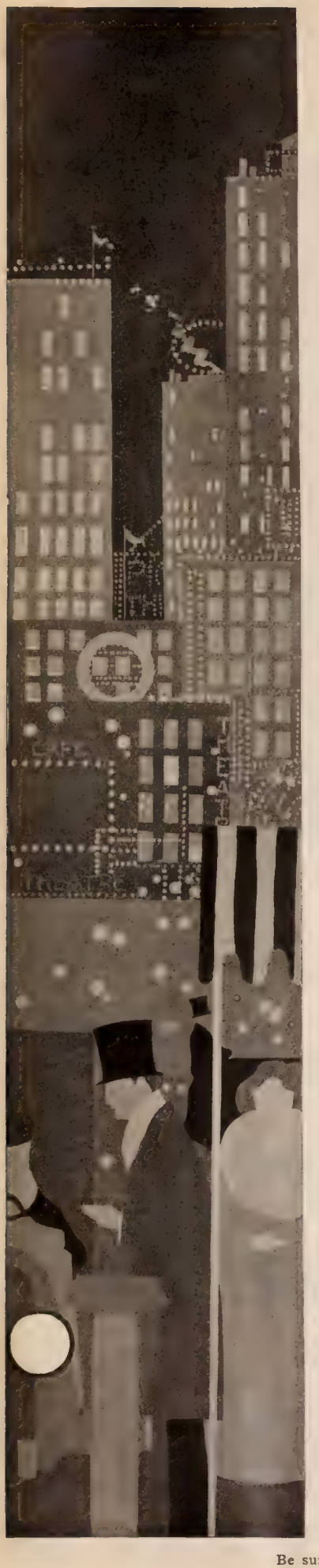


SEVEN DEADLY SINS

A new thing in films a series of seven five-reel features each complete in itself

McCLURE PICTURES

McCLURE PICTURES



"TONAL QUALITY"

is not solely a musical term—it may also be applied to the high character of people who are somehow lured from their fire-places when a Mary Pickford picture is shown in their town.

It is pictures such as these that Artcraft will submit from time to time—*never* the commonplace star in a threadbare story; *always* the "rare catch" in a play of excellence.

ARTCRAFT PICTURES
CORPORATION
729 SEVENTH AVENUE, NEW YORK

Watch for interesting Artcraft announcements to be made soon—interesting for Exhibitors as well as for producers.

MARY PICKFORD

blazes the way for a new era for the *one day* exhibitor—the small house that daily changes its feature attraction. Better to present the great photoplay, "Less Than the Dust," *two days* to capacity audiences than two mediocre features one dayeach.

No picture theatre really reflects the desires of its patrons that does not present Mary Pickford's Artcraft productions.

ARTCRAFT PICTURES
CORPORATION
729 SEVENTH AVENUE, NEW YORK



Compare your matinee receipts when you play Mary Pickford productions with your box-office returns when you present ordinary features. The women and children know! So do wise exhibitors.



YOU'LL ATTRACT THE *ENTIRE* FAMILY

BY EXHIBITING

CHRISTIE COMEDIES

CHRISTIE COMEDIES are produced for the exhibitor whose success depends upon the patronage of every member of the American family, from Bobbie to Bridget. Because Christie Comedies are clean, because they have sensible plots, and because they are really funny, they succeed in getting the laugh from *all* without offending *any*. If you are seeking to attract the "entire family" of movie goers—people who want good, enjoyable comedy without the bad after-taste, start booking Christie Comedies at once.



A new Christie Comedy is released thru independent exchanges each week.

The latest is

"MISS BILLY BUTTONS"

Featuring

BILLIE RHODES

and

HARRY HAM

Released on the Open Market Dec. 11th.

Get in touch with the nearest Christie Comedy exchange at once and be shown this and other Christie Comedies. It will mean money to you.

Christie Film Co.

HEAD OFFICE AND STUDIOS—
SUNSET BLVD. AT GOWER ST.
LOS ANGELES, CALIFORNIA

NEW YORK OFFICE
LONGACRE BUILDING

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 9, 1916

Richard Bennett Has Powerful Role in Morality Play

RICHARD Bennett, famous star of "Damaged Goods," "Philip Holden-Waster" and "—And the Law Says" is again presented the week of December 4 in another Mutual Star Production. "The Valley of Decision" is its title. It is five reels in length. It is a morality play of powerful appeal in which Youngmanhood, Love and Children are shown to excel Ambition, Wealth and Fame. It gives Richard Bennett a chance to appear at his very best. It is an attraction sure to appeal to theaters of all classes.

"The Valley of Decision."

Mr. Bennett appears as Arnold Gray, a social reformer, with political aspirations. Gray leads a reform movement against child labor and social wrongs. Jane Morton, a novelist of real talent, attracts Gray. Shortly afterward they are married. Gray is nominated for governor and while he is away campaigning Jane discovers she is to become a mother. Rhoda Lewis, a clubwoman, advises Jane against giving birth to a child, claiming it will interfere with her literary work. Gray and Jane ponder the question deeply. The husband half decides the advice of the clubwoman is wisdom itself. Gray is elected governor but Jane dies. His reforms prove unsuccessful. Gradually he comes to realize that he has been untrue to life's holiest purposes—that the highest good is parenthood—that he and Jane sinned woefully in deciding not to have children. And then—he awakes to discover he has been dreaming. Jane is by his side alive and well. The great question is settled for them. Both agree to devote their lives to rearing their offspring properly.

A Story With a Moral.

"The Valley of Decision" has been perfectly produced at the American studios in California. It points a powerful moral. It will appeal to audiences of the most intelligent sort. It is truly an attraction extraordinary. It can be booked now, along with the other Richard Bennett Mutual Star Productions at the nearest Mutual film exchange.

"Lumberlands" a Big Hit

Each new chapter of "A Lass of the Lumberlands" seems to grow more sensational than the one before. Daring Helen Holmes is outdoing any of her former efforts. In chapter six she makes a spectacular leap from a telephone pole to the top of a moving train. This phenomenal chapter-play is packing the theaters showing it.

Mutual Star Productions For December

Week Beginning December 4th.
Title. Leads.
The Valley of Decision..... .....Richard Bennett

Week Beginning December 11th.
Lonesome Town.....Kolb & Dill

Week Beginning December 18th.
The Twinkler.....William Russell

Week Beginning December 25th.
The Butterfly Girl..... ..... Margarita Fischer

FLOOD OF BOOKINGS Pour Into Mutual Film Exchanges ON "DIAMOND" SEQUEL

Tremendous as was the interest known to exist in the sequel to "The Diamond From the Sky," the flood of bookings which has poured into all the Mutual Film exchanges has surprised everyone in the organization. Apparently every exhibitor in the United States realizes what a box office magnet the sequel to the most successful serial ever produced is going to be. Practically every theater which ran the original "Diamond From the Sky" is going to run the sequel. Thousands of exhibitors who didn't show the original story are going to run the sequel at the request of their patrons. Millions of people are waiting to see who won the $10,000 prize. The only way they can find out is to see the sequel. The theaters showing it are going to be packed to the doors at every performance. Bookings can now be made at any of the 68 Mutual film exchanges.

"VAMPIRES" SERIES IS A REAL NOVELTY

The sensational series of mystery-detective stories released under the general title of "The Vampires" is proving a real novelty. Nothing exactly like it has ever before been offered the motion picture fans. Exhibitors on the lookout for "something new" are finding it just what they were seeking. Audiences everywhere are enthusiastic over it. It is filled with thrills. There is a surprise in almost every hundred feet of film. It is a real novelty. It's booking now at 68 Mutual exchanges.

Marjorie Rambeau Broadway Favorite Signed by Mutual

PURSUANT to his policy of constantly seeking new and talented stars for the Mutual feature productions, President John R. Freuler has signed still another popular favorite. This time it is Marjorie Rambeau, beautiful star of "Cheating Cheaters," this season's hit at the Eltinge theater in New York. Miss Rambeau has been lauded by the critics both for her beauty and her talent. Photographic tests have proven that her beauty lends itself perfectly to screen work. Her natural talent and a competent director will insure the preservation of her histrionic ability. President Freuler feels, therefore, that, in adding her to the already long list of popular Mutual stars, he has made no mistake. He feels certain she will soon be one of screendom's most popular stars.

Scored Hit in Stock.

Miss Rambeau scored her first hit as a stock actress. It was back in the days when she was leading woman of the Oliver Morosco Stock company at the Burbank theater of Los Angeles. "Merely Mary Ann" was the play in which she attained her first triumph. Of French-Irish parentage, Miss Rambeau comes naturally by her talent since her mother was a famous actress on the Pacific coast. Some time after her triumph at the Burbank theater in Los Angeles, Miss Rambeau appeared with Willard Mack over the "big time" vaudeville circuit, in a sketch entitled "Kick In." The act was specially written by Mr. Mack. It proved such a hit that it was later elaborated into a full evening's entertainment and used as the vehicle for a popular matinee idol. Last season she was the hit of "Sadie Love" at the Gaiety theater on Broadway. This year she opened under A. H. Woods' management in "Cheating Cheaters" at the Eltinge theater.

A Broadway Idol.

The striking beauty of Miss Rambeau quickly resulted in her becoming the idol of Broadway. She was so attractive that New York simply refused to let her depart. In fact she has scarcely appeared off Broadway since she scored her first hit. Therefore exhibitors playing the Marjorie Rambeau Mutual Star Productions will be enabled to offer their patrons a star direct from the theatrical capital of the world. It means bringing Broadway to every village and hamlet in the land. It means capacity houses for the theaters in which she appears. Exhibitors can arrange now for bookings, at any of the 68 Mutual exchanges.



Announcing
A NEW MUTUAL STAR
Miss Marjorie Rambeau

PURSUANT to its new, Star policy for the year 1917, the Mutual Film Corporation announces, as the first acquisition for the new Mutual Star Productions, the engagement of Miss Marjorie Rambeau. Miss Rambeau has been lauded by America's foremost critics for her beauty and talent. Last season she was the featured star in "Sadie Love"—a successful Broadway play. This season she scored a tremendous triumph in "Cheating Cheaters"—another Broadway success. As the star of a series of new Mutual Star Productions she bids fair to attain even greater popularity. Early in 1917 Miss Rambeau will appear in a number of big feature productions to be made under the direction of Frank Powell and to be released thru the 68 exchanges of the Mutual Film Corporation thruout America. Detailed announcements will be made later Miss Rambeau is the first of a number of prominent stars to be signed for Mutual Star Productions for the year 1917. Other players of first magnitude are now being engaged and will be announced as rapidly as contracts are signed. The new, Mutual Star policy for 1917 will enable exhibitors to secure the biggest and best productions that unlimited capital can produce.

MUTUAL FILM CORPORATION
John R. Freuler, Pres.
Sixty-Eight Exchanges In America

MUTAL



American Film Company, Inc.,
Presents

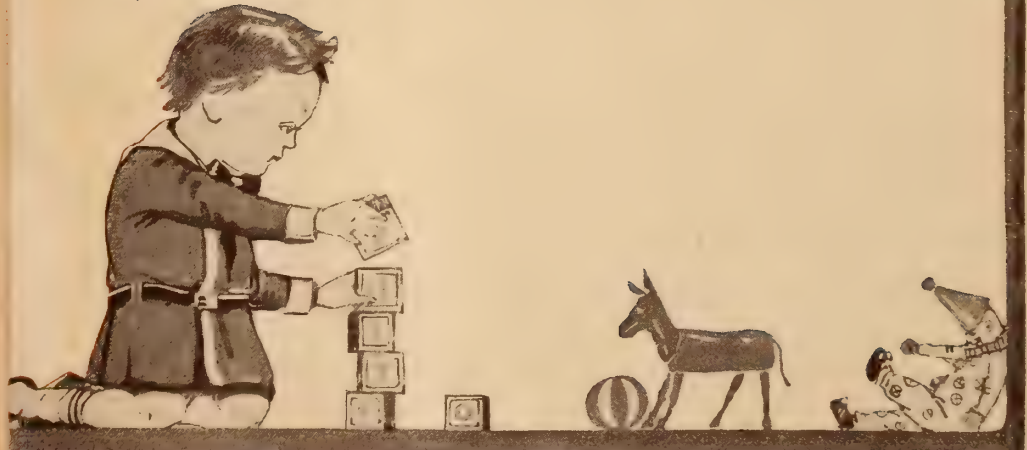
RICHARD BENNETT *in* *The* VALLEY *of* DECISION

A Morality Play in Five Acts, Illustrating That Youngmanhood, Love and Children Excel Wealth, Ambition, Fame and Power. Released the Week of December 4th.

Third of a Series of Mutual Star Productions Featuring
RICHARD BENNETT

BOOKING NOW AT 68 MUTUAL FILM EXCHANGES

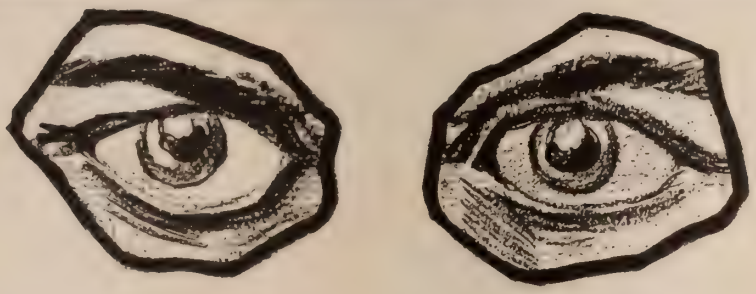
Now Playing:
"PHILIP HOLDEN,—*Waster*"
"—AND THE LAW SAYS"



Gaumont

MUTUAL

The VAMPIRES



Paris—the city of crafty criminals and keen-witted detectives— is the scene of this spectacular photoplay series of nine sensational, exciting mystery stories—each complete in three parts—produced by the Gaumont Company and now being released thru the 68 Mutual Film Exchanges in America.

"THE VAMPIRES" are a powerful secret band of arch criminals who terrorize Paris. The Law is powerless to prevent them. A dauntless young newspaper reporter determines to rid the city of this fiendish band. Exciting captures, thrilling escapes, mark his progress. Mystery—*thrills*—*action*—are woven into a weird and highly sensational plot. Each feature is a complete story in itself. Nine features complete the series. Released Nov. 23rd—one-a-week. If you want to enjoy gigantic box office receipts book "THE VAMPIRES" NOW—at any Mutual Exchange.

BOOKING NOW AT 68 MUTUAL EXCHANGES

We have secured good advertisers to talk to YOU. Listen to them!



Fifteen startling stories of newspaper life. Each story complete in itself. Each story two reels in length. Each based on a real incident in journalistic work. Splendidly produced—crammed with action—wonderfully enacted—a real novelty. First story released December 28th. A new story every week thereafter.

NOW BOOKING AT ALL MUTUAL

OHIO'S VOTERS RULED BY THEIR 'POCKET NERVE'

War Prosp... Stat...

Chicago Broker Lost Four Days in North Woods

...esota.

...days of beating the ... Ely, Minn., there has been no ...ound of Horace Jackson, Chicago ...r, who became lost off the hunting ...ils last Friday.

Mr. ...kson, who is 63 years old, is rega... and ... north ...y. It is ... that he has prepared himself ...inst the ...ard, because he ... camp... y pro... ...plenty ... weather.

Trip Into Timber.

Mr. Jackson, accompanied by Attorney Clair Ellis More, counsel for the British

BRITISH SEIZE ... MAI...

Ancre Riv...

Strong ... Oil B...

(By Cable to The ... LONDON, ... broke... ...e west... by the kaiser's fo... and converted int... fortresses.

Mercier Appeals ... st ...iny ... by ...or

Mer... ...ued ... gainst Ger... rotest ... Car... ...e Bel... ...op of ...ble to ... con... rotest Echo ...rding ...nster... ...daily ...ensive ...forced ...abor.

MADE PROTEST IN OCTOBER.

"As early as Oct. 19 we sent a protest to the governor general, a copy of which was also sent to the representatives in Brussels of the holy see, Spain, the United States, and the Netherlands. The governor general, ... refused to take any steps.

"At ... time the ordinances only ...employed men; today all ... are carried off pell ... in trucks, and de... ...destinations like ...

...eds by regions. ...ached us that ...cessively ...t, but ... ...nces.

EXCUSE!

... to give ...ibility by ... people in ...ublic order ...ity. I re... that he h...m... order was in ...at the unem... ...on official ...

... Bissing abandoned ...ft and alleged that, ... of widespread un... ...es to burden finances ..., prolongation of unem... ...ill result in the workers los... ...echnical skill.

"The whole truth is that each deported ... man means another soldier for the German army. He will take the place of a German workman, who will be made a soldier.

TORN FROM THEIR FAMILIES.

"The situation ... which we de... ...to

...Administration was not so bad after ... EXCHANGES! ...new there was something closely akin ... war on the Mexican border, and had ...Wilson and th... ...wn fellow Ohioan,

Fire Clew Gives ... ...nd ...ckson's. ... to the findin... ...n discounted.

A burned out fire was discovered, but it is not known whether it was Jack... ...'s or left by ... hunters.

This w... the word... ...ttleh... Deep, tre...ches winding in a dizzy maze, dugouts bristling with machine guns, and behind them the field guns con... ...Haig's tr... ...s. And, to ... to

MUTUAL

THE PERILS OF OUR GIRL REPORTERS

FIFTEEN STARTLING MOTION PICTURE STORIES—EACH COMPLETE

The Stories in the Series:

1. The Jade Necklace.
2. The Black Door.
3. Ace High.
4. The White Trail.
5. Many a Slip.
6. A Long Lane.
7. The Smite of Conscience.
8. Birds of Prey.
9. Misjudged.
10. Taking Changes.
11. The Meeting.
12. Outwitted.
13. The Schemers.
14. The Counterfeiters.
15. Kidnapped.

"The Perils of Our Girl Reporters" is a series of fifteen stories of newspaper life from the "Inside." Front page news in the making is actually shown on the screen. The brave and daring girl reporters are shown probing the secrets of the underworld—ferreting out strange crimes—aiding the government in exposing counterfeiters and blackmailers. By sheer nerve and daring they outwit criminals—escape perils—furnish the public with news while it is still "hot." Nothing to compare with it has ever been shown. Theatres playing it are assured a stupendous offering every week for fifteen weeks. Produced by the Niagara Film Studios. Directed by Geo. Terwilliger. First chapter is released December 28th. Book it NOW—at any Mutual Exchange.

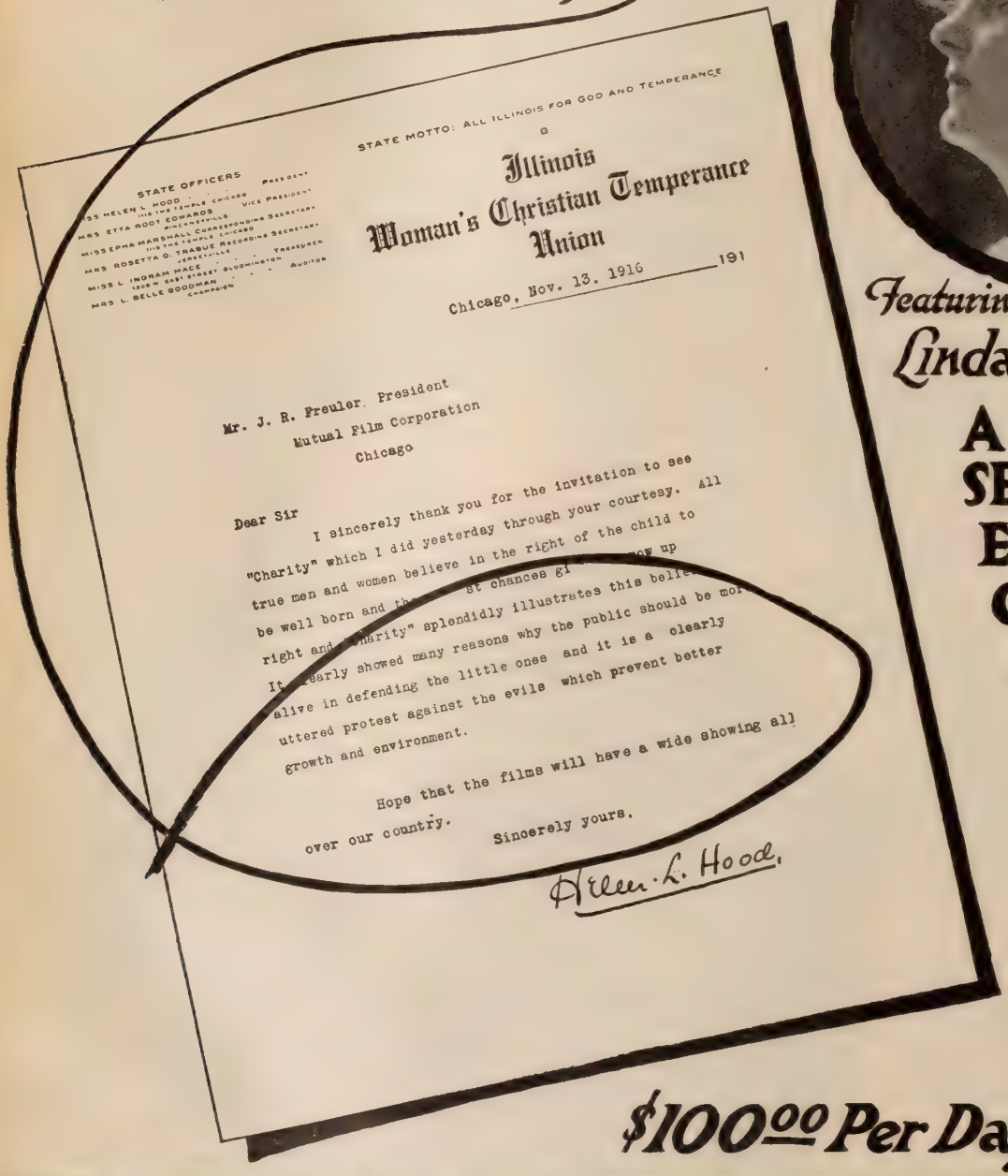


MUTUAL

CHARITY?

Read What The President Of The Illinois Women's Temperance Union Says:





STATE MOTTO: ALL ILLINOIS FOR GOD AND TEMPERANCE

STATE OFFICERS

Illinois
Woman's Christian Temperance
Union

Chicago, Nov. 13, 1916 191

Mr. J. R. Freuler, President
Mutual Film Corporation
Chicago

Dear Sir

I sincerely thank you for the invitation to see "Charity" which I did yesterday through your courtesy. All true men and women believe in the right of the child to be well born and th[illegible] chances gi[illegible] up right and "Charity" splendidly illustrates this belief. It clearly showed many reasons why the public should be mor[illegible] alive in defending the little ones and it is a clearly uttered protest against the evils which prevent better growth and environment.

Hope that the films will have a wide showing all over our country.

Sincerely yours.

Helen L. Hood.

Featuring
Linda A. Griffith

A SENSATIONAL EXPOSE' OF CHARITY and CHILD-WELFARE

SEVEN BIG ACTS!

$100.00 Per Day

Now Booking At
68 MUTUAL EXCHANGES!

MUTUAL

NOW—
THE $10,000.00 SEQUEL
to THE DIAMOND FROM THE SKY

FOUR CHAPTERS RELEASED NOV. 27TH

A Tremendous Feature in Four Chapters

Thousands and thousands of people who submitted sequels to "The Diamond From the Sky" are waiting to learn who earned the $10,000.00 prize. The winner has been selected. The films have been produced in four stupendous chapters—a new two reel chapter each week for four weeks. All the old favorites are in the cast of the new sequel to "The Diamond From the Sky." William Russell and Charlotte Burton are starred. The winner of the $10,000.00 prize is announced *only in the films.* Here is an exceptional opportunity for exhibitors—an opportunity to show the $10,000.00 prize SEQUEL to "The Diamond From the Sky"—the prize SEQUEL for which several hundred thousand persons have been waiting.

The SEQUEL to "The Diamond From the Sky" is an entirely ***NEW*** story. It is more dramatic—more powerful than the original. Released Nov. 27th—one chapter each week for four weeks. For complete information see your nearest Mutual Exchange *at once.*

Booking Now Through the 68 Mutual Exchanges



Many a packed house is directly traceable to an advertisement in the "News."



The Leap for Life!

The daring and spectacular leap of Helen Holmes from the top of a telephone pole to the top of a moving car is but *one* of the thrills in a recent chapter of the amazing new chapter-play "A Lass of the Lumberlands." Real danger—real daring—real thrills are found in every episode of this astounding chapter-play. That's why spectators gasp in amazement in every theatre where the films are shown.

A LASS OF THE LUMBERLANDS

The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**

Exhibitors the country over are proclaiming "A Lass of the Lumberlands" the most spectacular film ever shown. Hardened old showmen, who ordinarily sit silently through the most dramatic of motion pictures, are wildly enthusiastic over this chapter-play. It's in fifteen chapters—a new two reel chapter each week. It means capacity business for YOUR theater, every week for 15 weeks. Arrange to show it NOW. Wire, write or call at your nearest Mutual exchange. Don't wait. Do it TODAY.

NOW BOOKING AT 68 MUTUAL FILM EXCHANGES

MUTUAL



YOU can have news of

GAUMONT SINGLE REELS

every week—by sending your name

Published for Distribution Through Mutual Branches

"Tours Around the World" No. [illegible]

(RELEASED NOVEMBER 21, 1916).

This reel presents three interesting sections for travelers who view the world [illegible] the architecture, the varied street [illegible] costumes of the many tribes [illegible] races, and the markets are full of pictorial color. The views include Ope[illegible] Square, the Citadel, erected in 11[illegible] Mosque of Saida Zeneb, Arab types, and typical streets and street scenes. Antwerp, Belgium's chief seaport and a center of commerce before the war, provid[illegible] ining scenes [illegible] city life [illegible] Since the [illegible] horrors of [illegible] portray it [illegible] today. One [illegible] the Cathed[illegible] fourteenth [illegible] Market and [illegible] of interest [illegible] pictures of [illegible] and of the [illegible]

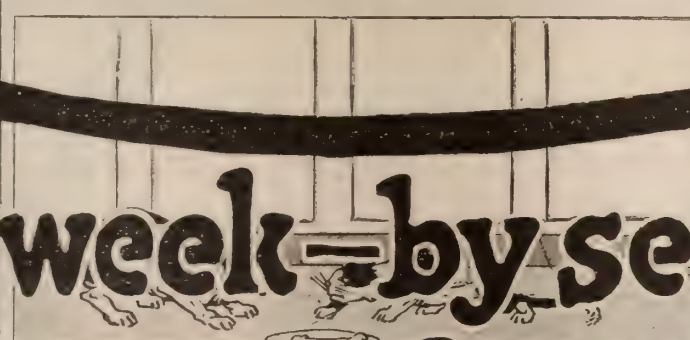
It had [illegible] Gorges of [illegible] Around the [illegible] it was fo[illegible] these pi[illegible] length of [illegible] of the bea[illegible] rent that [illegible] are shown [illegible]

"Reel [illegible]

(RELEASE[illegible]

The firs[illegible] Fish for [illegible] setts Coa[illegible] cleaning [illegible] added inte[illegible] the gray [illegible] Governme[illegible] as being [illegible] picture [illegible] or dom[illegible]

Wit[illegible] highe[illegible] opportunity [illegible] most precio[illegible] pictures were taken of [illegible] co-Belgian zinc works at Mortagu[illegible] Nord. Needless to say, these [illegible] were taken before the war by the Gaumont Company, since this country is now in German possession. How zinc is obtained by distillation will [illegible]



"WHAT'S HOME WITHOUT A DOG?"

It has ba[illegible] Hood has been crim[illegible] and the north where a [illegible]

"Reel Life" No. 28

[illegible]SED NOVEMBER 12, 1916).

How mail will be carried in the future is shown in this issue under the title of "Aer[illegible] Service." The pictures were [illegible] posed for the [illegible] mont Com[illegible] by Victor Carl[illegible]

The second section of the [illegible] shows how the United States Coa[illegible] ds proceed to aid a ship in distress. How a boat is launched through the surf, and how a line is shot over the vessel when it is near the shore yet cannot be reached by a boat are two of the interesting views. The use of the [illegible] buoy is pictured adequately.

[illegible] bird section is a series of [illegible] cost of living [illegible] the spec[illegible] compara[illegible] commodities [illegible] part for the [illegible]

No. 30

(R[illegible] 26, 1916).

[illegible] issue of the [illegible] "Gathering [illegible] are pictured [illegible] rvesting the [illegible] from two to [illegible] from 25 to [illegible] se beans that [illegible] The pictures [illegible] tion of the [illegible] entation of [illegible] remove the [illegible] acking for [illegible]

[illegible] ances which [illegible] e popular this [illegible] by Hepburn [illegible] of the danc[illegible] as the Inner [illegible] pretty steps [illegible] he steps are [illegible] completion [illegible] g spectators [illegible] observation: [illegible], a sea [illegible] the scal[illegible] this issue of [illegible] t spectators with the fact that it ranks among gourmets as a delicacy equal to the shrimp, the lobster, the crab and the oyster.

The fourth section of the reel is a

You can get these Gaumont Single-Reel Bulletins from your Mutual Branch, but—

If you wish one mailed direct the day it is printed, send your name and address to the Gaumont Co. today.

Exact information about the four Gaumont Single-Reels issued weekly through Mutual. A great help in preparing your printed program and newspaper notices. Kept on file, they are valuable for reference when patrons ask for a special program.

Keep these Bulletins. For example, something for the week of December 10 may be requested six months hence.

Gaumont Gaumont Co. Gaumont

FLUSHING, N. Y.

MR. ANY EXHIBITOR!! *If you Faithfully follow our directions we will* GUARANTEE *that*

JIMMIE DALE

ALIAS THE GREY SEAL

will fill your theatre on your poorest night!

WRITE US FOR DIRECTIONS!

Monmouth Film Corporation

HARRY McRAE WEBSTER, *President*
JULES BURNSTEIN, *Gen. Manager*

DORIS MITCHELL AS THE WOMAN IN BLACK

PAUL PANZER AS HENRY LA SALLE

E.K. LINCOLN AS JIMMIE DALE

EDNA HUNTER AS MARIE LA SALLE

16 STARTLING ADVENTURES

EACH EPISODE A COMPLETE ADVENTURE IN 2 REELS

16 THRILLING EPISODES **16**

EACH ADVENTURE A COMPLETE STORY IN 2 REELS

ADAPTED FROM THE PROFESSIONAL ADVENTURES OF JIMMIE DALE APPEARING IN PEOPLE'S MAGAZINE BY FRANK L. PACKARD

SUPPORTED BY

ELEVEN HUNDRED NEWSPAPERS

AND A

CAST OF STARS

BOOK NOW

WITH NEAREST

UNICORN EXCHANGE

28 BRANCHES THROUGHOUT THE U.S.
EXECUTIVE OFFICE - 126-30 W. 46TH ST., N.Y. CITY

Pathé

Teasing money for you!

There was never anything attempted in "teaser" advertising campaigns that aroused half as much interest as will be aroused by the advance campaign on

Pearl of the Army

The whole country will be talking about it, Mr. Exhibitor!

Two great newspapers in every large city will carry big advertisements to help you get business on Pathé's next serial which stars

Pearl White

The greatest drawing card in motion pictures.

Your patrons will want to see America's secret foes unmasked in this great patriotic serial.

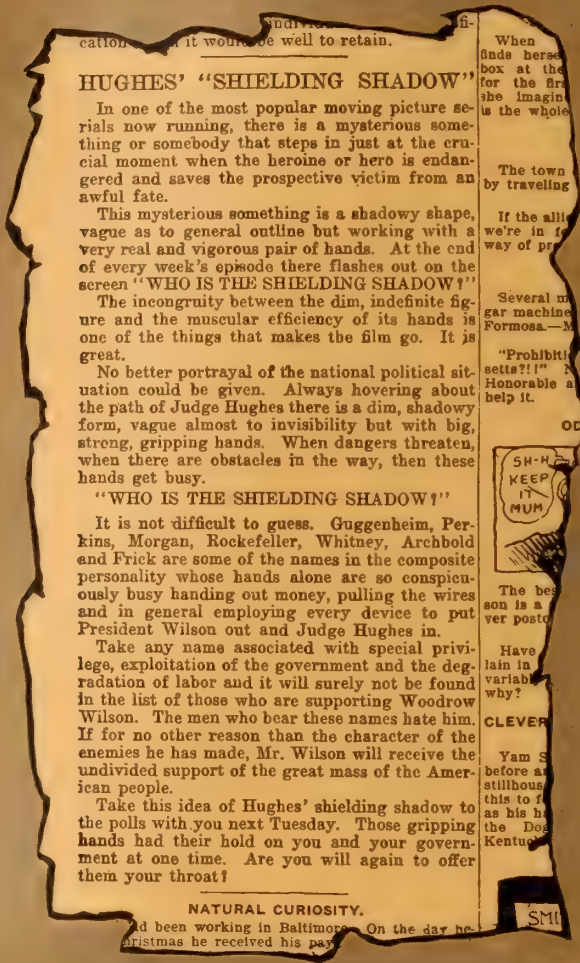
Produced by Astra
under the direction of
Edward José.

Released Dec. 3

When big newspapers run editorials based on

The Shielding Shadow

you can judge of the impression it's making on the whole country!



cation ... it would be well to retain.

HUGHES' "SHIELDING SHADOW"

In one of the most popular moving picture serials now running, there is a mysterious something or somebody that steps in just at the crucial moment when the heroine or hero is endangered and saves the prospective victim from an awful fate.

This mysterious something is a shadowy shape, vague as to general outline but working with a very real and vigorous pair of hands. At the end of every week's episode there flashes out on the screen "WHO IS THE SHIELDING SHADOW?"

The incongruity between the dim, indefinite figure and the muscular efficiency of its hands is one of the things that makes the film go. It is great.

No better portrayal of the national political situation could be given. Always hovering about the path of Judge Hughes there is a dim, shadowy form, vague almost to invisibility but with big, strong, gripping hands. When dangers threaten, when there are obstacles in the way, then these hands get busy.

"WHO IS THE SHIELDING SHADOW?"

It is not difficult to guess. Guggenheim, Perkins, Morgan, Rockefeller, Whitney, Archbold and Frick are some of the names in the composite personality whose hands alone are so conspicuously busy handing out money, pulling the wires and in general employing every device to put President Wilson out and Judge Hughes in.

Take any name associated with special privilege, exploitation of the government and the degradation of labor and it will surely not be found in the list of those who are supporting Woodrow Wilson. The men who bear these names hate him. If for no other reason than the character of the enemies he has made, Mr. Wilson will receive the undivided support of the great mass of the American people.

Take this idea of Hughes' shielding shadow to the polls with you next Tuesday. Those gripping hands had their hold on you and your government at one time. Are you will again to offer them your throat?

NATURAL CURIOSITY.

...d been working in Baltimore. On the day be... Christmas he received his pay...

When ... finds herse... box at the ... for the fir... she imagin... is the whole...

The town ... by traveling ...

If the alli... we're in f... way of pr...

Several m... gar machine... Formosa.—M...

"Prohibiti... settz?!" ... Honorable a... help it.

OD...



The bes... son is a ... ver post...

Have ... lain in ... variab... why?

CLEVER...

Yam S... before a... stillhous... this to f... as his h... the Dog... Kentuc...

SMI...

Produced by Astra

under the direction of Louis J. Gasnier and Donald Mackenzie

Pathé

A. H. Woods presents

The Challenge

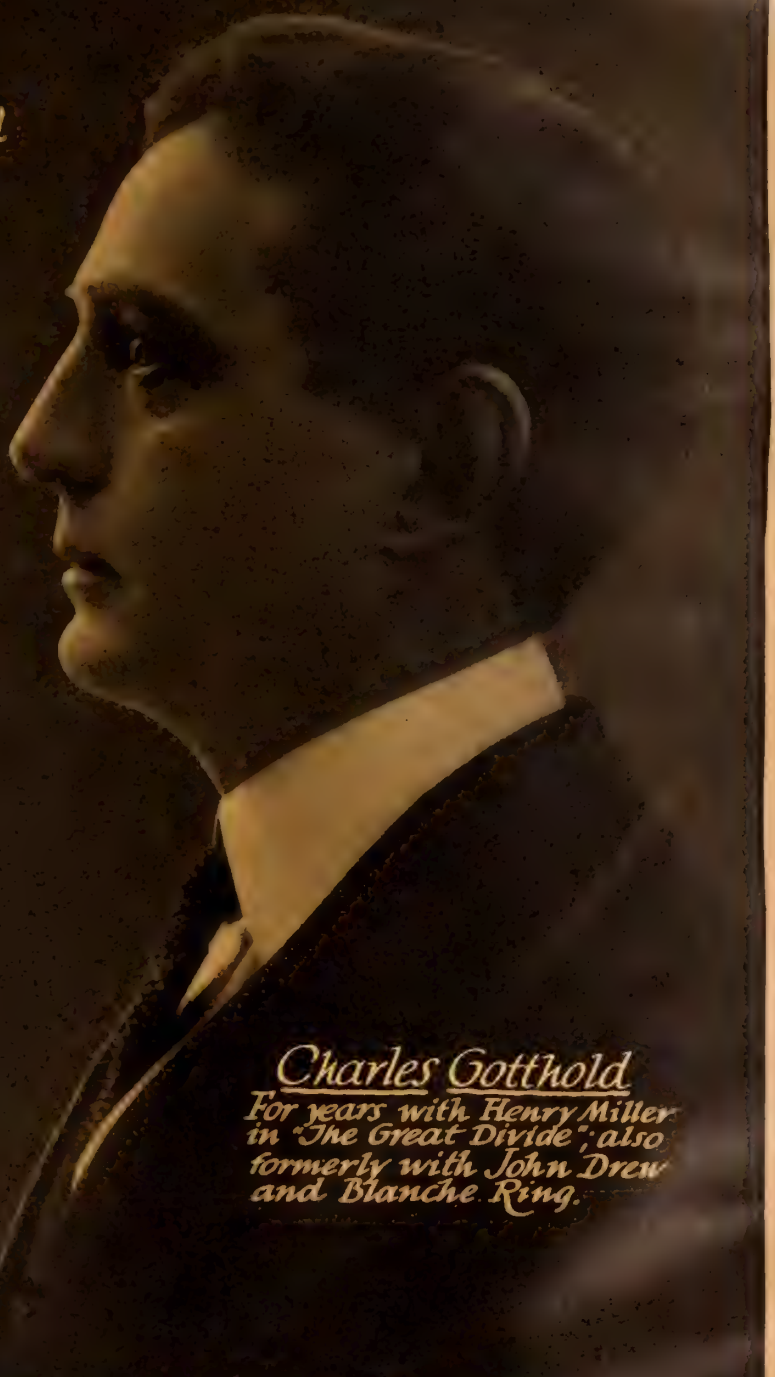
A Pathé Gold Rooster Play in five parts, with a remarkable cast headed by

Charles Gotthold
Montague Love and
Helen Chadwick

On the stage it played to big business. As a photo-play it will do bigger business.

Produced by Astra under the direction of Donald Mackenzie

Released Dec. 10



Charles Gotthold

For years with Henry Miller in "The Great Divide"; also formerly with John Drew and Blanche Ring.

Recent and forthcoming Gold Rooster Plays:
"The World and the Woman," Nov. 19; "Arms and the Woman," Nov 26
"Divorce and the Daughter," Dec. 3rd.

The most famous, the most successful exhibitors in the country show

The Pathé News

twice a week because they find its service unequalled, its quality always the best. No other pictures are so sure of pleasing every audience.

Every Broadway theatre except two shows the Pathé News!



VITAGRAPH ANNOUNCES A NEW POLICY

FOR RELEASES THROUGH

THE NEW GENERAL FILM COMPANY



Releasing each Week
A one reel picture of
The Adventure Series

"THE DANGERS OF DORIS"

With the beautiful feature star

"SUNSHINE" MARY ANDERSON

In the leading role.

Made in the Vitagraph Western Studio
In the mountains and on the plains of God's Country.

A new policy—
A new series.
A new subject.
A new adventure.
A new thrill.
A new punch
In each weekly release.
Each one a complete picture.

These

BROADWAY STAR FEATURES

Released every Friday
Beginning December 22nd.









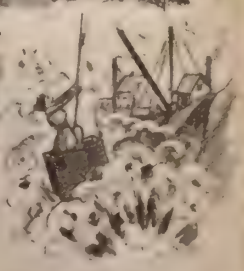












General Film Service



The One Reeler That Is Out-Drawing Five Reelers—Supreme in Quality, Punch and Patron-Pulling Power

GRANT, POLICE REPORTER

Kalem's Super-Series

A Sure-Fire Feature Attraction On Any Program in Any House

Unrivalled In Sensational Thrills—Stirring Stories—Splendid Staging and Superb Acting By Proven Stars

SEE THE NEXT EPISODE TO-DAY:

"THE TRUNK MYSTERY"

Released Friday, Dec. 8th

A baffling murder mystery, with gripping action culminating in breath-taking dare-devil exploits

By ROBERT WELLES RITCHIE

Featuring



GEORGE LARKIN AND OLLIE KIRKBY

---Other Kalem Super-Features---

"The Poisoned Dart" *A "Girl From Frisco" Episode*
Released Wednesday, Dec. 6th

"The Lineman's Peril" *A "Hazard of Helen"*
Released Saturday, Dec. 9th

"Jailbirds" *A "Ham Comedy"*
Released Tuesday, Dec. 5th

Kalem's Klassy Four Color One and Three Sheet Lithographs on all One Reelers; One, Three and Six Sheets on "The Girl From Frisco."

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

BLACK CAT Features



BIG SEATING CAPACITY Attraction

100 of the most thrilling and fascinating stories ever written. Do you realize what a drawing card this is? Do you see the certainty of packing your house with this continuous form of advertising?

"THE EGG"—Dec. 5—*Screen time 32 minutes.*
"IN A LOOKING GLASS"—Dec. 12—*Screen time 33 minutes.*
"THE LITTLE BROWN MOLE"—Dec. 19—*Screen time 31 minutes.*
"THE GIRL GOD MADE FOR JONES"—Dec. 26—*Screen time 33 minutes.*

OTHER ESSANAY RELEASES

"THE WAITING GAME", featuring BEN TURPIN. Comedy—Dec. 6—*Screen time 18 minutes.*
"A FAILURE AT FIFTY", featuring THOMAS COMMERFORD. Comedy-Drama—Dec. 9—*Screen time 48 minutes.*



ESSANAY
GEORGE K. SPOOR PRESIDENT
1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

READ WHAT THE CRITICS SAY OF "THE CHAPERON"

presenting

Edna Mayo and Eugene O'Brien

Directed by Arthur Berthelet.

"The Chaperon is sure to find favor in any audience. It is light, clever, wholly commendable. It pleases throughout because of its interesting complications, the suspense and humor of its situations and the beauty of its settings. The action is brisk and entertaining."—*Motography.*

"The Chaperon is a frothy picture of the summer fiction variety * * * interesting and amusing. A romantic comedy based chiefly on diverting situations. A well selected cast has been assembled. The stars play in lively fashion and are well supported. The direction is skillful and the camera work fine."—*New York Morning Telegraph.*

"In The Chaperon we have an interesting story of American life, with incidents that whet the interest of the spectators up to the close."—*Moving Picture World.*

SCREEN TIME 1 HOUR AND 19 MINUTES

ESSANAY
GEORGE K. SPOOR PRESIDENT
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KLEINE-EDISON-SELIG-ESSANAY

SERVICE



BRYANT WASHBURN

and

NELL CRAIG

are presented in

"The Breaker"

By Arthur Stringer
Directed by Fred E. Wright

A thrilling drama of a counterfeiting band; a girl's love for an innocent man in the toils of the police; how she captures the "coin men" and frees her sweetheart.

SCREEN TIME: 1 HOUR AND 23 MINUTES

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

MANY ARE MADE, BUT FEW ARE CHOSEN

So an old saying might be paraphrased and applied to conditions in the motion picture industry today. Many producers are making pictures, but, nevertheless, the high-class exhibitor has a difficult time in arranging a program that will appeal to the discriminating audience. Out of all the productions that are made and placed on the market, only a very few have the merits that present-day audiences are demanding, and the selection of these is the great problem that confronts every exhibitor.



A MESSAGE TO GARCIA

AN EDISON PRODUCTION

of a Five-Reel Dramatization of Elbert Hubbard's Immortal Preachment

MABEL Featuring ROBERT

TRUNNELLE and CONNESS

WILL BE CHOSEN BY WISE EXHIBITORS

Because It Has All of the Qualities that Make a Picture Produce Profits and Prestige.
"A Message to Garcia" is PRE-ADVERTISED because it is based on a literary classic that is known and admired everywhere.
It presents a masterly story of adventure, romance, intrigue and patriotism—a story evolved directly from the incidents narrated in Hubbard's immortal preachment.
"A Message to Garcia" was filmed in Cuba, which guarantees its distinctiveness and superior quality.
It bears the name of EDISON—the greatest name in the world of the motion picture.

Make arrangements NOW for your booking

At the Same Time Ask About

THE COSSACK WHIP

a superb five-reel production of a drama written exclusively for the screen by the renowned novelist

JAMES OPPENHEIM

The leading motion picture critics and the highest class exhibitors have been unanimous in their praise of this tremendous romance of the Russian Empire. "The Cossack Whip" is one of the finest and most powerful stories ever written for the screen, and it has been given a most elaborate and beautiful production. It features

VIOLA DANA

the young and lovely emotional star who became famous through her appearances in Edison productions.

"The Heart of the Hills," featuring Conway Tearle and Mabel Trunnelle, also now is being booked. It is a rare romance of India and it portrays the mysticism characteristic of the Orient. Five reels of perfect satisfaction for exhibitor and patron.
For bookings, or for information concerning these productions, write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 FIFTH AVE., NEW YORK, and All Principal Cities

KLEINE-EDISON-SELIG-ESSANAY
SERVICE

Selig **Offers**

GRACE DARMOND
in

"The House Of A Thousand Candles"

Written by Meredith Nicholson

A Selig Red Seal play dealing with love and hate, with mystery, adventure, secret passageways and hidden gold. Five reels of thrills. How aged Squire Glenarm, who lives in "The House of a Thousand Candles", brought serious purpose to his beloved nephew.

OTHER GRACE DARMOND FEATURES

"The Millionaire Baby" "A Black Sheep" "A Texas Steer"

Book Now

KLEIN-EDISON-SELIG-ESSANAY SERVICE

SELIG POLYSCOPE COMPANY

Chicago, Illinois

RED SEAL SELIG PLAYS

There is not a dissenting voice to the statement that

"The Witching Hour"

(Seven Parts)

by America's foremost dramatist

AUGUSTUS THOMAS

tells the most astounding and absorbing story ever visualized, with situations that belie description.

A marvel of photo-play construction with a pre-eminent cast including

C. AUBREY SMITH
MARIE SHOTWELL
JACK SHERRILL
ROBERT CONNESS

An attraction that marks a new epoch in screendom.

Directed by George Irving.

Released as an extraordinary attraction on State Rights basis

Will shortly open for an indefinite Broadway engagement

FROHMAN AMUSEMENT CORP.

WILLIAM L. SHERRILL, Pres.

18 East 42d Street, New York City

Mrs Vernon Castle

in

PATRIA

THE SERIAL SUPREME



INTERNATIONAL

PATRIA

Has for its theme the protection of the American Home from invasion; for its star the best known woman in Ameriea

Mrs. Vernon Castle



INTERNATIONAL



PATRIA was given the most remarkable reception ever accorded a motion picture at the private showing in the Grand Ball Room of the Ritz-Carlton, New York, last Monday night. After the Grand Ball Room had been filled to overflowing, a thousand prominent New Yorkers patiently waited for almost two hours until the conclusion of the first performance. Then the Grand Ball Room was filled again and a second performance given.

Patria was shown to more than 1,000 exhibitors of the Metropolitan district of New York in the Strand Theatre Tuesday morning.

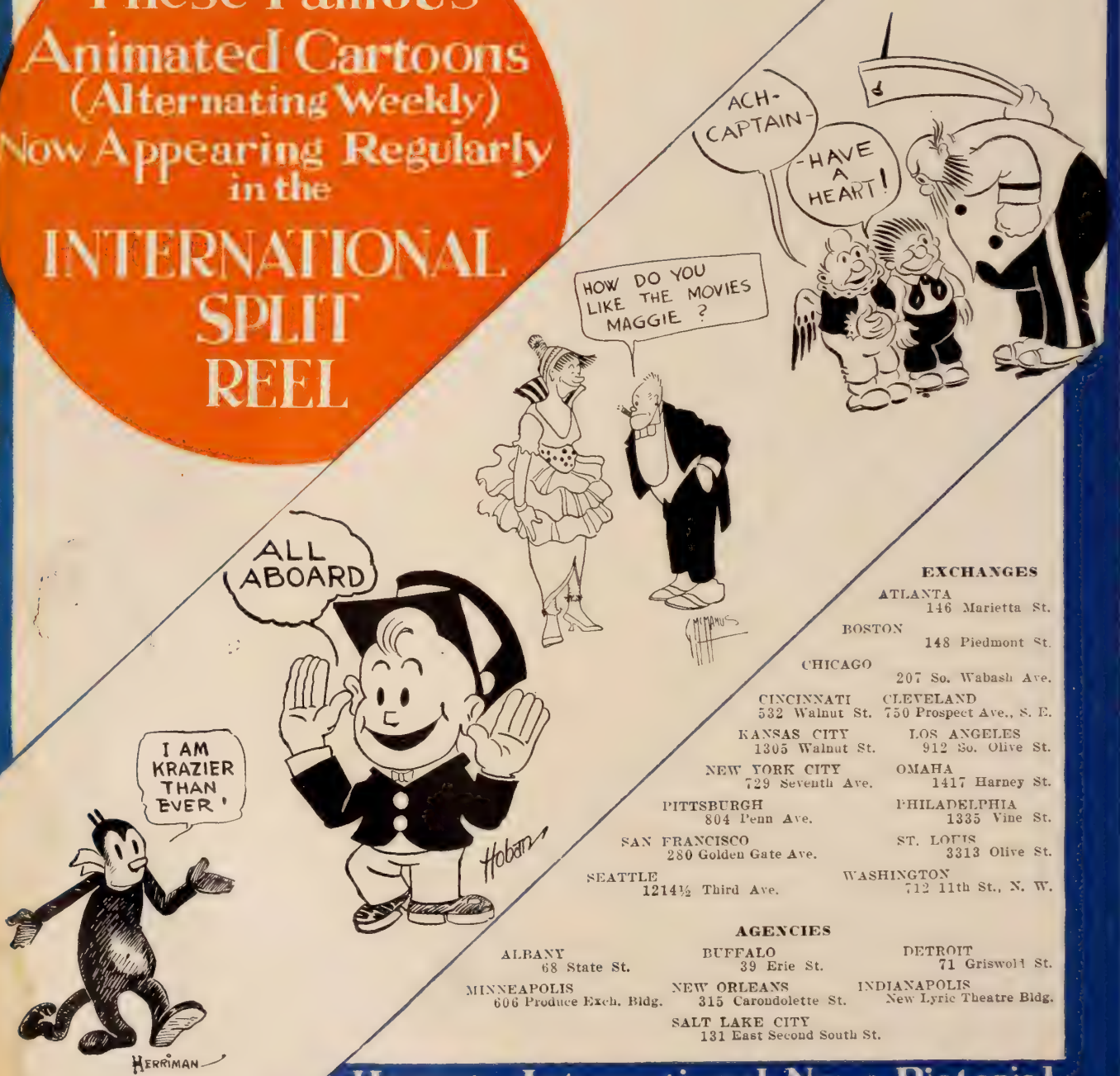
These three different audiences, the most critical and exacting, acclaimed "Patria's" success with riotous applause. No motion picture ever had such a reception.

INTERNATIONAL

"Motion Picture Cocktails"

The Original Katzenjammer Kids
Bringing Up Father
Jerry on the Job
Krazy Kat

These Famous Animated Cartoons (Alternating Weekly) Now Appearing Regularly in the INTERNATIONAL SPLIT REEL



EXCHANGES

ATLANTA
146 Marietta St.

BOSTON
148 Piedmont St.

CHICAGO
207 So. Wabash Ave.

CINCINNATI
532 Walnut St.

CLEVELAND
750 Prospect Ave., S. E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PITTSBURGH
804 Penn Ave.

PHILADELPHIA
1335 Vine St.

SAN FRANCISCO
280 Golden Gate Ave.

ST. LOUIS
3313 Olive St.

SEATTLE
1214½ Third Ave.

WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St.

BUFFALO
39 Erie St.

DETROIT
71 Griswold St.

MINNEAPOLIS
606 Produce Exch. Bldg.

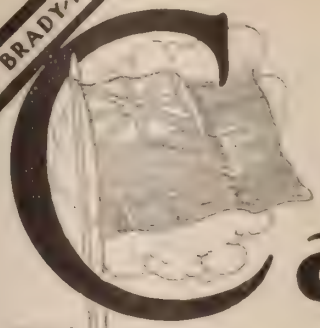
NEW ORLEANS
315 Carondolette St.

INDIANAPOLIS
New Lyric Theatre Bldg.

SALT LAKE CITY
131 East Second South St.

Hearst International News Pictorial
the World's Greatest Topical Review

WORLD PICTURES BRADY-MADE



Canadian Exhibitors and World Pictures

ALL CANADA knows, through the announcement of the producers, that the Canadian rights of

WORLD PICTURES, BRADY-MADE

have been acquired by Regal Films, Ltd. This, however, is only half the story.

The way these unrivalled films will be handled—the splendid service which Regal Films, Ltd. will render—the attention to every detail of the exhibitor's requirements—these are the things which will set a new standard in film service in Canada

We offer exhibitors an uninterrupted service of

ONE BRADY-MADE RELEASE

Every Week

As rapidly as the formation of our organization permits, exchanges will be established and maintained in Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver

Contracts are now being closed. Write or wire regarding this great film service to

REGAL FILMS, Ltd.

9 Wellington Street, E. Toronto

E. L. RUDDY, Pres. J. P. BICKELL, Vice-Pres. N L. NATHANSON, Managing Director A. S. ARONSON, Secretary

WORLD PICTURES BRADY-MADE

Is this your Theatre?—

YOUR PATRONS VERY CRITICAL

YOUR AUDIENCES 60% WOMEN

YOUR PRICES 10c AND OVER

Then these are the Consistently Clean, Artistic, Dependable World Pictures Brady - Made specially for you. Coming Releases Dec. 4 to Dec. 18:—

ALL MAN — Clean, healthy, human story, with the spice of jealousy. Incidental to the story—a head on train collision, and a daring feat of life risking and saving. Never a story with more general appeal.

RISE of SUSAN — Clara Kimball Young was never more attractive. The story itself, with its beautiful setting and polished acting must be described as charming. Yet there are tragic episodes startling in their intense reality.

BROKEN CHAINS — Every human emotion plays its part. One's sympathy is aroused, and complications which hold one breathless work to a fine climax.

WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

ROBERT WARWICK & MOLLIE KING in "All Man"

Written by
WILLARD MACK
Directed by
EMILE CHAUTARD





FOXFILM COMEDY SERVICE

COMING!

Foxfilm Comedy Service

WILLIAM FOX announces the introduction of a new policy after January 1, 1917, when the FOX FILM CORPORATION begins the weekly release of two-reel comedy subjects.

FOX dramatic productions have long been recognized as the quality standard and the highest development of the motion picture art. They lead the world in business building and crowd-drawing power.

ON this foundation MR. FOX builds his comedy organization. He has given his word that only the best comedians and the best stories will be utilized in the making of FOXFILM COMEDIES. The exhibitor knows this is a sufficient guarantee of their merit. The FOX reputation based on sure

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

success will be upheld without question by the forthcoming comedies.

FOXFILM COMEDIES are two-reel productions. Fifty-two releases a year,—one each week,—beginning January 1, 1917, constitute Mr. Fox's latest addition to the ideal motion picture program, both from the viewpoint of popularity with patrons and box office drawing power.

WATCH for the first release and keep in touch with the Fox Branch Exchange which serves you.

Branch Offices of the

FOX FILM CORPORATION

UNITED STATES

Atlanta, Ga., 619 Rhodes Bldg.
Boston, Mass., 10-12 Piedmont St.
Chicago, Ill., Mallers Bldg.
Cleveland, O., 750 Prospect Ave.
Cincinnati, O., 412 Vine St.
Dallas, Tex., 1907 Commerce St.
Detroit, Mich., 407 Smith Bldg.
Denver, Colo., 17th and Champa Sts.
Kansas City, Mo., 928 Main St.
Los Angeles, Cal., 734 S. Olive St.
Minneapolis, Minn., 627 First Ave., N.
Salt Lake City, Utah, McIntyre Bldg.
New Orleans, La., 826 Common St.
Omaha, Nebr., 315 S. 16th St.
Philadelphia, Pa., 1333 Vine St.
Pittsburgh, Pa., 121 Fourth Ave.
San Francisco, Cal., 107 Golden Gate Ave.
Seattle, Wash., 1214 Third Ave.
St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
Washington, D. C., 305 Ninth St., N. W.
New York, N. Y., 130 West 46th St.
Newark, N. J., Strand Theatre Bldg.
New Haven, Conn., Poli's Theatre Bldg.

CANADA

Montreal, Quebec, 322 S. Catherine St., West
Toronto, Ont., 12 Queen St., East
St. John, N. B., Bank of B. N. A. Bldg., 1-5 Market Square
Vancouver, B. C., 508-9-10 Orpheum Theater Bldg.
Winnipeg, Man., 115 Phoenix Block

UNITED KINGDOM

London, 74-76 Old Compton St.
Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9-A Wharton St.
Glasgow, 73 Dunlop St.
Dublin, Dame House, 24-26 Dame St.

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Melbourne, Vic., Elizabeth House

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THEDA BARA
IN THE NEW
WILLIAM FOX
PHOTOPLAY
THE VIXEN
PORTRAYING THE WILES OF
A FASCINATING WOMAN
WRITTEN BY MARY MURILLO.
DIRECTED BY J. GORDON EDWARDS
FOX FILM CORPORATION

TO THE TRADE

Without the knowledge or sanction of Fox Film Corporation, W. Patch, Manager of the Pitt Theatre, Pittsburgh, has attacked President Wilson in connection with an announcement of the photoplay production, THE HONOR SYSTEM.

The attack originated with the management of the Pitt Theatre, and we take this means of notifying the public that the conduct and policy of the President are in no way connected with THE HONOR SYSTEM nor have they any bearing on the play.

Fox Film Corporation, owners of THE HONOR SYSTEM, regret that this attack was published by the Pitt Theatre in their house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the President is reflected upon in any scene of THE HONOR SYSTEM.

William Fox, President,
Fox Film Corporation

Pittsburgh,
November 27, 1916.


Released
on the
METRO
Program
December 11.
B.A.ROLFE
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JULIUS
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TRIUMPH
The sublime story of
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ment done into a
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by Maxwell Karger
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The quality and drawing power of Art Dramas pictures is *certified* by the names of their distributors.

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WILLIAM DESMOND and DOROTHY DALTON

IN

"A GAMBLE IN SOULS"

KAY BEE

A virile, powerful story of the wilderness. There is the smash and whirl and rush of the sea, breath-taking shipwreck, and the primal battle of two souls with God the only Watcher. Love spreads over the land and sea and sky and everything comes true. The author has built up a remarkable series of situations in which the interest is held in suspense to the end.

MAE MARSH and ROBERT HARRON

IN

"THE WHARF RAT"

FINE ARTS

All of Mae Marsh's alluring qualities, her cleverness and humanness are combined in this, her first attempt at playing the boy. She disguises herself in boy's clothing to shield her grandpa from the long arm of the law, and the story built around this situation is one of continued action, suspense and real live people.

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just laughs

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KAY-BEE

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TRIANGLE
MACK SENNETT-KEYSTONE



Ora Carew
Triangle-Keystone



Chas Murray, Louise Fazenda in "Bombs"



Fred Mace, Alice Davenport and Victor Potel in "His Last Scent"



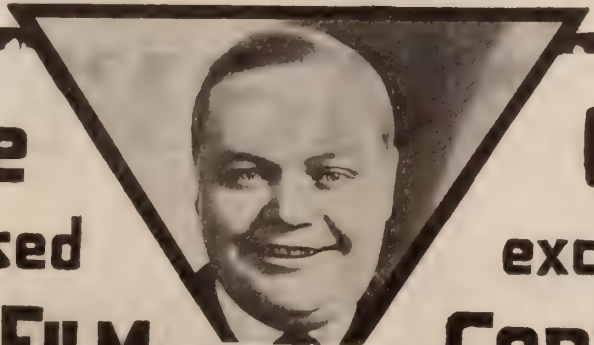
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Wm. N. Selig's

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MISSOURI	Grand Central Theatre Co., St. Louis, Mo., Wm. Sievers, Pres.
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WATCH FOR OUR

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"THE MASQUE OF LIFE"

The Money Making Sensation

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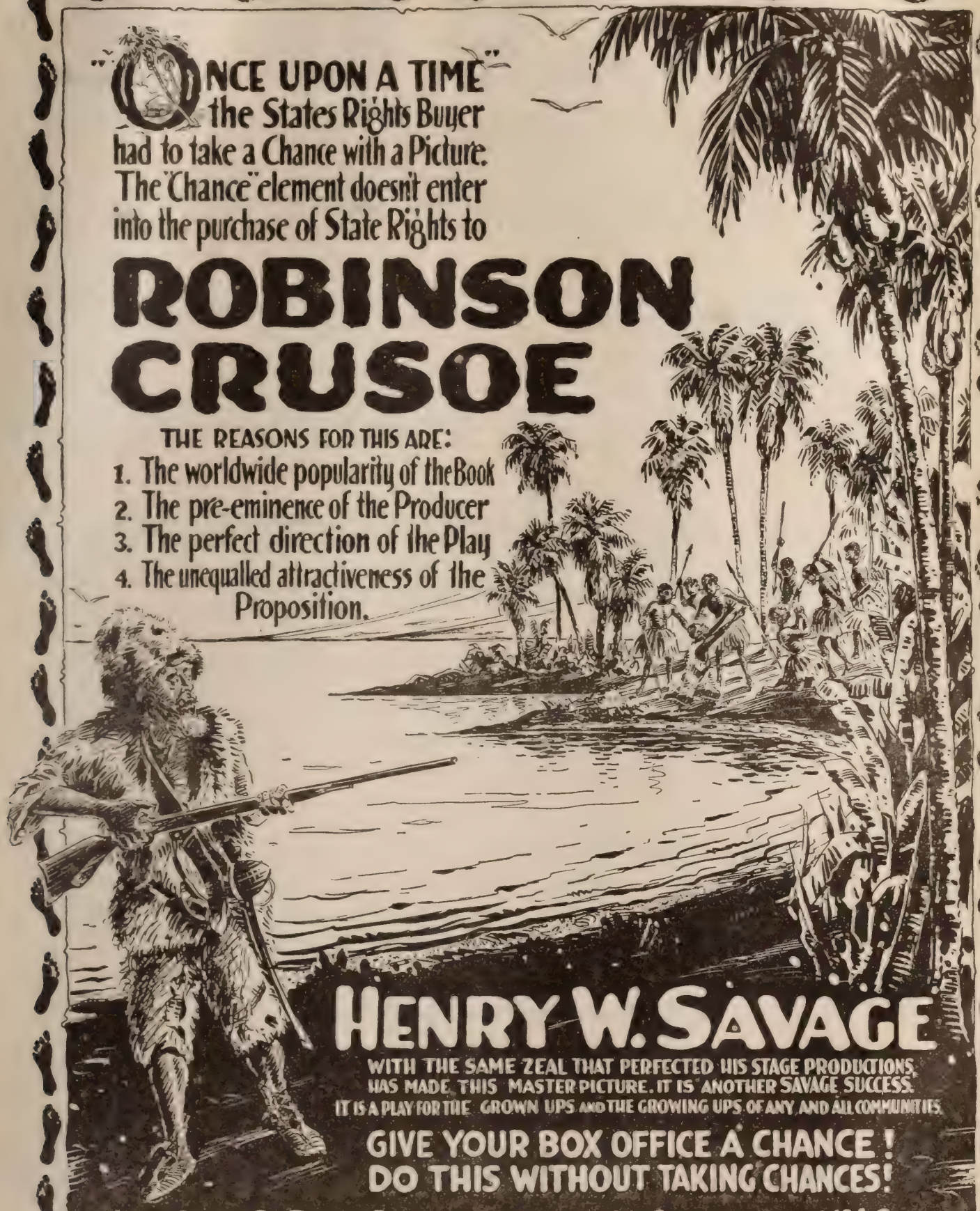
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THE REASONS FOR THIS ARE:

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"SNOW-

PRODUCED BY THE LIFE PHOTO-PLAY CO. FOR

Adventure—Romance

The FIRST charming picturization

Fairy Tale

Book this Picture and Pack your House to the Doors

ENACTED ENTIRELY BY CHILDREN

All who have seen this picture of "Snow-White" unite in expressing unqualified admiration. Children wonder over it and love it; mothers grow tender over the exhibition of the children's charm; grown men become boys again and see the visions of the days when fairy tales still held a glamor for them.

Mr. Exhibitor-- *Have you realized the demand for children's pictures—real children's pictures—the kind that makes them applaud throughout the performance—the kind that makes them look forward to visiting your theatre again?*

Extraordinary Advertising Matter

One and Three Sheets, Window Cards, and Cut-Outs in Four Colors

FOR STATES RIGHTS

EDUCATIONAL FILMS CORP. OF

—WHITE"

THE EDUCATIONAL FILMS CORP. OF AMERICA

—Mystery—Fun

of Peter Grimm's Ever Delightful

Classic IN FOUR PARTS

An Attraction for Both Young and Old

A CAST OF TWO-HUNDRED WELL TRAINED CHILDREN

Let the Kiddies SEE

ADVENTURE	*MYSTERY*	*ROMANCE*	*FUN*
The Kidnapping of Snow-White	The Fairy-birth of Snow-White.	The Love Story of Snow-White and the Prince	The Whimsical Ways of the Seven Dwarfs
The Entertainment in the Magic Forest	The Story of the Magic Mirror	The Fairy's Guardianship of Snow-White	The Queer Animals in the Witch's Cave
The Wicked Acts of Jealous Queen Alice	The Black Art of the Old Witch		

Mr. States Rights Buyer-- *We have so much confidence in the money making power of "Snow White" for you and the exhibitor, that we will not sell it outright, but will release it to reputable states rights buyers on a percentage basis. How about your territory?*

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Western Supply Co., Omaha, Nebr.—Nebraska—Iowa.
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Eskay-Harris Feature Film Co., 126 West 46th St., New York City—New Jersey.
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We have secured good advertisers to talk to YOU. Listen to them!

STATE RIGHTS



FOR SALE—The Craziest—Funniest Picture Ever Made

The Popular Broadway Star

EDNA AUG in

"Where D'ye Get That Stuff"

With Dialogue by:

H. C. Witwer AMERICA'S LATEST AND FUNNIEST HUMORIST

H. H. Van Loan THE FUNNIEST OF ALL SCREEN WRITERS

Every one who has seen this remarkable comedy-burlesque is asking, "Where DID you get that stuff?" At the big down-town Stanley, catering to Broadway patrons, this picture was a knockout. It set everyone to talking. They want to know why a big FIVE reel comedy with a hundred punches has never been released before.

Uptown at the neighborhood NORTH STAR Theatre 2000 people sat glued to their seats while the mirth and revelry and laughter amounted to almost a riot.

That's what we are offering you, Mr. States Rights Buyer—a novelty that has proven its box office value. You are not only getting a big, fine 5-reel production, a complete entertainment, but you have EDNA AUG, famous musical comedy star; Witwer and Van Loan, the funniest guys in the business; an all star cast of individual star comedians; interpolated novelties that put this picture in a class by itself.

Read what the manager of the North Star Theatre 106th St. and Fifth Ave., New York, says in the box below.

He said a lot more, but this is all we have room for.

This is YOUR Chance to clean up. Send all communications to

"A great treat to me to have the first showing of your new film. One of the greatest comedy entertainments I have ever seen. Great cast; great lines and screaming situations. 2000 people saw it at my house, and the popular gag in my section is 'Where d'ye get that stuff?'—that's how quick it leaped into popularity. A great 5-reeler."—*I. Levine, Mgr.*

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this letter.
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Argosy Films (Inc.)

1600 Broadway . New York

LAUGHS MEAN MONEY AND YOUR BOX-OFFICE LAUGHS LOUDEST OF ALL WHEN YOU PLAY THE



BILLY WEST COMEDIES

TWO REELS EACH AND PACKED WITH RIOTOUS YELLS

First Release—"HIS MARRIED LIFE" Second Release "BOMBS AND BOARDERS"

REAL SCREAMS OF THE SCREEN

AND THEN

THE GREATEST SERIAL OF THEM ALL

"JIMMIE DALE ALIAS THE GREY SEAL"

By FRANK L. PACKARD author of "THE MIRACLE MAN"

BASED ON STORIES IN "THE PEOPLES MAGAZINE"



JIMMIE DALE'S LIFE WAS LIVED UNDER INSTRUCTIONS. THE SOURCE WAS A MYSTERY, ABSOLUTE, BLIND, UNSOLVABLE, AND JIMMIE WAS A MAN OF INDEPENDENT CHARACTER, OF INDEPENDENT WEALTH, YET HE OBEYED. AND THERE WERE THREE REASONS: FIRST, THAT JIMMIE WAS INTERESTED; SECOND, THAT JIMMIE WAS IN A PECULIARY DELICATE SITUATION; AND, THIRD, THAT JIMMIE BELIEVED THAT ENDS JUSTIFY MEANS. YES, PERHAPS THERE WAS A FOURTH REASON, ALSO,—?

SIXTEEN HEART-STIRRING EPISODES—EVERY THRILL IMAGINABLE

NOVELIZED VERSION APPEARS IN 1200 NEWSPAPERS

E. K. LINCOLN

EDNA HUNTER

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EXCLUSIVELY DISTRIBUTED BY

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EXECUTIVE OFFICES—126-30 WEST 46TH ST., NEW YORK CITY

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ESSANAY-CHAPLIN
REVUE of 1916
Today
Screen Time
1 Hour
17 Minutes
GENERAL FILM SERVICE
ESSANAY
GEORGE K. SPOOR PRESIDENT
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VAN-NICE

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA MAIN OFFICES: NEW YORK CITY CHICAGO, ILLINOIS

Volume XIV DECEMBER 9, 1916 No. 23

A Reply to Wall Street

THIS week a film man replies to the "downtown" financier who last week said some pertinent and interesting things about this industry.

His remarks seem to have hit some nails on the head. At least they called forth a number of replies. Of these we have selected the following:

Mr. William Johnston, MOTION PICTURE NEWS, New York City.
DEAR MR. JOHNSTON:

THE contribution of "A Man from Wall Street" to your "Keep the Ball Rolling" series interested me as it probably did all film men. Not because there is anything new in the statement that there are no big calibre men in the motion picture industry. Close on to four years I have heard the same conclusion from representatives of capital. And then I have watched—and time has shown me these men embarking on picture ventures and proving that even after their entry into the game their contentions remained true.

* * *

THE sum of "A Capitalist's" remarks is that the motion picture has not produced any big calibre men. With a very few exceptions I could name, the statement is correct. But it leaves unsaid an equally important fact. Motion pictures have not yet had any *big calibre capital.*

Most intelligent film men have long ago realized the truth of both conclusions. So, taking them for granted, why not let us attempt to define a big calibre motion picture man and big calibre capital? The definition is my own; it may be wrong in many particulars, but, right or wrong, it will continue the discussion, and in "keeping the ball rolling" help all of us.

* * *

WE will reach our definition by attempting to say what a big calibre man, backed by big calibre capital, would do were he to enter the picture ranks tomorrow.

First, and most important, a big calibre man would be a man who could see further ahead than six months, a man to whom the future would not mean 1917, but 1920 and 1925 and beyond. Being a big calibre man he would decide that he had not entered pictures to pick up some quick and easy money, but to build an organization that would *endure*—that would see its twenty-fifth anniversary and its fiftieth. And being backed by big calibre capital he would be allowed to look thus far ahead. He would not be forced to stultify himself by devising schemes for bringing in speedy and juicy returns to keep his backers smiling and confident.

* * *

THAT last sounds trite, but think it over—and think over the past few years of the picture game. You will agree with me that, equally essential with the need of big calibre men is the demand for *big calibre capital.*

* * *

TO proceed: Secondly, our big calibre man would set out systematically and with open eyes to learn what his market wanted. He would not do this as it is done today. For example, the man manufacturing short subjects goes out to investigate and returns telling you, "The majority of exhibitors want one and two-reel pictures." Then the film man making seven-reel subjects featuring stars of "the first ten" rank, sets out and he returns saying, "Exhibitors are unanimous in demanding seven-reel subjects with stars getting two million a year." And so on with the makers of all sorts of pictures. All these men are sincere. Sincere, yes—but incompetent, blind.

* * *

YOUR big calibre man would make his investigation with open eyes, unprejudiced, and with ability to analyze beneath surface indications to basic conditions. He would learn that there is a market for all types of pictures. But he would be able to rate the different demands, to rule out the type of film which no company seeking *permanence* could afford to make, to see what proportion of his attention each of the other classes merited. When he had finished he would be ready to lay down a *definite, comprehensive program of operations* for his producing organization.

The producing organization requires more space than I can probably steal from you for this letter, so I will simply state that it would be formed to meet the requirements of a corporation designed and destined for permanence. And that statement means the elimination of a multitude of sins. What a multitude, we film men well know.

* * *

WE reach the distributing organization. Your big calibre man will not start by engaging a blustering hack relic of the days when a general manager was supposed to be a 100 per cent combination of bluff, bull-dozing and soft soap, nor will his exchange managers be modelled after this pattern. He might even rule the word "exchange" out of his vocabulary and give us some new ideas, new methods—but that is wandering into personal idiosyncrasies. Suffice it to say that he would engage a top-notch, honest-to-goodness "sales executive," with assistants, down to the youngest salesman in the Keokuk territory, made in the same mold.

* * *

AND these men would know *thoroughly* (1) the market they were after, (2) the goods they had to offer, and (3) the fact that part and parcel of those goods was SERVICE. Not the pseudo-service that is so popular just now as an interviewing topic, and with house organ and advertising writers. But service that is *intelligent co-operation,* that—but once again I find myself wandering into the exposition of my personal ideas. That I shouldn't do—for these ideas may hold my job for me a few months longer in the precarious days to come when big calibre men will be crowding us film men out of the game.

* * *

HAVE we forgotten our "big calibre capital?" Not by any means, for it would take big calibre capital to allow a man to build up a real solid-rock distributing and sales system. Most capital I have seen would be willing to have you engage Ali Baba's Forty Thieves to go after the exhibitors rather than wait twelve months to "get the money." And then they wonder why the

(*Continued on page* 3606)

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Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVE., COR. 49TH ST., N. Y.—'PHONE 9360 BRYANT.

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E. KENDALL GILLETT.....SECRETARY
H. ASHTON WYCKOFF.....TREASURER AND BUSINESS MGR.

CHICAGO OFFICES.....MANAGER, T. S. MEAD
110 SOUTH DEARBORN STREET—'PHONE, 755 RANDOLPH
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VOL. XIV December 9, 1916 No. 23

The Picture in Politics

WITH only three weeks to work in, prints of the Griffith picture, "A Day with Governor Whitman," were distributed among 790 theatres in New York State and shown on the screen to approximately 900,000 persons.

For the first time in the political history of New York State, a governor in a Presidential election year led the head of his ticket by 40,000.

These facts may well be paralleled.

ASTUTE politicians say the motion picture was one of three big factors in this exceptional vote. Moreover, already the energetic gentlemen who secured this quick, wide distribution of the Griffith picture have been asked by several political organizations to lend their services to them next year.

The power of the motion picture is being proved.

Reply to Wall Street

(*Continued from page* 3605)

Forty Thieves cannot continue to work the same route month after month, year after year.

THEN the advertising. Your big calibre man would not start out with a big, blaring, extravagant quarter million dollar campaign aiming at nothing in particular and hitting its mark, serving only to tickle the vanity of the executives, workers, and backers of the organization and *perhaps* bring in a quick flood of easy money.

No! He might spend the same amount of coin, but—what a revolutionary step—he would set out with a definite, concrete idea of what he intended to do, with a plan, with a program, with an object in view and a systematic method outlined for reaching it. He would decide, first of all, that of every dollar spent for advertising fifty cents would be for present benefit and fifty cents for the future.

THE subject is inexhaustible, but I have already taxed your patience, so I shall be satisfied with having given the ball a little further impetus and pass the buck to someone else. To sum up my share of the discussion: Backed by big calibre capital, the big calibre man of the future will be a man who realizes, that the picture patron has been the most neglected element in the picture field, that picture exhibitors are not a manna from heaven placed here for the easy sustenance of film makers and distributors, that both the type and cost of picture productions must be measured by the returns possible, that the selling end must be in the control of real sales brains, that he wants neither old line advertising men nor old line press agents but a newer combination of the virtues of both, and that the dictionary contains a word spelled F-U-T-U-R-E. And finally, a prediction: "For every big calibre man entering from outside the industry there will be two developed from those at present within the gates." But you might have a hard time finding them to-day, for they are plugging away in dark corners, having learned the truth of the Golden Circle—"The boss pays my salary, the boss knows what he wants, give the boss what he wants and the boss will continue to pay my salary." Selah!

WITHOUT attempting to comment upon the various and sensible points scored in the above article let us select for the sake of emphatic repetition a single paragraph, which to our minds, sums up in a large way the paramount problem of this industry today:

FIRST, and most important, a big calibre man would be *a man who could see further ahead than six months, a man to whom the future would not mean* 1917, *but* 1920 *and* 1925 *and beyond.*

BEING a big calibre man he would decide that he had not entered pictures to pick up some quick and easy money *but to build an organization that would endure—that would see its twenty-fifth anniversary and its fiftieth* and being backed by big calibre capital he would be allowed to look thus far ahead. *He would not be forced to stultify himself by devising schemes for bringing in speedy and juicy returns to keep his backers smiling and confident.*

IF a business condition, as stipulated above, dominated this industry today we would not be running these "Keep the Ball Rolling" articles.

Exhibitor Associations and Private Business

WE cite, with pleasure and hopefulness, the Brooklyn Association, one hundred and ten theatres strong, as a local formed and conducted along intelligent and constructive lines.

At a recent meeting an outside trade enterprise offered the formation of a co-operative business and a division of profits.

THE Association declined the offer, and furthermore used the occasion to emphasize one of its principles of organization, that it should not be concerned in any way with any private enterprise. The Brooklyn Association believes in devoting its efforts to its members' welfare—namely, the exhibiting business, and that the betterment of the latter, directly, will more than take their best constructive efforts. We agree with them.

The Advance Deposit

THE practice of forcing an exhibitor to pay an advance deposit—often it is of considerable size and months in advance of the delivery to him of the picture—must be done away with, and replaced with an arrangement mutually satisfactory to those concerned and somewhat in line with the delivery and payment of goods in other lines of business.

FEW other business problems exceed this in importance today in the eyes of the exhibitor and perhaps no other cog in the business mechanics of the industry calls more obviously for an immediate righting.

WE believe that the majority of the manufacturers feel this way about it. Their prompt and agreeable replies to the plan proposed by F. J. Rembusch, and which are published in this issue, would indicate this.

Mr. Selznick's plan, too, as tendered to the Brooklyn Association, is worthy of full consideration.

Wm. A. Johnston.

Exhibitor and Producer to Profit by Hodkinson's Plan

Any Producer Can Submit Pictures for Distribution Through the New Triangle Service—If the Subject is Good Enough It Will Be Used—"There Will Be No Regularity in Releases," Says Hodkinson—"They May Be Issued Once a Month or Four Times a Month"

INDEPENDENT producers of motion pictures which have an exceptionally high standard will be interested in the distribution proposition outlined by W. W. Hodkinson, in an exclusive interview for MOTION PICTURE NEWS.

"We will accept pictures from anybody," stated Mr. Hodkinson, "if they are good enough. But they must be more than ordinarily good. They must be exceptionally good. It should be understood that the name Superpicture will not apply to any picture unless it measures up to the standards we have set. The term superpicture is a description; it is not the name of the product of any company.

"We will give each picture a series of unique tests. It must answer favorably certain questions. Just what these tests are I am not able to tell you at present, for trade reasons."

Mr. Hodkinson was asked to specify types of pictures which would be termed Superpictures. He replied:

"Supposing a producer came to us with a picture in which a star of national reputation was featured. Such a star must be known to millions of theatregoers. We would favor a picture of that type. If a very well-known producer offered to make for us one or a series of exceptional plays, we would favor him. If a famous author submitted stories of exceptional value, we would possibly be induced to use the pictures made from them.

"But all films which are passed by us must measure up to certain unique standards, as I mentioned before. To be sure that these tests are perfectly feasible, we intend to take into consultation certain men who are known as experts in the trade."

Mr. Hodkinson declined to specify which branch of the trade would be drawn upon for these men.

"We have selected no Superpictures. The McClure pictures will go out under Superpicture distribution, but they will not bear the Superpicture title. But the McClure people may submit films to us, so may Edison, or Pathe, or anybody; and if the film coincides with our standards, we will use it."

There will be no regularity in the release of Superpictures. They may be issued once a month, or four times a month, just as they are produced and accepted. They will reach the exhibitor through the reorganized Triangle Distributing Corporation, of which Mr. Hodkinson was recently made President.

"Naturally, the exhibitors who are now booking Triangle plays," he stated, "will be given preference in booking Superpictures. I may correct a misunderstanding which seems to have arisen by saying that no one has the franchise to use the name Superpicture."

The Triangle Distributing Corporation is owned jointly by the Triangle Film Corporation and Superpictures, Inc. Messrs. Aitken, Kessel and Baumann will continue their activities with the Triangle Film Corporation. Raymond Pauley is treasurer of the new corporation.

Mr. Hodkinson gave out the following statement on Wednesday, November 22, to the trade press generally:

"The new organization will not only operate the present Triangle branch offices, and distribute Triangle pictures, but it will also distribute such productions as may be released by Superpictures, Inc. Our plans are quite comprehensive, and in carrying them out we shall have the hearty co-operation of Mr. Aitken and his associates of the Triangle Film Corporation. It should be understood that the new organization does not contemplate any immediate or radical change in methods of distribution, and exhibitors may depend upon our best support and co-operation. Our sole aim will be to attain a wider and perhaps more efficient plan of distribution through Triangle's existing organization, and to improve upon this where opportunity offers, and in the manner that a vaster output will make possible.

"There will be no change whatever in Triangle production, because of our entry into the field, and Mr. Aitken and Messrs. Kessel and Baumann, with their producing affiliations, will continue to deliver to us for distribution the same high quality of film drama that has characterized the Triangle product of the past. The sole change that will occur will be that the Superpicture organization will release its output so as to reach the exhibitor through the same and possibly augmented channels. The headquarters of the new Triangle Distributing Corporation will be in the present Triangle offices at 1457 Broadway."

Mr. Hodkinson has already assumed control of the Triangle branch offices, and has appointed C. E. Tandy to act as district manager of the branches in Atlanta, New Orleans and Dallas, and A. H. Blank as district manager of the offices in Kansas City and St. Louis.

Los Angeles Studios Win Suit Against House Owners

Protest of Hollywood Residents at Ten-Foot Studio Fence Is Disapproved by City Council—Film People Claim to Have Populated Hollywood

THE Los Angeles City Council again last week affirmed the allegiance of the present administration toward the motion picture industry, when they failed to grant a petition of several property owners of Hollywood, which, if adopted, would cause the removal of all studios from the Hollywood residential section.

Property owners claim that the erection of studios with ten-foot board fences and the continued use of the grounds during early morning hours and on Sunday, caused a decrease in the value of property adjoining for residential purposes.

The hearing before the Public Welfare Committee brought out the fact that the property owners wished the fences reduced to five feet in height, and that if fast growing vines were set out about the plants, it would greatly improve the general appearance. One speaker for the film companies raised a big laugh in the hearing when he suggested that the high fences had caused the straining of many necks which was the principal cause for objection.

This action of the city council affects the Lasky, Fox, National Drama, Christie, L-Ko, Vogue, International Laboratories, and the Chaplin-Mutual studios. If adopted it would have caused a loss of more than a half million to the owners.

It is estimated that eighty-five per cent of the employes of the plants named above reside in Hollywood, and it was pointed out that the film industry had caused the erection of hundreds of beautiful residences on the ground which five years ago—the time of the establishment of the first studio by Al E. Christie for old Nestor Company—was used for pasture lots.

FALSE ADVERTISING ATTACKED IN WASHINGTON

With a view of putting to an end alleged practices of false advertising by motion picture houses, the Retail Merchants' Association, Washington, D. C., has issued a warning to certain motion picture theatre managers employing such practices. R. P. Andrews, president of the association, and C. J. Columbus, secretary, are making investigations. It is stated that if the warning is not complied with legal procedure will take place under the false advertising law.

Complaints are made that the same pictures have been exhibited under different names, thereby deceiving the public. An indiscriminate charge of admission is another complaint. Abnormal attendance is claimed to be made use of by some managers in advertising the popularity of films.

Such complaints are only directed against the manager who is a menace to the business rather than a help and the weeding out of such managers would revert to a common good.

OLD TIME ENGLISH STAR ACQUIRED BY IVAN FILMS

Ivan Film Productions, Inc., has signed Katherine Kaelred for "Enlighten Thy Daughter," in which she will be co-star with Frank Sheridan and James Morrison.

Miss Kaelred will be remembered as the original vampire with Robert Hilliard in the still successful drama "A Fool There Was," which was first produced in the year 1909.

Abolition of Advance Deposits Proposed by Rembusch

President of Indiana Exhibitors' Branch, in Letters Written to Every Manufacturer in the Country, Requests That Cash Deposit System Be Done Away With Before January 1, 1917—Favorable Replies from Many Prominent Manufacturers—Cash Payment by Exhibitors to Exchanges Is Suggested as Alternative

F. J. REMBUSCH, president of the Indiana branch of the Exhibitors' League and exhibitor-director of the National Association, has written to every producer in the country asking for the abolition of the advance deposit system and the substitution of a universal form of contract between the exchange and exhibitor whereby the latter will pay cash for the film before it leaves the exchange.

All advance monies of the exhibitors now being held by the manufacturers are to be returned to the former not later than January 1, 1917, according to Mr. Rembusch's plan, provided 75 per cent. of the manufacturers agree upon the plan.

A list of those manufacturers who do and do not agree to the plan is to be published.

Up to date Mr. Rembusch has not received a single refusal. A number of manufacturers have replied favorably; others have the matter under consideration. Three to six months may be required, says Mr. Rembusch, for the manufacturers to adjust themselves to the change; but the elimination of the unjust, unnecessary deposit system is bound to come about, and it now looks as though the manufacturers would take the step themselves.

Mr. Rembusch's letter follows:

Advance Deposits to Blame

"The present high and practically prohibitive cost of film rental naturally follows the high cost of producing, but the true cause comes from the advance deposit system.

"The advance deposit system encourages producers to be needlessly lavish, extravagant, and even reckless in their expenditures towards every item that goes towards producing pictures.

"The advance deposit system is the cause of a condition to-day that is extremely unhealthy for both the manufacturer and the exhibitor, because anyone can take a few dollars and a big star; advertise that they are going to produce pictures in so and so many weeks or months; secure a large advance deposit from the exhibitor, and be financed by the exhibitor throughout before the picture is even released.

"There are enough film manufacturers and enough exhibitors to take care of the business at the present time, and the need of economy is very evident to prevent still higher cost and further expansion.

"The exhibitor pays for everything, and is not prospering at present, and when the exhibitor is out of the profit sharing column this whole industry is booked for reverse. For the benefit of the industry, as a whole, the deposit system should be eliminated entirely so that everyone will stand on their own ground.

"In place of the deposit system a universal form of contract and system of paying for every film before it leaves the office, and a discount to those exhibitors who pay a week in advance, would bring about a condition that would be very fair and healthful to this whole industry.

"This letter is being written to every film manufacturer and producer in the United States with a view of getting an expression immediately from each one on this question.

"Please answer at once—ARE YOU WILLING TO DO AWAY WITH THE ADVANCE DEPOSIT SYSTEM AND RETURN ALL MONIES NOW UP TO EXHIBITORS NOT LATER THAN JANUARY 1, 1917, PROVIDING A UNIVERSAL SYSTEM OF PAYING FOR ALL FILM BEFORE IT LEAVES THE EXCHANGE IS AGREED UPON BY 75 PER CENT. OF THE PRODUCERS AND DISTRIBUTORS?

"A list of those who will and will not agree to eliminate the advance deposit system will be given to every exhibitor in the United States in a short time. Therefore, an early answer will be appreciated.

"Very truly yours,

"(Signed) F. J. REMBUSCH."
Exhibitor-Director N. A. M. P. I.
President Indiana M. P. E. L. of A.

Producers Are Willing

The following replies from manufacturers have thus far been received:

No. 1. "Your favor of November 8 has remained unanswered due to my absence from the city for a few days. The logic contained therein is unanswerable; therefore your proposition as set forth in your letter of November 8 is entirely acceptable to this company."

No. 2. "In reply to your letter please be advised that the Advance Deposit System to which you refer is not in practice in our branches."

No. 3. "We beg to state we do not approve of certain cliques demanding large and substantial deposits which help them finance different companies and is against our way of doing business."

No. 4. "We beg to acknowledge receipt of your circular letter of the 8th, and beg to state we are willing to do away with the Advance Deposit System as outlined in your letter. You may, therefore, count on our co-operation in this matter."

Pay for Service in Advance

No. 5. "We see no reason whatsoever why an exhibitor should pay a big deposit when he books a picture. We do think, however, an exhibitor should pay for his service weekly in advance. His business is a cash-in-advance business, and practically the manufacturers' is a cash-in-advance business. As a matter of fact, our film, including the stock and all expenses, is paid for a month before it is shipped to an exchange, etc. You are at liberty to quote us as being against the huge deposits extracted from exhibitors."

No. 6. "The Advance Deposit System is a joke on the exhibitors who have fallen for it. It is the best proof in the world that the average exhibitor is an easy victim for glib-tongued promoters. It has done more to encourage unscrupulous stock jobbing and fake promotion than any other element in the film business. When the old-fashioned gold brick faker found the picture exhibitor on earth he quit selling gold bricks to the farmers and started on this new line of endeavor."

"Should Not Pay in Advance"

No. 7. "Replying to your valued favor of the 7th we heartily agree with you in that exhibitors should not be expected to advance money for the exploitation of new and irresponsible producers. The position of this corporation as set forth by Mr. ——— more than once in public prints is very clearly in the direction of the stability of the industry and of protection to every exhibitor, small as well as large."

MOTION PICTURES NEWS is glad to throw open its columns to a thorough discussion of this most important subject, and to help direct the way to this much needed reform.

At a recent meeting of the Brooklyn Exhibitors' Association, Lewis J. Selznick suggested the elimination of the advance deposit by the following means: That the association members, through a general tax, bond themselves and thus secure the manufacturers against bad debts.

WESTERN EXHIBITORS DISPUTE STATEMENTS OF INVESTIGATING CLERGYMAN

That the people of Oakland, Cal., are almost unanimously in favor of the censorship of moving pictures is the statement made by the Rev. A. W. Palmer, of that city. After witnessing a stage production that was finally toned down by the Chief of Police, the minister sent out letters to be answered by men in all walks of life pertaining to their theatrical tastes. The answers indicated that exhibitions of nudity on the stage were disapproved of in the ratio of 798 to 14, while the censorship of all motion picture films was approved of by a vote of 723 to 49. Exhibitors of Oakland and other suburbs of San Francisco declare that there is no such a sentiment for censorship, and express the belief that if the matter were ever to be brought to a vote the proposition would be overwhelmingly defeated. They point out the fact that censorship in San Francisco was recently abolished through the insistence of the public that it be done away with, and that sentiment in Oakland on this subject is no different than it is in San Francisco, just across a little neck of water. The fact that the showing of improper pictures can be stopped as readily without a Board of Censors as with one, is shown by the recent action of the police in San Francisco, which held up an exhibition of the "Garden of Knowledge," and which has been making a war on improper lobby displays. This shows that exhibitor censorship is sufficient.

"WITCHING HOUR" SOLD FOR NEW YORK

The New York and Northern New Jersey rights to the Frohman Amusement Corporation's latest production, "The Witching Hour," have already been disposed of to a new distributing corporation just formed. The capital for this concern was furnished in the main by several men interested in the automobile industry, while its active heads are Julius Lichenstein and Morris H. Tobias.

Mr. Tobias, who will be in charge of the bookings, closed the deal in which he procured these important rights on Friday, November 24, after having seen the picture at the Strand the Wednesday before. Mr. Lichenstein will occupy the office of president of the corporation as soon as papers are obtained. Julius Levine will act as assistant to Mr. Tobias. Offices will shortly be opened in the film district.

Mr. Tobias, in speaking of his acquisition, said: "I have long been on the lookout for a production big enough to compete with pictures of greater length. Until now, though, there has not been a picture containing the possibilities of "The Witching Hour," The company has not been inaugurated solely for the marketing of this picture. In future we will endeavor to procure other unusual productions."

LEGAL LIGHT TAKES TO ARCS AND STARS

Mr. Golden, who is best known to filmdom as one of the attorneys for the National Association of the Moving Picture Industry, has had taken under his personal direction a picture of cadet life at West Point that every parent should see.

Mr. Golden was a member of the corps several years ago and knows his subject thoroughly.

The value of this film was demonstrated when the manager of a Broadway house booked it upon seeing it shown.

If Mr. Golden's success in the producing end of the moving picture industry is as marked as his success in the legal end he will indeed be fortunate.

PIONEER STAR-EXPLOITER KEEPS ALL BUSY

Seven Selznick-Picture productions will be released in December, January and February. "War Brides" will be followed on January 1 by Clara Kimball Young's second Selznick-Picture offering, "The Foolish Virgin," by Thomas Dixon. The third feaure on the new schedule is Norma Talmadge in "Panthea," directed by Allan Dwan, which will be first shown in the middle of January.

Miss Young's third Selznick-Picture, an adaptation of David Graham Phillips' novel, "The Price She Paid," is now in the course of preparation under the direction of Charles Giblyn and will be issued in January. For February there will be Robert Warwick in "The Argyle Case" and Herbert Brennon's adaptation of Alexander Dumas' great drama, "Lucretia Borgia." Miss Young's fourth offering, a film version of Eugene Walter's immense stage success, "The Easiest Way," is expected to be finished under the direction of Albert Capellani in time for release late in February.

Lee Ochs' Trial Proceeds Jerkily

No Progress Has Been Made Since the Meeting of Saturday, November 18—Interference Prevents Keppler from Presenting His Case

THE examinatiton of Lee A. Ochs by an investigation committee to determine whether or not he has used his office as president of the National League to further his personal ends has proceeded by halts and jerks. The Saturday meeting was postponed until the following Tuesday, when a stock certificate book and the stock ledger were to be produced to ascertain if Ochs' new trade publication was subsidized by a film company.

Neither the stock certificate book, the ledger, Ochs, nor his attorney put in an appearance, so the meeting was adjourned until Friday.

Tobias Keppler, attorney for Fleischman and Goldreyer, the New York exhibitors, who accuse Ochs of using his office to further his personal ends and not the ends of the league, protested against the postponement on Tuesday, and read the following into the record:

"I vigorously protest against this adjournment, because I made it very clear and emphatic at the meeting held Saturday that if there was a long adjournment the whole purpose of the investigation would be defeated.

"I defied Mr. Ochs to produce the stock certificate book stubs and the stock ledger, which I contended proved that a film interest subsidized the *Exhibitors' Trade Review,* and that it was therefore not to the advantage of the exhibitors or to the organization. Mr. Ochs and his attorney, Mr. Rosenthal, faithfully promised to produce the books Tuesday at eleven o'clock. Neither Mr. Ochs nor his attorney are present, nor are the books here, and we therefore demand an investigation of why this meeting was adjourned in the manner it has been and without notice to us, and why the books have not been produced; and we request that this investigation be made as quickly as possible."

During the hearing the following Friday, November 24, it developed that Sam Trigger, chairman of the investigating committee, had sent telegrams to the eight members of the executive board, requesting their opinions upon the authority of the local branch to examine the stock books and ledger in question. Seven of the eight members, he said, had replied that the local board had no right to inspect the books.

Keppler hotly protested this action, which, he declared, was not according to Hoyle. Trigger became agitated and snapped back that he, Keppler, was trying to blacken the characters of the executive board. Keppler declared he didn't know the men, and, consequently, could not possibly blacken their characters.

Trigger thought the matter over, and apologized profusely. A resolution was then passed by the committee to the effect that no officer or member be allowed to postpone a meeting without the sanction of the committee, and that no officer or member could act on his initiative in matters which affected the committee as a whole.

Committeeman Steiner, who on the previous Saturday protested forcefully against bringing the stock books in for immediate inspection, then took the floor and made a motion that the sending of the telegrams be endorsed. But the motion was lost, or forgotten, in the general excitement.

Committeeman Ascher, who on several occasions took exception to Steiner's motions, got to his feet and declared that he felt and declared that he felt it was the duty of the members to forget by whom they had been appointed, and that they should do all in their power to get the facts on the table, and to let the exhibitors all over the country know honestly, fully, and clearly the real situation.

Friday's meeting was postponed to give Keppler an opportunity to take up with the executive board the question of the stock books, and the hearing was adjourned until Friday, December 1.

Mr. Keppler gave out the statement that he had been approached with the request to organize another exhibitors' league, which he refused.

OCHS NEVER A MEMBER OF POPULAR PLAYS AND PLAYERS

In the article on the investigation of Lee A. Ochs which appeared on page 3452 in the previous issue (M. P. News) was published the statement that Mr. Ochs was at one time treasurer of the Popular Plays and Players Company. Mr. Ochs was not treasurer of Popular Plays and Players, but of the Playgoers Film Company.

The Popular Plays and Players Company was organized in 1913 by Harry Cohen and George Cooke. Since its inception that company has had the following officers: L. Lawrence Weber, president; Harry Cohen, secretary, and Jos. H. Tooker, treasurer.

SALESMEN CLUB FORMED IN GREATER NEW YORK

Practically every salesman of every representative company in Greater New York, seventy-five in all, have formed a club purely for social convenience. A meeting was held on November 25 at Wurlitzer Hall, New York, and Mr. Interrante of the B. S. Moss Company was chosen temporary chairman of the club. This is the first time that such an organization has been formed in New York City, although several such clubs exist in other exchange centers. The salesmen plan a big public dance in the near future to introduce themselves to the trade.

FAMOUS FRANCISCO'S FAMILY FILMED FOR FIRST TIME BY HEARST

The immediate family and near relatives of Francisco Villa, the famous Mexican bandit and outlaw, have just been filmed and will appear in the Hearst International News Pictorial. The most notable persons of the group are Mrs. Francisco Villa and her young son, Augustin Francisco, Jr., who is said to bear a strong resemblance to the notorious father. Next in importance come Hipolito Villa, Francisco's brother, his wife and baby, Maria Luisa, and Mrs. Antonio Villa, widow of a Villa brother who was killed in battle.

Boston Film Folk Turn Out for Annual Ball

Mayor Curley and Ex-Governor Walsh of Massachusetts in Grand March—Banquet and Meeting Held in Early Morning—7,000 Followers of Motion Pictures See Forty Stars of the Big Producing Companies March in Line

SHORTLY before midnight Wednesday, November 22, the glare of many calciums revealed to the waiting eyes of 7,000 New England followers of motion pictures over 40 stars of the big producing companies marching side by side with Mayor Curley, of Boston, and former Governor David I. Walsh, of Massachusetts, in the grand march of the annual motion picture ball of the Massachusetts branch of the Motion Picture Exhibitors' League of America.

An hour later Miss Beatrice Roberts, of Winthrop, Mass., not yet graduated from high school, had been chosen from among 125 entrants in the beauty contest, as the girl who should be given opportunity for screen appearances by the Atlas Film Company, which firm is now building a plant in Newton, Mass. Three other contestants were considered so worthy by the judges that arrangements will be made to give them a trial. They are: Lillian White, of Everett; Alice Noak, of Watertown, and Nona Nee.

The New York party, on the way to Boston on the Knickerbocker express, were met at Providence by a committee of the League, consisting of J. H. Hand, Boston manager of the World Film Corporation; Samuel Moscow, local manager of Unicorn; Charles Phillips, of the Fox Film Company, and E. S. Horstmann, president of the League.

Several thousand Boston movie followers met them at the Back Bay station and escorted them to the Copley Plaza, where the grill room had been reserved entire and a spread was served.

In the group of stars were: Alice Joyce, Rose Tapley, Harry Morey and Adele De Garde, of the Vitagraph Company; June Caprice, Stuart Holmes and Mr. Justice, of the Fox Film Corporation; Grace Darling, Betty Howe, Mr. Gulick and Mr. Berger, of the International Film Company; Margaret Gale and Eric Mayne, of the Unity Film Corporation; Florence La Badie, Doris Grey, Gladys Hulette, Mr. and Mrs. Harry Benham and Mr. Beatty, of the Thanhouser Film Corporation; Jack Sherrill, George Fawcett, of the Frohman Corporation; James Morrison, Frankie Mann, Zena Keefe, Anna Nilsson, Louise Vale and Mr. Chadwick, of the Ivan Film Corporation; Lucille Lee Stewart and Huntley Gordon, of the Ralph Ince Company; Violet Mersereau, King Baggot, Mr. and Mrs. Billy Quirk, Wally Van, Ormi Hawley, Samuel Grant, Capt. Charles E. Kimball and Mr. Milliken, of various other companies and corporations.

Two hundred and twenty stars and guests attended a banquet at Horticultural Hall at 2 o'clock Thursday morning. They listened to speeches by ex-Governor Walsh, Representative George E. Curran, Samuel Trigger, former president of the New York exhibitors; F. J. Howard and Rose Tapley. Marion Howard Brazier, president of the Film Club, also spoke. Among the guests were: P. A. Powers, Andrew J. Cobe, of Unity; Billy Quirk, president of the Screen Club; Mr. Chadwick and Mr. Samoick, of Ivan; Mr. Blaisdell, Mr. Hoffmann, of Bluebird; Harry Webster, Mr. Berger and Mr. Gulick, of the International Film Company; John Trouth, and many others, including the stars.

Once again the Universal carried off first honors at the Boston Movie Ball held at the Arena, Wednesday, November 22. The throng which attended this annual affair crowded about the Universal booth the greater part of the evening, eager to meet charming Violet Mersereau and King Baggot, the Universal stars who were present.

Early in the evening the Universal Moving Picture Band of fifty pieces gave an impromptu concert in the lobby of the Copley Plaza Hotel, where a program of Universal airs was rendered. Following the concert the band headed a parade of automobiles to the Arena. The cars were handsomely decorated with artistic banners and crowds followed the torchlight procession to the door of the Arena.

Prominent in making the Universal showing so successful were P. A. Powers, treasurer of the Universal Film Manufacturing Company, J. H. Mullin, New England Exchange manager, and M. H. Hoffman.

The Universal representatives occupied three boxes at the Movie Ball, from which the stars distributed souvenirs to the guests. As the Universalites were the only producers represented, who were presenting souvenirs, the crowd surged to their boxes, and at one time became so great that there was danger of having the rails broken down.

Miss Mersereau and Mr. Baggot were in front of the grand march with Governor McCall and Mayor Curley.

Sidelights of the Ball

THE Vitagraph contingent surprised the patrons of the modern theatre by appearing on its stage in person before appearing at the Arena.

Rose Tapley showed excellent form pitching souvenirs to the crowd.

June Caprice appeared in the grand march with an ex-governor on one arm and the mayor of Boston on the other, which is doing passably well, considering that the young lady is possessed of only two arms. If she can do as well with old Vox Pop, the fortune of Fox is assuredly made.

As usual, the villains proved the most popular of the stars, Stuart Holmes and Paul Panzer being constantly in the limelight.

Charles Farrell, manager of Pathe in Boston, was a forceful if debonair announcer.

Anna Nilsson appeared in one-reel, entitled "Dancing with the Governor," the latter character being taken by Former Governor David I. Walsh.

Leon Dadmun, president of the new Atlas Film Company, was present to see the honors awarded in the beauty contest.

Manager Campbell of Fox was a busy man, with his large galaxy of stars, and was focused by all eyes.

Manager Samuel Grant of the ball, was pleased at the large attendance. It was an artistic and popular success, and the financial end it is hoped will give better than an even break.

Sherrill Obtains Rights to "The Rainbow"

WILLIAM L. SHERRILL, the president of the feature producing company that bears his name, announces that he has bought the screen rights to "The Rainbow," written as a play by A. E. Thomas, and "Once to Every Man," one of the best sellers of a year ago, for production and release on the Art Dramas program.

"The Rainbow" was first produced as a Broadway attraction at the Liberty theatre in March of 1912, with Henry Miller and Ruth Chatterton in the leading roles. It had a most successful run there, staying for over a year, and has been touring the country ever since, playing everything from week engagements to one-night stands. It has also been very successful as a stock attraction, almost every repertoire company of any consequence having played it. Being full of action, it lends itself very readily to picturization.

"Once to Every Man" first appeared serially in the Metropolitan Magazine, where an installment of it appeared every month for a year. It was then published in book form, and was so successful that it ran through four editions within the first six months after its issue. It was written by Larry Evans, who is also the author of "Then I'll Come Back to You," which was screened so successfully by the Frohman Amusement Corporation, with Jack Sherrill and Alice Brady in the leading parts.

"The Rainbow" was a pronounced hit when it played in New York, and its subsequent successes on the road make it an invaluable piece for a feature picture. Incidentally, it was in that play that Ruth Chatterton achieved her first big success, in the role of Cynthia, the little girl who had not seen her father until she was quite grown up, and then only shortly.

"Once to Every Man" is also a story that has unusual possibilities. The wide publicity it has received through its many editions and its serial publication has undoubtedly made it an ideal story for a photoplay.

Open Booking or the Program—Which?—VI.

William A. Brady of World Film Corporation Considers the Question from a National Standpoint, Viewing as He Is Able from Experience in Practically All Fields of Amusement—"To My Mind There Is Only One Form of Booking, the Program"

WILLIAM A. BRADY, president of the World Film Corporation, though practically a newcomer to the field of the motion picture, has spent his whole life since early youth in the business of entertaining the public and during that time has not confined himself to one field of endeavor, but has, on the other hand, experienced every phase of the entertainment industry, stage, opera, spectacle, prize ring, circus and motion picture. It is because of this vast experience that Mr. Brady's opinion on the question under discussion is of the utmost value and worthy of the most careful consideration.

Mr. Brady in talking over program versus open booking with a representative of MOTION PICTURE NEWS considered the question entirely from a national viewpoint. He said, "To my mind there is only one form of booking and that is program booking. In any consideration of this subject you must start with the premise that the program group of manufacturers is the spine of the whole industry. Take them away and what will you have left? A small group of independent manufacturers. Could they step in at a moment's notice and supply the service for the smaller exhibitor in Kankakee or Puxsatawney?

"That is the big point in this discussion. What effect will a cessation of the program form of booking have on the small exhibitors scattered all over the United States, far from distributing centers, how will they obtain the pictures to keep their theatres open? It is impossible for them to journey into the various centers and personally pick out the pictures they desire to run, as is done in England. The country is too big, the distances are too great. It is impossible on the face of it.

"Just suppose for purposes of illustration that the group of manufacturers now known as the program group should get together in a room and decide that beginning the first of next month they would discontinue the program, that in the future they would dispose of their product on the open booking plan. What would be the result? Chaos, pure and simple. It would be a fatal blow to the growth and expansion of the industry, a blow from which it would probably never recover. If the open booking plan is right it would be the logical move for this group of manufacturers to take some such action.

"They do not take it because they know that it is wrong in principle, that it is fundamentally against the rules of business, of progress, and of expansion. Many exhibitors have advanced the argument that they would be perfectly satisfied to tie up the program form of booking provided they were given some surety that the program people would maintain their present roster of stars. The answer to this is very simple. Let the program people have their pictures completed so far in advance that the exhibitor knows for a definite period of time just exactly what pictures and what stars he will receive on that program. It is a simple matter then for him to decide which program will best serve his purposes.

Question Simplified

"The question simplifies itself further when compared with the legitimate stage. Suppose the present booking arrangements of the theatre which have taken so many years to build up and perfect were suddenly thrown aside and the business went back to the days when every individual theatre manager had to come into New York for two or three months each year, and strolling up and down the Rialto try and arrange a sufficient number of shows to keep his house open for the season. Ask any theatre manager if he would welcome such a change. You would not receive one answer in the affirmative.

"The same thing applies to the motion picture, only more so. Instead of a short theatrical season in the winter the motion picture theatre is open the year round. That means that the manager has just so many more shows to look after and arrange for. Could the small theatre owner take the time to come into the distributing center and see and arrange for all of these shows? He could not, and make money. It takes nearly all of his time to arrange for the proper showing of his pictures so that he can get the most money into his house. We here in New York are very liable to lose our perspective in discussing a question of this kind. Open booking may be all right for the big house in the big cities, but the percentage of big houses is very very small. And it might be well to note in this connection that the biggest and most successful picture theatre in the country sticks pretty close to the program form of booking.

"I could go on for hours pointing out the merits of the program and the defects of open booking as applied to this country, but it would only be a waste of time. Considered from a national viewpoint, from the viewpoint of the greatest good to the greatest number there is only one form of booking and that reliable program booking. Any other form means chaos and chaos means bankruptcy for exhibitor, producer and distributor."

Fire in National Drama Corporation Plant

Laboratory and Offices of Los Angeles Studio Occupied by Fox Organization Partially Destroyed—$15,000 Loss

FIRE which broke out in one of the buildings of the National Drama Corporation plant in Los Angeles, Cal., which is being used by the western companies of the Fox Film Corporation, early on Tuesday morning, November 21, caused a loss of approximately $15,000. It started in a building sixty by a hundred and forty feet, containing carpenter shops, offices and laboratories.

The fire was brought under control before it had a chance to spread to any of the other buildings of the plant. William Muscelbach, Fox laboratory superintendent, rushed to the studio in one of the adjacent buildings and carried out all the film left there. The film vault, only a short distance from the burning building, contained two hundred thousand dollars worth of raw and exposed stock, which, however, was undamaged.

Of the $15,000, Thomas Dixon of the National Drama Corporation loses ten thousand and William Fox five. Production of Fox pictures is under no delay. Temporary offices have been established in the dressing rooms in one of the other buildings. The laboratory has been moved to the other Fox plant at Edendale. The origin of the fire is unknown.

Five Interesting Subjects in Gaumont Film Magazine

DIVERSITY is the keynote of Gaumont's "Reel Life," No. 31, the Mutual Magazine in Film released December 3. There are five divisions, every one being of a highly entertaining character. First comes "An Air Car for Passengers," an illuminating glimpse into the near future. It shows one of the new heavier-than-air machines designed to carry passengers, and is the type which seems destined to come into general use as soon as the public demands regular air service.

G. Hepburn Wilson, supreme master of the dancing masters' order known as the Inner Circle, demonstrates the Biltmore Waltz with a partner. This is one of the season's popular dances, and is given to the country through "Reel Life." The various steps of the dance are also shown in order on the screen.

Carrying out the magazine idea, a new department of interest, particularly to women, is introduced in this issue. This is called "Modish Coiffures," and shows on the screen how women can dress their hair to best advantage. The desire to make the demonstrations authoritative brought to the Gaumont studio, Louis Skala, the artist hair dresser of the Fifth avenue parlors of A. Simonson. One of his subjects is none other than pretty Phœbe Brewster, the charming young model used so frequently by Harrison Fisher.

The poor and friendless prune of two years ago has come into its own. It is now a lordly aristocrat of the table, and boarding-house jokes about it are things of the past. Pictures of the industry in California are shown in this issue which were but slightly pruned.

Kalem Editor Goes to California with New Ideas

Engagement of English Novelist and Inauguration of Staff—Fiction-Writers' Scenario Department One of Several Radical Changes in Kalem Methods of Production—"A Contributing Author Department" Is Name of Project

THE first move in a series of revolutionary steps was taken last week by the Kalem Company with the announcement that Phil Lang, for five years scenario editor of that company, would leave for California. Mr. Lang will make his headquarters at Kalem's Glendale studio, and immediately set about the establishment of a scenario department along lines that mark a radical departure in motion picture production.

A "contributing author department" is what Kalem calls its new project. Mr. Lang, on the ground with the producers, will have complete direction of the story end of the productions. But co-operating with him just as the scattered contributors to a magazine do with the editor, will be a group of prominent authors recruited from the fiction writers of America and England. It will not be to hack scenario writers or to staff men that Kalem will look for its plots, but to this group of "contributing authors," who will be recognized specialists in the different types of stories to be produced.

E. W. Hornung, author of "Raffles," and Robert Welles Ritchie are the first to be numbered in Kalem's roster of "contributing authors." Robert Welles Ritchie, in addition to his work for The Saturday Evening Post, Every Week, Harper's, and other periodicals, has become known in the picture field through the success of his two series "The Girl from 'Frisco" and "Grant, Police Reporter."

The internationally known creator of "Raffles" has also had his screen success, this through the medium of the "Stingaree" series which Kalem adapted from his published short stories. When the film company decided on its policy of securing stories from a list of prominent authors, one of the first moves was to induce Mr. Hornung to consent to write a series of original stories for the screen. Then Kalem went a step further and prevailed on him to make these stories a series of new "Stingaree" adventures and they have proved immensely popular.

Mr. Lang is accompanied on his trip West by Frank Howard Clark, the scenario writer, and a member of the Kalem staff. At three points in his cross country journey Mr. Lang will stop over for conferences with prominent writers.

Phil Lang is recognized as one of the most valued scenario executives in the motion picture field. With a newspaper and theatrical training that well befitted him for the work, he entered the screen ranks some years ago with the Kalem organization. Equipped with a thorough knowledge of film producing he is credited with contributing much to the development of the present day technique of screen writing. To Mr. Lang is due in large measure the "perfect continuity" of Kalem productions, which have been recognized by film men as a model in this respect. In co-operating with writers of fiction and bringing them to a realization of the peculiar demands of the screen, he has been unusually successful.

Not the least important benefit to follow from the transferring of Mr. Lang and Mr. Clark to California, will be the advantage of their working in close touch and co-operation with the producers of "The Girl from 'Frisco," "The Hazards of Helen" and the "Ham Comedies" pictures, at present being staged at Kalem's Glendale and Hollywood studios.

In discussing the latest move of the Kalem Company with a NEWS representative Mr. Wright, of that company, declared, "This is only the first of a series of surprises that Kalem can promise you. We believe that we have for some time been showing the way in the securing of real stories for motion pictures. And this notwithstanding the fact that we are specializing in one and two reelers, while many producers of long pictures who claim a monopoly of all the film virtues are still attempting to get by with the hackneyed, time-worn plots of mediocre writers, who are always in the ascendant.

"While we are not yet ready to announce further names, it is sufficient to say that our 'contributing author department' will be modeled after the plan of the big magazines which secure the services of specialists in various lines as 'contributing editors.' No limit will be placed on expense in securing the work of the authors whom we want, and when the next months bring the complete announcements of our producing plans we believe you will agree with us in our statement that we are showing the way. We are doing this to prove to exhibitors as we have been doing with our productions, that it is quality and drawing power that count.

Heavy Sales Made Before Goods Are Shown

New Procession of Stage and Film Stars Featured in Modern Fiction Classics Will Get Novel Advertising Wherever Locally Booked

THE plan of operation of the Art Dramas, Inc., contemplates the elimination of the profits of the central exchange, inasmuch as the company is owned directly by its producing factors.

Speaking of the progress of the new organization since its inception a few months ago, one of the officials of the company said:

"I have never seen such unanimity of opinion among the exchange men as exists in the Art Dramas proposition. As is well known, the greater part of the territory for the distribution of our pictures was sold before any public announcement was made concerning the formation of the company. The few states that had not been sold before the announcement were quickly purchased. As a result of the wide latitude which rested with us for our choice of distributors, we have secured as our representatives in the various territories a group of the foremost exchange people in the country.

"The widespread desire of the exchanges to distribute Art Dramas pictures is a criterion of the manner in which the exhibitors in general will greet our productions. There is nobody closer to the exhibitor and nobody has a better knowledge of his needs and desires than the man who is actually on the ground and comes in daily contact with him.

"Evidently the names of our producers and their past records of successful picture making were strong enough to sell our product even before we had announced the names of our featured players and stories.

"Since the announcement of our first four releases our exchange representatives have advised us of the great number of inquiries and advance bookings they have received from the exhibitors in their territories. Our first release, "The Lash of Destiny," featuring Gertrude McCoy, was manufactured by the Van Dyke Film Corporation. The release date of this production has been set for December 14.

"On the week following, the U. S. Amusement Corporation production "Whoso Findeth a Wife," featuring Jean Sothern, will be released. In addition to a strong story picturized from a well-known novel, which was written in answer to Hall Caine's "The Woman Thou Gavest Me," this production will carry with it the advantage of a national publicity campaign inaugurated by the McCauley Company, who published the original book. This advertising campaign will be tied up with the local showings in every town for the mutual benefit of both the bookseller and the exhibitor.

"Our third release will be founded on "The Rainbow," in which Henry Miller and Ruth Chatterton achieved success.

IN AND OUT OF TOWN

Fred S. Meyer, who has resigned as manager of the Minneapolis Universal exchange is in New York, stopping at the McAlpin. Mr. Meyer has no future plans as yet and wishes the report that he is to enter the state rights business denied. He will probably continue in the regular service exchange line. Mr. Meyer says that Minneapolis is the third largest exchange center in the country, coming after New York and Chicago, with thirty-four exchanges.

John R. Freuler came on to New York from Chicago last week on special business.

SUNDAY AGITATION IN OHIO AGAIN

The Men's Bible Class of the First Presbyterian Church, Middletown, Ohio, is trying to enlist residents of that city in a campaign to stop Sunday motion picture shows. A committee has been appointed to start the movement.



Charles Arling
Hank Mann

Carmen Phillips—Joe Lee

And a Scene—Quartette in "Social Pirates" (Fox Comedy)

WONDERS RESIGNS FROM MANAGEMENT OF WALBROOK THEATRE, BALTIMORE

Solon Wonders has resigned as manager of the Walbrook theatre, Baltimore, one of the largest motion picture houses in Baltimore, and will go to Cleveland, Ohio, to visit his family. Mr. Wonders does not intend to enter into business in Cleveland as he will make the trip for the purpose of taking a much needed rest.

In addition to being a well known motion picture exhibitor, Mr. Wonders was for many years proprietor and manager of several baseball teams in the State of Pennsylvania.

NATIONAL ASSOCIATION IS "SAFETY FIRST" ADVOCATE

The National Association of the Motion Picture Industry has received communications from Darwin P. Kingsley, president of the New York Life Insurance Company and head of the Safety First Federation of America, noting the activities of the industry for the safeguarding of the 20,000,000 persons who daily attend motion picture shows. As a result the following Fire Prevention Regulation committee of the National Association, with Jesse L. Lasky as chairman, has been made up:

J. E. Brulatour, Eastern Films, New York; Wm. L. Sherrill, Frohman Amusement Corporation, N. Y.; S. H. Trigger, Tremont theatre, New York; L. L. Levine, Regent theatre Brooklyn; Alfred Ramberger, Chicago, Ill.; A. S. Le Vino, Arrow Film Corporation, Morris Choynski, N. P. E. L., Chicago; Judge A. P. Tugwell, Los Angeles; Thomas Furniss, Duluth, Minn.; Flintom, manager Kansas City Paramount Picture Co., Kansas City; S. A. Lynch, of Atlanta, Ga., and Asheville, N. C.; Ernest Herstmann, Boston, Mass.; Stanley Mastbaum, Philadelphia; Guy Wonders, Baltimore, Md.; C. W. Deming, John A. Eckert Company; J. H. Hallberg, New York; Charles Martyne Biscay, secretary and treasurer of the "Insurance Press"; A. C. Curruthers, second vice-president of the Safety Engineering, New York; L. S. Skerrett, general manager Nicholas Power Company, New York; J. F. Ancona, Eastman Kodak Company, Rochester, N. Y.; William Sistrom, Universal Film Co., N. Y.

New Comedy Program Promised for New Year

First Authentic Information of Latest Venture of the Fox Folks Gives Directors' and Players' Names and Interesting Release Information

WILLIAM FOX anounces the release of one two-reel comedy each week beginning January first.

This is the first important production policy change to be announced for the coming year by Fox. It means that the Fox Film Corporation, which has heretofore produced and released only five-reel dramatic photoplays, is now to release in addition a weekly comedy feature.

Foxfilm Comedies, the new pictures have been christened. They are not to be released on the regular program, but are available to any exhibitor, anywhere.

Several months ago, reports of this firm's comedy plans gained circulation throughout the motion picture world. No word concerning the project was forthcoming from the executive offices, but at Los Angeles, Cal., the work proceeded steadily. Screen comedians of known ability were gathered together, and six producing companies were organized.

Up to the present fifteen two-reel comedies have been completed. All these will not reach the public, however, as Mr. Fox has gone about his new project in such a manner as to enable him to select for the forthcoming fifty-two releases, only those comedies which convince him they are sure-fire laugh producers.

Already Foxfilm Comedies represent an investment of considerably over half a million dollars. This financial outlay will be increased in order to meet the requirements specified for the new venture.

The staff of comedy directors includes Charles Parrott, Walter C. Reed and Harry Edwards.

In the list of players are: Hank Mann, Charles Arling, Martin Kinney, Frank Alexander, Joe Lee, Lee Morris, Harry M. O'Connor, William Hauber, "Smiling Billy" Mason, Anna Luther, Carmen Phillips, Amy Jerome, Annette De Foe, Caroline Rankin and Elsie Greeson.

The first release is entitled "Social Pirates." It was directed by Mr. Reed. The featured comedian is Charles Arling and foremost in the supporting cast are Amy Jerome and Annette De Foe.

An early release will feature Anna Luther, who has already won fame as a Fox dramatic star. Following soon afterwards will be something new in screen comedies—a burlesque of a well-known photoplay which has gained much fame on the Fox program. The featured players in this release will be Hank Mann and Carmen Phillips.

"Comedies have become a necessary part of every motion picture exhibitor's program and are eagerly booked by vaudeville houses as well," said Mr. Fox. "The exhibitor must offer a comedy to round out his program properly.

"The development of motion picture production has been practically all along the lines of five-reel features, or even larger. Comedy production has been allowed to go on in the best way it can.

"In presenting Foxfilm Comedies we have selected nothing but the best of all our companies have produced. Nothing but the highest quality will be released. We will make the best comedies on the market, or we will stop making them altogether.

"Although the comedies will be produced, released and advertised independent of the regular dramatic productions, they will be handled by the branch offices of the Fox Film Corporation all over the world."

Foxfilm Comedies will be released in the United States and Canada January 1, 1917. The release date for Europe and Australia has been set as March 1.

BELLE BRUCE IN BUSHMAN-BAYNE SERIAL

In the cast of the new fourteen episode Metro-Quality serial, starring Francis X. Bushman and Beverly Bayne, will be found Belle Bruce, who played the part of the authoress in search of thrills in the five-part Bushman and Bayne photoplay, "In the Diplomatic Service." Miss Bruce will have a thoroughly congenial role in the serial. She is to be seen as a worldly woman having a keen sense of humor, who is familiarly called "Her Silkylets."

MILWAUKEE CENSORS RATHER TARDY IN ACTING

The local censor board of Milwaukee, Wis., came to grief recently. According to its ruling, no theatre can discriminate as to whom it will admit to see a picture it has passed. Otto Meister's Vaudette put on "Is Any Girl Safe?" and the first part of the week allowed women only to see it while the last part he made the showing exclusively for men.

The board objected rather strenuously to this procedure on Mr. Meister's part and took the matter up with Mayor Hoan. While this was going on Mr. Meister continued to show the picture and by the time the usual amount of red tape had been unwound the picture had left town. A further threat on the Mayor's part to revoke the license proved unavailing as the Vaudette theatre was formally closed to make way for a new building following the Saturday night's performance of "Is Any Girl Safe?"

BOARD OF DIRECTORS OF NATIONAL ASSOCIATION WILL MEET ON NOVEMBER 29

The Board of Directors of the National Association of the Motion Picture Industry will meet in the New York offices, 805-6 Times building, November 29, to consider a very large number of subjects which have been called to its attention by the Executive Committee. The meeting will bring to New York big motion picture men from every part of the country.

Judge A. P. Tugwell will make the trip from Los Angeles, especially to attend the meeting; Charles E. Phillips, a Milwaukee exhibitor; Peter J. Jeup, an exhibitor from Detroit; Thomas Furniss of Duluth; Maurice A. Choynski, of Chicago; Frank A. Rembusch, from Shelbyville, Ind.; Fred J. Herrington, Pittsburgh, Pa.; the other members of the Board are in New York.

MASTBAUM AND SMITH PURCHASE SELZNICK EXCHANGE IN PHILADELPHIA

It is reported on the best authority that W. E. Smith, president of the Famous Players Exchange, Philadelphia, and Stanley Mastbaum, film magnate, and head of the several Stanley Companies, have purchased the Philadelphia exchange of Selznick pictures.

It is expected that all Selznick pictures, will, following the "Common Law" have their initial runs at the Stanley theatre.

This picture by the way is already on the road to a successful Pennsylvania career. It broke all records during its week's run at the Stanley theatre. It is now running a whole week at the Palace, another Stanley house.

PATHE OFFERS "THE CHALLENGE," A WOODS PLAY

A. H. Woods' stage success, "The Challenge," has been adapted for the films by Pathe, and will be released as a Gold Rooster play. Edward Charles Carpenter, who wrote "The Cinderella Man" is the author. Donald Mackenzie, of Astra, directed the picture. The cast includes Charles Gotthold, Montague Love and Helen Chadwick. Messrs. Gotthold and Love are on the speaking stage.

Directors to Give Ball for Actors' Hospital Fund

Receipts of Thanksgiving Grand Ball of Motion Picture Directors' Association Will Be Used to Buy Hospital Beds—Grand March Is Eliminated

MOTION PICTURE DIRECTORS' ASSOCIATION'S annual ball, to be given at the Rose Room of Hotel Alexandria the night of Thanksgiving, for the purpose of raising funds to endow beds at hospitals in that city, where people of the motion picture industry will be cared for, will have a unique feature in the way of music.

Victor Schertzinger has promised the directors he will lead the orchestra for several of the dance numbers, and besides has written two selections, a one-step and a waltz especially for this occasion. The two compositions will be given to the association, so that the organization may have them published, and thus raise additional funds for their charity work.

Another feature of the event is that there will be no grand march, and formalities will be forgotten. A majority of the members of the association are planning the filming of a burlesque dealing with the trials the directors have. This film will be shown at the ball, and thus make plain to the players present, just what it is that gets the directors' "goat."

The ball promises to be a far greater success than the one given last year, and already the maximum number of tickets have been disposed of. There is a constantly growing demand.

"Film Burlesque" Is a Successful Novelty

"WHERE D'YE GET THAT STUFF?" which is the first film to be released by the Argosy Films, Inc., seems to have departed from the usual humorous picture. Its manufacturers claim that it is the first attempt to put burlesque on the screen.

"Where D'ye Get That Stuff?" was projected at the Stanley theatre, New York, and was accorded a good reception. In order to give it a thorough test it was projected at the North Star theatre, Fifth avenue and 107th street, before an audience of nearly two thousand. This is a typical neighborhood playhouse, and the verdict of its patrons can accordingly be taken as important.

Mr. Levine, manager of the North Star theatre declared that the film was one of the most amusing that had ever been projected on his screen.

"Where D'ye Get That Stuff?" is described by its producers as "the craziest picture ever filmed. This celluloid nightmare was written by H. C. Witwe whose stories in the Saturday Evening Post and other magazines have amused thousands, and H. H. Van Loan, who is recognized as the greatest humorist in the film world."

As announced in our issue of last week, "Where D'ye Get That Stuff?" is the first of a series of comedies to be issued by the Argosy Films, Inc., on a states right basis and doubtless will be well received.

Theda to Vamp Again for Fox

THEDA BARA, Gladys Coburn and George Walsh are the stars who appear in the William Fox releases for the first three weeks in December. "The Vixen," released December 4, will mark Miss Bara's return to the vampire role, for which she is famous. Miss Coburn makes her debut in pictures via "The Battle of Life," which is scheduled for December 11. An exciting picture of romance and adventure, starring Walsh, is "The Island of Desire," released on December 18.



Vivian Reed in Selig Fashions

"The Vixen" has Miss Bara as a woman without a conscience, whose first move is to alienate the affections of her sister's sweetheart. When he loses his money she casts him off, and then captivates a second admirer of her sister's, and finally marries him. Returning from abroad, she finds the first man rich again and once more a suitor for her sister's hand. The vampire tries again to win him, but after the denouement she goes back to her husband, chastened. A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke and Carl Gerard have the supporting parts.

"The Battle of Life" is a truthful representation of conditions of today. A well-selected cast aids Miss Coburn in presenting the story forcefully and includes such known players as Art Acord, William Sheer, Frank Evans, Richard Neill, Alex Shannon and Violet de Biccari.

"The Island of Desire" is a thrilling tale of the desert-island-three-men-and-a-woman type, and has an erupting volcano and an earthquake as its big scenes. Otis Turner produced the picture, with a supporting cast including Herschel Mayall, William Burress, Margaret Gibson, William Clifford, Anna Luther and Hector Sarno.

PUBLIC IMPATIENT FOR WARDE'S "KING LEAR"

Club-women throughout the United States are taking great interest in the Thanhouser production of "King Lear," starring Frederick Warde, which is to be released through the Pathe exchanges on December 17.

Mr. Warde has received many letters from Shakespeare clubs, asking when and how they can see "King Lear." Exhibitors have applied at the Pathe exchanges, asking regarding the release date, many of them stating that scores of their patrons have heard about Mr. Warde's "King Lear," and are asking when it is to be shown.

Mr. Warde's "Silas Marner" was such a success that all persons who saw him in that production are eager to see his "Lear."

ACTOR IS "MEANEST HUSBAND"

John Maurice Sullivan has been engaged to support Madame Petrova in a new Metro-Popular Plays and Players photo-drama written by Anna Steese Richardson. He plays an unsympathetic character, the husband of Lelia Warner, a part played by Madame Petrova.

His screen career was preceded by a number of engagements on the speaking stage, notably with Julia Marlowe, E. H. Sothern, Henrietta Crosman and May Irwin. He played a number of Shakespearean roles, prominent among them Benvolio in "Romeo and Juliet," and Gratiano in "The Merchant of Venice." He has been stock star in several of the important stock companies of the country. He followed James O'Neill in the part of the priest in the road production of "The White Sister." He has appeared in several screen productions, notably in "A Tribute to Mother."

HOBART BOSWORTH INJURED IN SCENE FOR A LASKY PICTURE

Hobart Bosworth was injured the other day while riding in a scene for a forthcoming Lasky Picture in which Mae Murray is to star. Bosworth's right foot was badly crushed when another rider crashed into him as both of them were galloping full tilt toward the camera from widely diverging angles. The impact threw Bosworth and his horse to the ground, the animal rolling on the player's foot and injuring it so seriously that he was confined to his home for several days. Though the injury was a painful one, it is not considered to be serious in its results, and there is every reason to believe that Bosworth will be able to continue with his role in this Paramount Picture.

PRODUCER INJURED BUT WON'T QUIT

Director Ivan Abramson, of the Ivan Film Productions, Inc., has started work on his new picture, "Enlighten Thy Daughter," and the other day went with his crew to take some exteriors on the cliff near the Palisades.

He had to climb about 400 feet to the point, and when he reached there rolled from his high perch.

After being treated by a physician Mr. Abramson refused to quit, but continued to film his story.

Continued Excellence of Greater Vitagraph Releases Assured

Blackton Supervises Every Production—He Starts with Script and Follows Production Through to Release Dates

TODAY the Greater Vitagraph organization, with its ally, Vitagraph-V-L-S-E, the releasing corporation, stands vindicated in the eyes of every exhibitor in the country. It has more than made good its pledges of "better and better pictures."

Each production, as it is reviewed by the critics, seems to earn more liberal praise. In theme and treatment these Blue Ribbon features have not only passed the test of merit, but the greater test of proven box-office value. Undoubtedly the biggest factor in their hearty reception has been the extreme care lavished upon each production from its very inception in scenario form.

To Commodore J. Stuart Blackton, producing genius, belongs the credit in a large measure for Greater Vitagraph's success as a complete producing and distributing unit. His ideas are expressed first in the form and continuity of the scenario. With Colonel Brady, head of the scenario department, he takes up each script assigned to a director and considers it scene by scene.

It is also quite a common sight to see Commodore Blackton enter one of the five studios of the Eastern plant, and by suggesting a particular light effect or an artistic addition to the setting add much to the scene under way.

When a production is cast Commodore Blackton is always consulted; having grown up with the business and having seen the work of the various stock members, he knows to a nicety the type of parts that each one can best play. Very often a substitution is made at his suggestion that greatly improves the *dramatis personae* of the picture.

Commodore Blackton is a man of tremendous achievements. During the taking of "The Battle Cry of War," which is going to be a special release through Vitagraph-V-L-S-E, he still found time to write several scripts as well as keep a watchful eye upon all of the productions under way.

Judged solely by "The Battle Cry of Peace," without reference to the tremendously big things he has done in the production of "The Battle Cry of War," J. Stuart Blackton has demonstrated that he possesses the faculty of determining what the public wants, even before the people themselves have awakened to a realization of their desires. "The Battle Cry of Peace" has been one of the most consistent money-making productions for exhibitors that has ever been released. It is quite as popular today as the day it was first shown on Broadway at the Vitagraph theatre. It has earned more rebookings than any other production ever released, and it undoubtedly has done its full share in the awakening of this country to an interest in preparedness. It was "Blackton-Supervised."

Advertising for "Pearl of the Army" Is Striking

Pathe Issues Booklet Containing Displays of All Sizes to Be Put Within the Reach of Exhibitors

IN connection with Pathe's latest serial "Pearl of the Army," a large folder containing proofs of display newspaper advertising for the exhibitor has been issued. The advertisements are arranged in standard newspaper sizes, and range from column cuts to page displays.

In each of the advertisements great stress is laid on the fact that "Pearl of the Army" preaches preparedness. Pearl White, featured player, is played up strong, and her many other serial successes are noted. Ralph Kellard opposite Miss White is mentioned, and attention called to his performance in "The Shielding Shadow."



Charles G. Ross, Canada Film Company

The reading matter in fact dwells on every advertising possibility in the serial, including the fact that it was produced by Astra, and directed by Edward Jose. One of the large displays contains its printed matter in the center, and is bordered on either side by sketches of thrills that will be seen in the pictures. These should go a long way in awakening the reader's interest.

The first four pages of the book contain blank spaces, which it is announced "will contain advertisements of a startling nature that will arouse such intense interest that 'Pearl of the Army' will be a household word from coast to coast before release." Each of the advertisements contains space for any additional matter which the exhibitor may care to insert.

"LUMBERLANDS" IS HEAVILY BOOKED IN OMAHA

A. Chapman, formerly with the World exchange in Omaha, Nebraska, and now manager of the serial department for the Mutual Film Corporation in Omaha, declares his territory welcomed with open arms the coming of Helen Holmes in "Lass of the Lumberlands." Manager Getzler of the exchange accompanied Chapman on a trip to Lincoln—Getzler's first trip into the Omaha territory, but certainly not his last.

"SIN YE DO" NOT KEENAN'S LAST FOR INCE

The reports current to the effect that "The Sin Ye Do" is the last picture that Frank Keenan did at the Ince studios have called forth the following letter from Mr. Keenan himself:

"November 22, 1916.

"DEAR SIR: The daily and trade press has fallen into an error in the statement that the present release, 'The Sin Ye Do,' is my last release at the Rialto theatre. While it is true that my contract with the Triangle has not been renewed, two subsequent films were taken at Los Angeles, and they will, in due course, find their way to the stage of the Rialto and other playhouses enjoying this service. 'His Slave' and 'The Crab' will surely be received as representative of the best work I have done under the competent Triangle direction. This correction is due to the Triangle as well as myself.

"Yours truly,

"(Signed) FRANK KEENAN."

METRO-BARRYMORE PICTURE RELEASED DECEMBER 18

Metro Pictures Corporation announces December 18 as the release date of the screen version of Margaret Deland's great novel, "The Awakening of Helena Richie," with Ethel Barrymore, in the role of Helena. The picturization has been made by arrangement with Messrs. Harper and Bros., publishers of the book. The production was directed by John W. Noble for Rolfe Photoplays, Inc.

Robert Cummings has the part of Lloyd Pryor, the selfish lover. Little Maury Steuart has the role of David; Dr. Lavendar is played by J. A. Furey, well-known on the legitimate stage; Hassan Mussalli plays the young poet, hopelessly in love with Helena; Robert Whittier is the dissolute Richie. Others in the cast are Frank Montgomery, Hattie Delaro, Mary Asquith, William Williams and Charles Goodrich.

FOX PLAYER RETURNS AND GOES WITH JUNE CAPRICE

Frank Morgan, formerly of the Vitagraph Company, has been engaged by William Fox to play opposite Miss Caprice in her new picture.

Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke.

Florence Auer wrote the script.

The last Fox photoplay in which Stanhope Wheatcroft appeared was "Under Two Flags." Mr. Wheatcroft also played in "The Little Gypsy," "East Lynne" and "Sins of Men."

SEX PICTURE WIDELY SHOWN WITHOUT PROTESTS USUAL

Ivan Film Productions, Inc., has arranged to book "The Sex Lure," their recent release upon the entire F. F. Proctor Circuit, showing this picture at the following theatres:

Proctor's at Albany, Schenectady, Yonkers, Newark, Elizabeth.

New York City: Fifty-eight Street, Twenty-third Street, 125th Street, and Fifth Avenue.

Technicolor Laboratory Car Goes South

Elaborately Equipped Pullman Proceeds to Jacksonville, Where a Natural Color Drama Will Be Produced—Distribution to Be Similar to That of "Intolerance"

A SPECIALLY constructed Pullman car, containing a dark room, a developing plant and business offices, left New York at ten o'clock Sunday night for Jacksonville, Fla., where it will be used as a laboratory by the Technicolor Motion Picture Corporation, whose purpose is to reproduce natural colors on film. At a luncheon given members of the trade press by C. A. Willat last Friday, the purposes of the new concern were outlined and a brief description of the technicolor process was read.

The technicolor process differs radically from present natural color processes, notably the Kinemacolor, and basic patents have been granted. The inventors of the process are all graduates of the Boston Institute of Technology.

The special laboratory car was equipped under the supervision of C. A. Willat, who has had long experience in the technical departments of the industry.

Mr. Willat announced that no stock was for sale in the Technicolor Company; that all of the money necessary had been furnished by Boston financiers, where the process was developed.

It is not the intention of the Technicolor Motion Picture Corporation to release pictures through ordinary channels. A special attachment for the projection machine is required in theatres, so that an ordinary machine cannot be used. Until the process is given a suitable national recognition, no attempt will be made to introduce the films broadcast. Mr. Willat is confident that technicolor films will eventually supplant black and white, but for the time being the color features will be presented in large theatres on much the same scale as "Intolerance."

No samples of technicolor work will be shown until a drama is completed in Jacksonville. That will probably occur in February. Mr. Willat said that the process had no limitations. Close-ups, fade-outs and the usual tricks of photography are complished with ease, marking a new development in color pictures.

F. E. Backer Controls "The Libertine"

Is Conducting an Extensive Advertising Campaign in New York, New Jersey and New England

F. E. BACKER is offering his latest feature, "The Libertine," produced by Julius Steger and Jos. A. Golden, featuring John Mason and Alma Hanlon. He has started an extensive advertising campaign in New York, New Jersey and New England.

"The Libertine" is a story of modern life. It contains the lesson that "once in every man and woman's life comes the moment to decide, in the strife of truth with falsehood, for the good or evil side."

The heroine, a young girl, pure and lovely, who is the main support of her widowed mother, is engaged to marry a clean, wholesome young man who has been her childhood sweetheart.

Her path is crossed by the modern libertine, the man who "can afford to play the game." A thoroughly depraved society is always ready to make a favorite of the libertine, who defiles pure womanhood, while his victims bear the burden of shame alone.

A delightful finish concludes the story, bringing close to the hearts of the audience a powerful and timely moral.



Ethel Dayton—Metro

STUDIO AND ALL REQUIREMENTS GIVEN NEWEST ACTOR

Plans have been practically completed for Max Linder to launch into the production of his first comedy at Essanay. President Spoor of that organization has ordered that nothing be left undone to provide unlimited facilities for the noted European comedian. One of the big studios at the Essanay plant has been set aside exclusively for his use. A company is being formed solely as his support. A competent staff of scenic artists, wardrobe designers and property men have been secured for him. Max will be "king" on this floor.

Before the month is ended, probably, Linder, for the first time, will be enacting his comical escapades before an American camera.

BLOOD TRANSFUSION ON BATTLEFIELD IS SEEN IN NEW PETROVA PLAY

Blood transfusion is one of the themes of "The Black Butterfly," the Metro-Popular Plays and Players photodrama starring Mme. Petrova, which will be released December 4. Director Burton L. King obtained for this part of his picture the services of a prominent New York physician, who gave his assistance only on condition that his name be withheld. The doctor himself went through the proper procedure before the camera.

The operation of blood transfusion has an important bearing on the story.

METRO ENGAGES THREE NEW SCENARIO WRITERS

Following out its policy of developing motion pictures to the highest artistic degree and at the same time meeting popular demands for photoplays, the Metro Pictures Corporation is taking steps to place on its staff the most brilliant scenario writers in the profession.

Only recently three writers of prominence were added to the Metro forces, and negotiations are under way for securing several more. The three are Katherine Kavanaugh, Charles A. Logue and Joseph F. Poland. They now are at work in the Rolfe studios, where Ethel Barrymore, Mabel Taliaferro, Viola Dana, Lionel Barrymore, Mr. and Mrs. Sidney Drew, Julius Steger and other noted stars are appearing in plays under the supervision of such men as Maxwell Karger, general manager of the Rolfe and Columbia studios; Harry O. Hoyt, director of scenarios; John W. Noble, who with Francis X. Bushman directed the magnificent Metro production of "Romeo and Juliet;" John H. Collins, George D. Baker, David Thompson, Edwin Carewe and Eugene Nowland.

DUSTIN FARNUM IN "DAVY CROCKETT" IS ONLY PICTURE SHOWN AT WOMEN'S FEDERATION CONVENTION

A unique distinction was accorded the Pallas production, "Davy Crockett," of which Dustin Farnum is the star, when it was chosen as the only motion picture to be shown at the recent convention of the New York State Federation of Women's Clubs at the Powers Hotel in Rochester.

The audience, which crowded the ballroom of the Powers Hotel to capacity, was composed of delegates who represented more than 300,000 women. The picture was accompanied by an orchestra which played the music score furnished by the Paramount Pictures Corporation for all features, and the performance won the hearty applause of all those present.

This is the first time in the history of the organization that an entire evening has been given over to the showing of one picture.

PICKFORD PLAYERS RETURN TO MARBLEHEAD

After two weeks' activities at the Fort Lee studios, Mary Pickford and her supporting cast in "The Pride of the Clan," the forthcoming Artcraft release, have again returned to Marblehead, Mass., to retake several exteriors as a result of the recent accident which befell the company when the old fishing schooner sunk during the taking of an ocean scene.

Two cameras were lost in the wreck, together with many feet of film.

"CIVILIZATION" IN PORTO RICO

The Harper Film Corporation, of which Mr. J. Parker Read, Jr., is general manager, has appointed Mr. Morgan Robertson its representative in Porto Rico, for the purpose of there handling "Civilization," the Thomas H. Ince spectacle. Mr. Robertson will arrive in Porto Rico on December 10.



Florence La Badie, Peggy Burke and Her Dog (Thanhouser)

Two Plays Completed by Fox

TWO new photoplays were completed last week in William Fox's Eastern studios, by June Caprice and Virginia Pearson. On the West Coast, Gladys Brockwell has finished her work for Director Frank Lloyd, and has commenced on another production with Richard Stanton.

Mr. Stanton filmed "The Beast," and directed the picture featuring Gretchen Hartman and Alan Hale.

Under the direction of James Vincent, Virginia Pearson has already started on her seventh William Fox photodrama. Valeska Suratt's sixth feature was put in work by Kenean Buel, who made all the Pearson subjects for Mr. Fox except "A Tortured Heart."

June Caprice is also before the camera, after a brief respite. Playing opposite her is Frank Morgan, formerly with the Vitagraph Company, whom William Fox has just engaged.

Others in the cast will be Grace Stevens, Stanhope Wheatcroft, Margaret Prendergast and Tom Brooke. Florence Auer, author of many motion picture scenarios, wrote the 'script.



Olonova (Consolidated)

Stanhope Wheatcroft has been in several Fox films. His last appearance was in "Under Two Flags," in which he portrayed Berkeley Cecil. Before that, he was in "East Lynne," "Sins of Men" and "The Little Gypsy."

A small part in the Caprice subject goes to Flick, a beautiful yellow angora cat, which a New Orleans fan sent to the William Fox star, with the request that it be used in a photoplay, if possible.

Flick will have to give an exceptionally fine performance to outdo that of Don, George Walsh's dog, who sets a new mark for canine intelligence in the movies, in "The Island of Desire."

This is Mr. Walsh's newest starring vehicle, a story of romance resulting from exciting adventures in a South Sea pearl hunt. The picture moves as rapidly as any production released this year, and the cast, plot, photography, acting and direction are all superb.

Besides Mr. Walsh, the photoplay has Anna Luther, Margaret Gibson, Herschel Mayall, William Burress, Willard Louis, Hector Sarno and Samuel Searles. Otis Turner screened it.

Miss Gibson, who has had leads for many companies, makes her first appearance in Fox Films.

The release date of "The Island of Desire" has been set for December 18.

Theda Bara in "The Vixen," on December 4, is William Fox's first December photoplay. "The Vixen" marks Miss Bara's return to the vampire role for which she is famed. As Elsie Drummond, she has the part of a woman wholly without conscience.

The supporting cast includes A. H. Van Buren, Herbert Heyes, Mary Martin, George Clarke and Carl Gerard. Miss Martin has the role of an unmarried woman for the first time in her long movie career.

A six room set was erected by the scene men in the William Fox studios at Fort Lee for the Drummond's home, which is ideally constructed for a perfect rendition of this fascinating drama.

Following "The Vixen," William Fox announces Gladys Coburn in "The Battle of Life," for the week of December 11.

AFTER THE STORM—"ROBINSON CRUSOE" ALL READY

Moving picture producers have spent thousands of dollars waiting for storms to pass by, but George Marion who directed the five-part photoplay, "Robinson Crusoe," for Henry W. Savage will tell you that even this loss of money is nothing compared to the anxiety of waiting for a tropical storm to decide to come your way. Never did a community visited by a draught send up more fervent prayers for a shower than did the Savage company waiting down in Florida for a storm that would screen well without a makeup.

It finally came and the cameraman took closeups, long shots and every other kind of pictures of the elements in all their fury. Robinson Crusoe himself couldn't have ordered a better atmospheric disturbance, and though fashions in storms have changed considerably since his day the exhibitors who have seen the picture say that this is the style de luxe in modern photoplays.

The release of "Robinson Crusoe" is handled solely on a states rights basis.

Through an arrangement with Mr. Savage the states rights are to be marketed by Warner Brothers, of 729 Seventh avenue, New York City.

LOOKS AT NEW YORK AND THEN SPEEDS CHICAGOWARD

D. W. Griffith's first visit to New York, since "Intolerance" opened at the Liberty theatre, was a brief one, for on Tuesday last he departed for Chicago to overlook the preparations being made there for the engagement of his big spectacle at the Colonial theatre, the commencement of which is scheduled for Tuesday evening, November 28.

This Middle West organization will be the fifth one in the field. The San Francisco and Los Angeles companies, as well as the New York one, still continue their wonderfully successful runs, the company appearing in the smaller California cities is making a record for earning powers.

Philadelphia and Pittsburgh will be the next stands to see this stupendous play, arrangements having been completed for it to appear in both cities during the month of January.

"Intolerance" at the Liberty theatre reached its 150th performance this week.

UNITY WELL REPRESENTED AT THE BOSTON BALL

In addition to Mr. Cobe, vice-president and general manager of the Unity Sales Corporation, and Mrs. Cobe, Margaret Gale and Eric Mayne, who are featured in "The Yellow Menace," went up to the Movie Ball in Boston last week, as the guests of the Eastern Feature Film Exchange, who are handling "The Yellow Menace" in the New England states, and the Boston Herald who is publishing the story.

Miss Gale appeared at the Boston theatre, and described to the audience many of the thrills which come to a star during the making of a big serial picture.

Mr. Cobe spent a good deal of time visiting the exchange and the exhibitors in Boston.



Mary Pickford, the Center of Her Company, in the Temporary Outdoor Studio at Marblehead, Mass.

Branch Exchanges Wire of Serial Demand

Heavy Advertising and Success of Past Serials by Pathe Brings Flood of Advance Orders for Latest, Soon to Start

WITH the screening of the first three episodes of "Pearl of the Army," Pathe's military-mystery serial, released December 3, twenty-one of Pathe's thirty branches have wired orders for additional prints to meet the demand. For the first time in the history of motion picture serials it has also been found necessary to reorder advertising material in advance of the release, the usual supply having been quickly exhausted. Though "The Shielding Shadow" has broken all previous records for bookings and business done the advance bookings of "Pearl of the Army," are even greater.

The number of exhibitors who booked "Pearl of the Army" is particularly gratifying to J. A. Berst, vice-president and general manager of Pathe exchange, who announced his intention of making this serial the greatest ever produced by Pathe. According to C. R. Seelye, business manager, "Pearl of the Army" will be shown in more houses, better theatres, for longer runs than any previous serial.

Although released in December, "Pearl of the Army" is included in Pathe's five million dollar serial program for 1917. It is based on the experience gained in making twelve serials and series, beginning with the "Perils of Pauline."

"Pearl of the Army" as it has been adapted for the screen by George B. Seitz, author of "The Iron Claw" and the story by Guy W. McConnell, one of the foremost magazine authors of the day, is fiction founded on facts. It is a story with a purpose, a message to the American people. The message is "Preparedness," a virile subject of today.

Vitagraph V-L-S-E Exchanges Willing to Furnish Exhibitors with Cuts of Stars

"WE have just forged another link in the chain of our complete service to exhibitors using Vitagraph productions," states E. Lanning Masters, advertising manager of Vitagraph V-L-S-E, "by supplying each one of our twenty-three exchanges with a complete assortment of coarse and fine-screen cuts of our twenty-two stars.



Gladys Hulette, Pathe and Thanhouser Player

"For the exhibitor who edits his own program and prints it on good paper we have a series of single-column cuts made up in 120 screen. We have also provided thumb-nail cuts suitable for program use. Secondly, one and two-column cuts of twenty-two stars made up in 65 screen suitable for newspaper use are now available for the use of exhibitors. The local exhibitor can make arrangements to secure these cuts of his nearest Vitagraph V-L-S-E exchange absolutely free of charge.

"The list from which Vitagraph exhibitors can select comprises the following players: Anita Stewart, Lillian Walker, Edith Storey, Peggy Hyland, Dorothy Kelly, Mary Anderson, Mary Maurice, Arline Pretty, Alice Joyce, Rose Tapley and Earle Williams."

DOROTHY BERNARD, JACK SHERRILL AND ROBERT CONNESS WILL BE FEATURED ON ART DRAMAS PROGRAM

Dorothy Bernard, Jack Sherrill and Robert Conness have been engaged by the William L. Sherrill Feature Corporation to play the leading parts in that company's picturization of "The Rainbow," which served a few years ago as the starring vehicle of Ruth Chatterton and Henry Miller at the Liberty theatre, New York City.

Miss Bernard, Mr. Sherrill and Mr. Conness are well known to the public, Miss Bernard having been featured by the Fox Film Corporation in a number of its photoplays, while Mr. Sherrill is remembered for his impressive work in a number of World Film Company productions, where he was co-starred with Alice Brady and other stars of that company. Mr. Sherrill has also appeared in several of the Frohman Amusement Corporation's successes, notably "The Conquest of Canaan" and "The Witching Hour," in which Mr. Conness was also one of the featured players.

It is interesting to note that Miss Bernard played the leading part in "The Rainbow" when she was the star of the Belasco Stock Company in Washington.

PICKFORD PICTURE MAKES RECORD IN KANSAS CITY

The Artcraft Pictures exchange, Kansas City, Mo., reports unusual business on the initial Mary Pickford-Artcraft subject, "Less Than the Dust." Records are being broken daily at many of the best theatres in that territory that have booked the new Pickford vehicle for from one to three weeks.

The New Grand Central theatre at St. Louis, Mo., has just terminated a three weeks' run and established new records for box-office receipts. Other high class houses, such as the Orpheum at Topeka, Kan., and the Magnet, Lincoln, Neb., have also just finished a remarkable run of one and two weeks with the first Artcraft release.

OCCASIONAL SHADOWGRAPH NOVELTY PROMISED BY GAUMONT

Recognizing that novelty gives added zest to any split reel, the Gaumont Company has announced that it will at intervals replace its Gaumont Kartoon Komic by a Gaumont Shadowgraph. This will be upon the weekly reel, which also contains the scenic series, "See America First." The first of the Shadowgraphs was released some time ago, a burlesque melodrama in black and white, written by Rea Irwin and directed by Harry Palmer. Mr. Palmer, who animates the Gaumont Kartoon Komics, has both written and directed the Shadowgraph, which reaches the screen November 29. This is called "Haystack Horace, a Knight of the Road."

"THE CRISIS" IS SOLD FOR NEW JERSEY

The Master Photoplay Company of Newark, N. J., Fred W. Faulkner, manager is handling "The Spoilers" and "Cabiria" for the state of New Jersey. He promises several novelties in producing "The Crisis" throughout New Jersey.



Outside Clune's Auditorium, Los Angeles, Where Griffith's "Intolerance" is Playing

General Film Program for December Fifth

GENERAL FILM COMPANY announces that on December 5, Essanay will release the initial "Black Cat" feature, "The Egg." Each of these features is a complete story in itself.

Kathlyn Williams is starred in the two-reel Selig production, "The Brand of Cain," which will head the General Film Service releases for the week December 4-9, inclusive. Many of the scenes in this picture were taken while the company was en route to Panama to film the "Ne'er-Do-Well." "Where Is Your Friend?" a one-reel comedy from the Vitagraph studios, will precede the Selig-Tribune and a one-reel drama, "My Baby," reissued by Biograph, featuring Mary Pickford, will close the program for the day.

Richard Travers and Marguerite Clayton will provide the fun in the first "Black Cat" feature comedy, "The Egg." Kalem supplies "Jailbirds," a one-reel comedy, the cast including Ham, Bud, Ethel Teare and Henry Murdoch. "A Bit of Human Driftwood," a Biograph drama in two acts, with Irene Howley, will close the program for Tuesday.

Ben Turpin will be seen in "A Waiting Game," an Essanay one-reel comedy, scheduled for release Wednesday, the 6th, followed by a one-reel Vim comedy. Then will come the eighteenth episode of Kalem's "The Girl from 'Frisco," under the caption, "The Poisoned Dart," featuring Marin Sais and True Boardman.

The offerings for Thursday include the Selig-Tribune and "The Guilty One," a single-reel Vim comedy, featuring Babe Hardy and Kate Price.

A Knickerbocker Star Feature, three-reel drama, will head Friday's program, followed by the eighth adventure of Kalem's "Grant, Police Reporter," with George Larkin and Ollie Kirkby, entitled "The Trunk Mystery." "His Wife's Allowance," a Vitagraph one-reel comedy, in which Corrine Griffith and Carlton Weatherby are starred, precedes "A Rare Boarder," a Vim comedy of the same length, featuring Pokes and Jabbs, both of which are full of rare comedy.

Thomas Commerford and Alice McChesney are featured Saturday, December 9, "A Failure at Fifty," a comedy-drama in three reels. "The Lineman's Peril," an episode of Kalem's "Hazards of Helen Series," featuring Helen Gibson, precedes "The Purchase Price," a one-reel Selig drama, starring Robyn Adair and Virginia Kirtley.

Ready to Race for Universal Trophy

FORTY-TWO HUNDRED AND FIFTY DOLLARS in gold, a $3,000 solid silver cup, known as the Universal Film Trophy, a $1,500 trophy offered by W. D. Johnston, president of the American Lumber and Manufacturing Company, and other prizes form the bait that lures the greatest of world's racing drivers to the Uniontown Speedway's opening on Thanksgiving Day, November 30.

The new 1⅛-mile banked board track will be opened with a 100-lap race, distance 112 miles, and the speed developed should more than astonish the spectators, for never before has this locality seen such high speed made by racing automobiles.

Within a short distance of completion, the new track promises to be the speediest of its sort in the country, and there is little doubt but that the world's records will be smashed for numerous intermediate distances during the race.

With such noteworthy stars in the list as Ralph De Palma, the greatest racing driver Italy ever produced—he who has been mile track champion, road champion and Speedway King—John De Palma, his brother, Hughie Hughes, and others, the meet's success seems assured. Frank Galvin, the famous bicycle champion; Charlie Devlin, the Kansas City millionaire driver; Dave Lewis, and others, will undoubtedly show speed of about 106 miles an hour or maybe better.

"PATRIA," INTERNATIONAL'S NEW SERIAL, ACCORDED A GREAT OVATION

"Patria," the new preparedness serial of the International, in which Mrs. Vernon Castle is starred, was given its first showing on Monday evening, November 20, before a distinguished gathering of almost two thousand persons in the grand ballroom of the Ritz-Carlton.

Practically everyone of prominence in the silent and spoken drama, in art, literary, musical and professional life of the metropolis, were present.

Mrs. Castle, who portrays the role of Patria Channing in the new serial, occupied a box with a party of friends and given a tremendous ovation. She responded with a brief speech in which she told of her preference for motion picture work over dancing, and voiced the opinion of those others present that "Patria" would be proclaimed the most remarkable photoplay serial of all time.

Milton Sills, Warner Oland, Dorothy Green, Allen Murnane, and George Majaroni, who have the principal supporting parts in "Patria" were also present.

WARNER BUYS RIGHTS TO "CRISIS"

H. M. Warner, president of Dispatch Film Corporation, 729 Seventh avenue, New York City, has purchased from Sherman-Elliott the Selig production, "The Crisis," for the state of New York for $50,000.

Mr. Warner announces that he will open "The Crisis" in a Broadway theatre, beginning the second week of December, and shortly after that date will send out two companies to the larger cities in the State of New York.

MIDDLE WEST LIKES SERIAL AND FREE AUTOMOBILES

Spencer G. Sladdin, general representative of Consolidated Film Corporation has just returned from a four weeks' tour of the United States in the interests of "The Crimson Stain Mystery." Mr. Sladdin's itinerary included Chicago, Kansas City, Pittsburgh, Minneapolis, Dallas, etc.

The serial is doing a wonderful business according to Mr. Sladdin. In the cities he has visited, he paid especial attention to the smaller exhibitors and found complete satisfaction. Aside from the picture itself, Mr. Sladdin found that considerable interest was manifested in the automobile contest in which thirteen Overland 85—6s are being given away in connection with the presentation of the serial.

EXHIBITORS CAN BE PLACED ON MAILING LIST FOR BULLETIN OF GAUMONT SINGLE-REEL RELEASES

The Gaumont Company is distributing through the sixty-eight branches of the Mutual Film Corporation, a weekly bulletin of its single-reel releases. These will be mailed the same day they are printed, however, to all exhibitors sending their name and address to the Gaumont Company, Flushing, N. Y. Kept on file they are useful for reference when patrons desire a particular program, and they also are valuable in writing newspaper notices and program notes.



Some L-KO's Featuring Phil Dunham Mostly

But with Lucille Hutton

Powell and Freuler Announce Amalgamation

New Stars in Noted Novels to Add to Prestige of Head of Own Producing Organization and Mutual President

FRANK POWELL has placed under contract for a series of pictures, Nance O'Neil, one of the most gifted stage stars in this country. She will be presented in a series of feature pictures produced under Mr. Powell's own direction.

The pictures made by Mr. Powell will be distributed through the Mutual Film Corporation, but the Frank Powell Producing Corporation will be a distinct organization and maintain offices in the Times Building.

Miss O'Neil will first be presented in a picturization of "Mrs. Balfame," by Gertrude Atherton, and the first of Mrs. Atherton's novels which this famous author has allowed to be picturized. The fact that Miss O'Neil is considered by Mrs. Atherton the one actress in America particularly suited for the portrayal of "Mrs. Balfame," and the fact that she was familiar with Mr. Powell's ability as a director, led her finally to consent to the picturization of her book.

Miss Rambeau, who makes her screen debut under Mr. Powell's direction, has received wide recognition through her performance in "Cheating Cheaters," current at the Eltinge theatre, New York.

She will first be seen in a picturization of "The Greater Woman," a play by Algeron Boyesen, which offers Miss Rambeau a role rich in opportunities for the exercise of those emotional abilities with which she is endowed.

The studio of the Frank Powell Producing Corporation will be located at College Point, Long Island. Mr. Powell has leased for a term of years Donnelly's Grove and pavilions, comprising in all fourteen acres of ground on the water front. This property, which has long been used as a summer resort, lends itself readily for adaptation as a motion picture studio. The building to be used as the studio proper has a working floor space of 16,000 square feet and in addition there are on the property several smaller building which will be utilized as carpenter shops, printing and developing plants, and the like. In the fourteen acres surrounding the main building are a bathing beach, football field, baseball diamond, and other accessories to a summer outing place which will be utilized at various times. A force of men are now at work installing lights and other equipment.

Associated with Mr. Powell in the Frank Powell Producing Corporation will be the same staff that surrounded him with Frank Powell Productions, Inc.

RUNS OF PICTURES PRINTED IN DAILIES

Annoyances which every exhibitor must endure because of the nature of the film business in itself, namely, the constant changing of audience, are being reduced to a minimum in some of the Minneapolis theatres by means of printed schedules. The Garris theatre started the fashion by asking the daily papers to print the schedule of the showings of its films. The beginning of each run is printed and patrons are asked to go as nearly at those hours as possible. Since then other theatres have taken up the idea and as a result in many places the theatre is nearly emptied between runs.

Where a whole section is seated at the same time there is little annoyance due to passing of patrons. The patrons are taking kindly to the idea.

Metro to Release Bushman-Bayne Serial for Xmas

First Episode of "The Great Secret," a Two-Reel Fourteen-Part Serial, Will Be Released December 25—W. Christy Cabanne, Formerly with D. W. Griffith, Will Direct—Story by Madame Fred De Gressac Won Prize

METRO Pictures Corporation announces that, on December 25, it will release, simultaneously through all its exchanges, the first episode of "The Great Secret," the 14-episode dramatic serial in which Francis X. Bushman and Beverly Bayne are starred.

The first episode of "The Great Secret" will be released in three reels. The remaining thirteen chapters will each be two reels long. The opening episode consists of two full reels of dramatic action preceded by a prologue which is little more than half a reel in length. In this prologue all the characters are clearly identified and their motives fully set forth. Thereby the old-fashioned method, which slowed up the action, of "cutting back" to explain characters and motives is wholly done away with.

"The Great Secret" is presented by the Quality Pictures Corporation and produced by the Serial Producing Company. It will be released exclusively through the Metro exchanges in the United States, Canada and Great Britain.

W. Christy Cabanne, for several years chief of staff to D. W. Griffith, and Mr. Griffith's sole directing assistant in "The Birth of a Nation" and "Intolerance" is directing Mr. Bushman and Miss Bayne in "The Great Secret." Mr. Cabanne, besides acting as Mr. Griffith's right hand man, directed more than 29 five-reel pictures for Majestic, Reliance and Fine Arts, including "The Lamb," in which Douglas Fairbanks made his screen debut, and many other features of equal merit.

As the name rather implies, "The Great Secret" is a mystery serial. But it is above all things a dramatic story. There are "stunts" interspersed throughout its twenty-nine reels. But in every case the "stunt" is incidental to the plot, and not the plot a minor consideration of the "stunt."

The author of "The Great Secret" is Madame Fred De Gressac, whose story won in competition with 176 men writers. Mme. De Gressac is the author of a dozen of the best known stage successes of Klaw & Erlanger, yet "The Great Secret" is her first motion picture plot. Her success, therefore, in having landed the rich prize which becomes the medium of the serial debut of Mr. Bushman and Miss Bayne is the more notable.

Produced in New York

"The Great Secret" is being produced at the Quality studios, at 645 West 43rd street, New York City. These studios have been rented for the exclusive use of Mr. Bushman, Miss Bayne, Mr. Cabanne and the Serial Producing Company, and have been entirely renovated. The stage floor has been so cleared up that there now are two big stages available with 10,000 square feet of floor space, and more than fifty dressing rooms have been constructed on the second floor. In addition a large scene building and painting shop has been provided on the second floor, under the personal supervision of Will H. Stevens, who was technical director for Selig and Essanay in the old days when a technical director did not dare to call himself that.

All of the business angles of the production of "The Great Secret" are under the personal charge of Simon Fleisher.

Chief of staff to Mr. Cabanne is R. J. Huntington, whom Mr. Cabanne brought on with him from the Pacific Coast. Eugene Thurston is assistant director, and William Filldew, the famous cameraman of the Fine Arts studios, the knight of the crank for "The Great Secret." J. Youngdeer is assisting Mr. Cabanne in the actual scenarioization. Mr. Youngdeer probably has written more motion picture stories that have been produced than any man in America. "Johnny" Weiss, who has been with Metro producing companies for several years, is the outside man for Mr. Cabanne.

Well-Knowns Participate

With Francis X. Bushman playing the role of William Strong and Miss Bayne the part of Beverly Clark, the cast proceeds: Edward J. Connelly is Dr. Zulph, the first lieutenant of The Great Master, which role is filled by F. H. Stanton, Helen Dunbar, who is one of the victims of The Great Master's power, is a trained nurse attending John Clark, the multi-millionaire uncle of Beverly. William Calhoun plays a freelance detective, who is of great aid to Mr. Bushman, as William Strong; Lillian Sullivan is a splendid female detective in Calhoun's employ. Others in the cast are Belle Bruce, Dorothy Haydel, who plays the part of Strong's fiancee in the early part of the story. Mrs. Sue Balfour, Beverly's mother, and Mrs. Mathilde Brundage. Charles Fang, a real Chinaman and an actor of unusual ability, plays valet to Strong. Thomas Blake is a sort of underworld emperor, Charles Ripley is one of his henchmen, and the famous "Tammany" Young a clever stoolpigeon.

The first episode of "The Great Secret" is graced by the appearance of eight American lightweight pugilists: "Kid" Broad, "Jack" Goodman, "Bert" Keyes, "Spike" Robinson, "Jim" Quinn, "Ed" Kelly, "Paddy" Sullivan and Monte Attell. All eight of them have a fight with Bushman in the first episode.

In releasing "The Great Secret" on December 25, Richard A. Rowland, president of Metro Pictures Corporation, announces that the serial is "Metro's Christmas present to the motion picture public of the world."

STIELOW PICTURE COUNTED ON BY CONVICTED MAN'S FRIENDS

Argosy Films, Inc., 1600 Broadway, New York, the company which is handling the special production "The Celebrated Stielow Case" is of the opinion that this picture will stimulate sufficient interest in the case of the much-doomed Stielow to warrant or to effect his reprieve.

As is generally known, Stielow was accused of murder last August, and on trial was convicted of murder on circumstantial evidence. He has been close to death on two occasions, one time being all prepared to take his place in the electric chair when a reprieve came.

The Celebrated Stielow Case" is a picture based on the actual facts of the case from notes and data furnished the producers by Sophie Irene Loeb. It is left uncompleted. The production takes the side of Stielow in his fight for liberty.

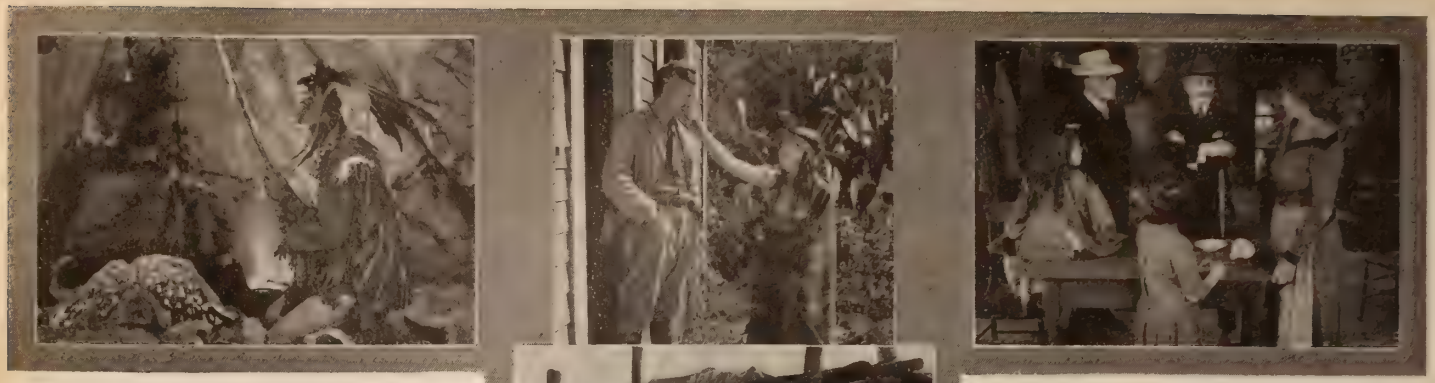
KUNSKY PLAYS "THE CRISIS"

John H. Kunsky of Detroit, Michigan, opened "The Crisis' on Sunday, November 26, at the Washington theatre, Detroit, to a packed house.

Reports from Detroit state that Mr. Kunsky put the production, "The Crisis" on in a very elaborate manner, considering the short space of time that he had to work out matters of detail. The Detroit papers are very enthusiastic and laudatory in their reviews of the opening performance of "The Crisis."



"The Woman in Black" and "Grant, the Police Reporter" in Kalem's Serial



Scenes from "Lone Star," Five Reel Indian Drama by the American Company

Featuring William Russell Charlotte Burton and Harry Von Meter

SHERMAN COMPLETES SALE OF UNITED STATES AND CANADA IN SIX WEEKS

Harry A. Sherman, president of Sherman-Elliott Company, owners of Selig's production, "The Crisis," has completed the sale of all territory in the United States.

The last two deals were completed on November the 24th, whereby H. M. Warner purchased the State of New York, including New York City, for $50,000, and a group of well-known Eastern film men organized the Sherman Releasing Company of Boston, for the exploitation of this production in the New England states. This achievement is unparalleled in the history of state-righting pictures.

It has been just six weeks since Mr. Sherman's New York organization started negotiations for the sale of state rights for "The Crisis," and the fact that he has completed sales totaling half a million dollars, and disposing of every state right in the Union speaks volumes.

Sherman will start showing "The Crisis" in his Western territory on December 24, opening at Minneapolis, Chicago, Milwaukee and Denver. This will make sixteen road companies showing photoplay productions in the largest theatres in the West—eight "Birth of a Nation" Companies; four "Ramona" Companies and four "Crisis" companies.

ROSS PRODUCING COMPANY FORMED BY ROSS AND RICKER

A new producing concern has been organized at San Francisco by Alec. B. Ross and David Swing Ricker, formerly connected with the Chicago Tribune. This will be known as Ross Photoplays, and will be incorporated at an early date, with Mr. Ross as president and director general, and Mr. Ricker as secretary-treasurer and general manager. The name Ross has been given to the company because of Ross' high standing as a director and his wide experience in the producing field. Before coming to America he was for seven years director general of the Pathe Company, and was among the first to produce moving pictures in colors. He was head of the producing concern of Ross & Paul, of London.

"Witching Hour" Shown to Trade at the Strand

Latest Production from Frohman Amusement Will Be Sold to State Righters—To Open in a Broadway House Soon

ON Wednesday, November 22, the Frohman Amusement Corporation exhibited its latest picture "The Witching Hour" at the Strand theatre, New York. The audience was composed almost entirely of those in the trade who vigorously applauded this seven part adaptation of Augustus Thomas' well-known play. Little was said concerning the production previous to the showing, and it is not stretching the point at all to say everyone present was pleasantly surprised.

Mr. Sherrill, president of the company despite offers from various programs including concerns who release only special feature productions, stuck to his original decision to market "The Witching Hour" on a states rights basis as was the case with "The Conquest of Canaan." Mr. Sherrill in speaking of this, his latest picture said, "I shall continue to market my productions in this manner regardless of how great an attraction I produce, and this includes 'The Witching Hour.' I will continue along these lines just as long as I am convinced that state right buyers are willing to pay the proper prices.

"'The Witching Hour' is the first of a series of pre-eminent attractions that will have their initial run in New York on Broadway. I believe the day of the hundred dollar motion picture attraction has arrived and have set about to produce just that class of picture with a story away from the beaten path. I was extremely fortunate in securing such a star as C. Aubrey Smith to take the leading role in 'The Witching Hour.' It seems to me as if the play had been written by Mr. Thomas with this actor in mind for principal part. I am encouraged by the comments of the trade in believing that under the direction of George Irving I have produced a true Broadway attraction."

MOSS HAS NOVELTIES FOR HOLIDAY SEASON

Announcement is made by B. S. Moss, concerning a change in the schedule of his one-a-month photoplay policy. Instead of releasing "The Woman Redeemed" on December 1, Mr. Moss will release a big photodrama dealing with a much discussed and popular topic. Stars of international fame will figure in the presentment.

A few of the favored who have witnessed the screening of this subject, contend that it marks the initial appearance on the screen of a subject that will doubtless be followed by many of the same type. However, it seems that Mr. Moss will have a work to be proud of in this production and exhibitors will be afforded a chance to play to capacity business.



Gladys Coburn as She Appears in the Fox Film, "The Battle of Life"



Lasky's "Oliver Twist" Film Reveals Marie Doro in the Title Role, Supported by Tully

Marshall as Fagin. Hobart Bosworth as Sykes. Raymond Hatton as "The Artful"

PACKARD SPEAKS OF "JIMMIE DALE"

The Unicorn Film Service Corporation is in receipt of a letter from Frank L. Packard, the author of the new 16 episode serial, "Jimmie Dale," alias "The Gray Seal," in which Mr. Packard explains his motives in writing the series which appeared in The People's Magazine. Mr. Packard's letter, which is dated from Lachine, Province of Quebec, Canada, reads, in part, as follows:

"Crime, no matter how scientifically worked out, must in the end pay its own price.

"Jimmie Dale, as I have tried to picture him, never thought an unclean thought, much less did he ever contemplate an unclean or dishonorable act, as his mission was to bring sunshine where there was gloom before, joy where there was sorrow, hope where there was despair. I have tried to make him a combination of Robin Hood and Raffles, and the emancipator Abraham Lincoln. While Jimmie may have erred against the social code, at the same time he had a good purpose in mind.

"I cannot tell you how delighted I am that the lesson I have tried to embody in the 'Jimmie Dale' stories, is now being spread to the millions, who will behold it upon the screen, and perhaps sense some little of what I meant to convey.

"Yours very truly,

(Signed) "FRANK L. PACKARD."

LEVY BUYS RIGHTS TO "CRISIS"

Fred W. Levy, president of Big Feature Rights Corporation, of Louisville, Kentucky, purchased Indiana, Kentucky, Alabama, Georgia, Florida, North and South Carolina rights of "The Crisis" from Sherman-Elliott. Mr. Levy will open at the Mary Anderson theatre in Louisville, Kentucky, the week of December 24; and about the same time in the leading theatre in Indianapolis.

In both places Mr. Levy contemplates big stage settings, an orchestra of twenty-five and a vocalist, also other novelties in the presentation of the Selig drama. He intends sending three of his own companies through the South and the Atlantic Coast states.

Director Convinced That Author Knows Story

Series Bought but Director Thought Characterization Was All Wrong Until Author Ran Down from Canadian Home and Explained Things

HARRY McRAE WEBSTER who is directing the Monmouth Film Corporation series of "Jimmie Dale, alias The Grey Seal," has broken one of his rules in his enthusiasm over the story itself. When this theme came to him he realized the possibilities for sensational filming, but hesitated to engage in producing crime pictures, which he has always avoided.

It was McRae Webster's desire to so alter the characterization of "Jimmie Dale" that he would show no so-called "criminal" traits. Mr. Burnstein, an official of the company took it upon himself to remonstrate with the director but without avail. Finally it was agreed that the author of the original story as it appeared in the People's Magazine be summoned, and Mr. Frank L. Packard was advised.

Leaving him home where "The Miracle Man" and many other masterpieces have been born of his brain, the writer came to New York and laid himself out to prove to Director Webster that "Jimmie Dale" only commits his acts of despoilation upon those who can afford the loss—and to aid the needy. That such a career is not that of a criminal in intent at any rate, even though illegal, is apparently the belief of the author.

That the director was finally convinced that ethically, "Jimmie Dale" is all right is proven by the fact that he has not only produced the serial, but spends all his spare time now, viewing it on the screen. There are sixteen two-reel episodes altogether and the Unicorn Film Service is releasing them starting the fourth of December.

Marguerite Clark to Repeat Her Triumph as "Snow White" Under Winthrop Ames

WHEN Marguerite Clark begins the actual work on the adaptation of "Snow White" in which she is to be starred by the Famous Players Film Company in the Paramount Program Christmas Day, she will be under the direction of J. Searle Dawley, under whose auspices she has already starred in "Little Lady Eileen," "Molly Make-Believe," "Still Waters" and other big successes in which she has appeared within the year.

In addition to the beauty and acknowledged talent of Miss Clark, and the proven directorial genius of Mr. Dawley, to indicate complete success for this production there is the fact that Winthrop Ames, under whose personal direction Miss Clark created a sensation for two years in the stage version of the Grimm Brothers' celebrated fairy tale at the Little theatre, has placed himself at the disposal of the Famous Players at any time that they may desire to consult with him concerning the adaptation.

When he was preparing the stage production of "Snow White," Mr. Ames made exhaustive studies of the story and of the various illustrations of the several editions of the tale from which sketches of the costumes and of the required settings were made. The knowledge thus gained has been proffered to the producers, and the sketches of the scenes, some of which were never used on the stage because the prescribed length of the performance rendered it necessary to eliminate them, have also passed into the hands of Mr. Dawley, and will be used as models for the construction of some of the interior settings for the motion picture adaptation.

Messrs. Dawley and Ames have already held several consultations.

MOSS ANNOUNCES SCHEDULE CHANGE

Announcement is made by B. S. Moss concerning a change in the schedule of his one-a-month policy. Instead of releasing "The Woman Redeemed" on December 1, Mr. Moss will release a photodrama dealing with a much discussed and popular topic. Well-known stars of international fame will participate.



Emmy Wehlan — Viola Dana — May Allison — Evelyn Brent

Metro's Most Magnetic Mademoiselles

MAURICE TOURNEUR IS MARY PICKFORD'S NEW DIRECTOR

Maurice Tourneur, who recently won new laurels by saving the life of Mary Pickford, when the old fishing schooner sunk off Marblehead, Mass., has just returned to the Fort Lee studios to finish Miss Pickford's new Artcraft production "The Pride of the Clan." As is often the case with personages connected with the various arts, Maurice Tourneur is an unusually modest man and avoids personal publicity as much as possible. As a result his interesting career is not widely known.

Tourneur the accomplished artist. Tourneur the finished actor. Tourneur the capable stage producer. These were the three reputations achieved by the master-director of Mary Pickford's next production to be released by Artcraft, before he became affiliated with the silent drama.

Despite his success in this field his natural histrionic talents prompted him to forsake the studio for the stage where, in accordance with his method of study, he started at the very beginning in the smallest parts at ninety-five francs a month. For ten years he was affiliated with the speaking stage, the latter part of this time, in the capacity of producer for such famous artists as Andre Antoine and Madame Rejane. During this time Mr. Tourneur traveled considerably.

It was while producing a big play in Paris that Mr. Tourneur was attracted to the screen. Emile Chautard, who is now incidentally a photoplay-producing neighbor to Mr. Tourneur at Fort Lee, at that time extolled the possibilities of the screen to his friend Tourneur, which resulted in the stage producer's forsaking the "legitimate" for the silent drama. Again starting at the beginning as an actor of small parts for Eclair, Paris, Mr. Tourneur studied the new art and soon became a producer. Feeling that there was a greater scope for his activities in the United States, he finally fulfilled a long-felt desire to come to this country, where he has met with unusual success as a result of his presentation of such American hits as "The Wishing Ring," "The Pit," "The Butterfly on the Wheel," "Trilby," and many others.

Fox Disavows Theatre's Attack on President

Announcement Appearing in Program in Connection with "The Honor System," "Improper and Unpatriotic"

IN announcing the forthcoming showing of "The Honor System," W. Patch, manager of the Pitt theatre, Pittsburgh, has made a vicious attack upon President Wilson in his house program.

William Fox, president of Fox Film Corporation, owners of "The Honor System," both regrets and resents this entirely unwarranted act of Mr. Patch. Mr. Fox wishes it to be understood most definitely that the management of the Pitt theatre has acted with absolutely no authorization from the Fox Film Corporation, and that the photoplay in no way reflects upon the President.

Mr. Fox is sending this statement throughout the United States:

Without the knowledge or sanction of Fox Film Corporation, W. Patch, manager of the Pitt theatre, Pittsburg, has attacked President Wilson in connection with an annoucement of the photoplay production, "The Honor System."

The attack originated with the management of the Pitt theatre, and we take this means of notifying the public that the conduct and policy of the President are in no way connected with "The Honor Hystem" nor have they any bearing on the play.

Fox Film Corporation, owners of "The Honor System," regret that this attack was published by the Pitt theatre in their house program. We consider the announcement unjust, improper and unpatriotic. No act or policy of the President is reflected upon in any scene of "The Honor System."

William Fox, President,
Fox Film Corporation.

Mary Pickford Will Immortalize the Scotch Lass

MARY PICKFORD is completing, under the direction of Maurice Tourneur, an elaborate feature entitled, "The Pride of the Clan." It will be released through Artcraft in a few weeks, according to Al Lichtman, general manager.

In her long career on the screen Miss Pickford has portrayed characters of a number of different nationalities. In "Less Than the Dust," which throughout the United States has created exceptional attention, little Mary appears as a child of India. It's a long way from the banks of the Ganges to the wind blown fields of Scotch heather, but Miss Pickford took the trip, in the interval between "Less Than the Dust" and "The Pride of the Clan."

"The Pride of the Clan" gives Miss Pickford another national role to the several she already has created. In "Hulda From Holland" she was a captivating Dutch girl who came to America and successfully won a place for herself in the new country.



Scene from Pathe's "The Shielding Shadow"

"BRAND OF CAIN" RELEASED THROUGH ... ON DECEMBER ...

... important matter ... members was the ... regard to the ...

For the first two weeks in Dec... the Selig Polyscope Company announces a series of features beginning with "The Brand of Cain," for release in General Film Service on Monday, December 4. This feature play is presented by the "Ne'er-Do-Well" cast, including Kathlyn Williams, Wheeler Oakman, Harry Lonsdale, Sidney Smith and Frank Clark. Many of the scenes at sea were filmed en route to the Panama Canal Zone.

In connection with "The Brand of Cain," the Selig Company is to issue, without extra cost to exhibitors, a one-sheet poster of Kathlyn Williams, the star in the Selig production. This poster is of heavy plate paper, and Miss Williams' head was sketched from life by a famous artist. The poster is in five colors.

On Monday, December 11, the Selig three-reel feature, "Twisted Trails," will be released in regular service of General Film Company. An all-star cast will be presented, including Tom Mix, Bessie Eyton, Eugenie Besserer, Al. W. Filson, Will Machin, and others. Tom Mix presents a thrilling feat. Astride a horse he dashes over a narrow foot-log that spans a deep chasm. A misstep by the horse and the rider would have plunged hundreds of feet onto the rocks far below.

"The Purchase Price" is a Selig one-reel drama, released Saturday, December 9, and "The Road to Fame" is a stirring picture play released Saturday, December 16

EDUCATIONAL FILMS PRESENT FIRST GRIMM FAIRY TALE

For the title role in the new picture-play version of Grimm's fairy tale, "Snow-White," Aimee Erlich was selected, for, although still a small girl, she had several years of stage experience in "Little Nemo" and other parts in Klaw and Erlanger's productions. Her resemblance to Marguerite Clarke is marked, and several months ago she won the first prize as the child most like the other famous actress in appearance.

The part of Wicked Queen Alice is interpreted by Ruth Richey. The group of fairies was trained by Eleanor T. Flinn. The leader of the fairies is Eleanor Assmus.

The King is portrayed by Pansy Grace Lichtenberg, Prince Paul by Franklin Lovewell, the Witch by June Harrison, and a long list of other characters by children. The production is made for the Educational Films Corporation of America by the Regent Photo-Play Company of Cleveland.

The company of two hundred children that recently enacted Grimm's famous fairy tale, "Snow-White," in the picturesque surroundings of northern Ohio, were trained for three months.

Before the picture-play was made, the children presented Winthrop Ame's version on the stage. When the run was concluded, rehearsals were immediately started for the film production, the story having been adapted for the screen by Director Charles H. Weston and William Ganson Rose.

Michigan League Convention Set for December 12

A J. MOELLER, secretary of the Michigan State Branch of the Motion Picture Exhibitors League, advises that R...nual convention of the organization ...sist...d in Detroit at the Hotel Statler, now a membe... 12, at which time there will ...licity staff of Vita... ...tant subjects ... travel throughout the co... ...tes it w... ...sentative of this organization, speaking before civic organizations, women's clubs and in theatres exhibiting Vitagraph pictures.

Miss Tapley is a film favorite with a peculiar hold on the public, and with a legion of admirers. She is esteemed not only because of the merit of her work on the screen, but because her innate personality has seemed to have been transmitted to the ranks of the photoplay public.

Probably no other motion picture player is known personally to so many exhibitors throughout the country and is on such an intimate and friendly footing with them as Miss Tapley. Among some of the widely known Blue Ribbon Features in which she has had prominent parts are the following: "The Chattel," with E. H. Sothern; "Rose of the South," with Antonio Moreno and Peggy Hyland; "Hesper of the Mountains," with Lillian Walker and Evart Overton; "Britton of the Seventh," with Ned Finley and Eulalie Jensen; "Hearts and the Highway," with Lillian Walker and Darwin Karr.

Miss Tapley's versatility is exemplified in the Frank Daniels comedies in which she has also appeared in support of that popular comedian. In addition, she has appeared in a number of Broadway Star Features and other subjects released on the General Film program.

To further the interest in her talks and to bring the Vitagraph Company more intimately before photoplay patrons throughout the country, Miss Tapley will take with her a one-reel picture entitled "From 'Script to Screen," showing the development of a photoplay from the acceptance of the manuscript to its final exhibition in the theatre.

This picture is being produced from a most interesting scenario, which takes the spectator through every phase of photoplay making and gives him a most comprehensive view of all the activities of the Vitagraph-V-L-S-E.

The picture will introduce in logical sequence President Albert E. Smith, Commodore J. Stuart Blackton, General Manager Walter W. Irwin, and others prominent in the Vitagraph family, showing them in the performance of various activities of interest to the exhibitors and the public.

It will also give a score of "behind-the-scenes" views of Vitagraph favorites at work and at play, including such well-known figures as Anita Stewart, Antonio Moreno, Edith Storey, Earle Williams, Lillian Walker, Alice Joyce, Peggy Hyland, Harry Morey, E. H. Sothern, etc., etc.

Other prominent figures in the photoplay world with whom Vitagraph-V-L-S-E comes in contact will also be depicted, such as Lee A. Ochs, president of the Motion Picture Exhibitors' League of America, Fred Herrington, counselor of the national organization, will also be present.

"The membership of our state association is much smaller than it ought to be and we hope that more exh... at ... join and help ... with Miss Tapley's talks, particularly before women's organizations and other associations.

Arrangements have also been effected whereby Miss Tapley, as the traveling representative of the Vitagraph Company, will write a weekly report of her experiences and observations which will be offered to exhibitors through their trade papers.

SELZNICK IS AFTER CHAIN OF THEATRES IN ALL LARGE CITIES

The announcement that Lewis J. Selznick, in partnership with Carl Laemmle and Herbert Brenon, had taken over control of the Broadway theatre in New York City, has been followed by the announcement of Mr. Selznick's negotiations in Pittsburgh and other large cities for control of a chain of first class theatres in which to play his and other big motion picture productions for indefinite runs.

Mr. Selznick visited Pittsburgh last week and, it is understood, paved the way to a transaction for one of the big downtown houses as well as for one or two houses in the outlying residential sections. On his return Mr. Selznick explained his purpose in securing control of the chain of theatres in each of the large cities.

"It is not a desire to become a theatre owner that has decided me upon this step," said Mr. Selznick. "It is my intention to prove that such great productions as ours are worthy of longer runs in all of the big cities than they can obtain at any regular program house."

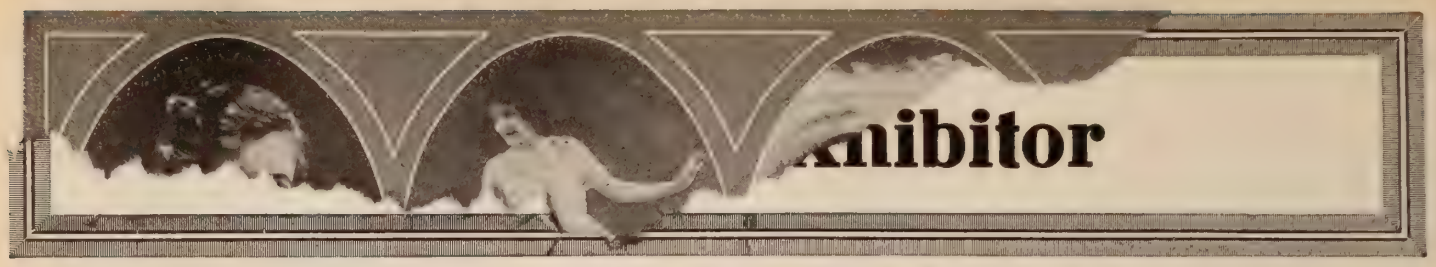
UNITY OFFERS ATTRACTIVE ADVERTISING NOVELTY FOR "TWEDDLEDUM" COMEDIES

To the various exchanges distributing the "Tweedledum" comedies, the Unity Sales Corporation is furnishing a very attractive novelty in the shape of a standing figure "cut-out." This figure is six feet high with the base twenty-six inches across and supported by a wooden prop extending from the back of the shoulders.

On each side of the feet there is a space which can be used for an announcement phrase and under the word "Tweedledum" there is room for an inscription to carry the name of the theatre or the name of the comedy in which the comedian is at that time appearing.

These "cut-outs" are made in attractive combination of six colors, green, brown, red, white, blue and black. A reproduction of the figure is also being used on postcards as an announcement to patrons of the various theatres.

These novelties are in addition to very attractive one- and three-sheets which are being very widely distributed. These comedies are growing rapidly in popular favor, and the exchanges handling them report that new names are being added each week to the list of exhibitors showing these comedies.



This department offers free public expression to every sentiment "of the exhibitor, by the exhibitor, for the exhibitor." In accordance with the well-known policy of the News, no censorship whatever will be exercised by the editor, beyond the selection of live topics of general interest from correspondence received. Motion Picture News accepts no responsibility for statements or opinions appearing herein. The department is conducted by an experienced exhibitor, who will editorially discuss from week to week the topics of most interest suggested by correspondents. All exhibitors, whether subscribers to the News or not, are invited and urged to use these columns

Edited by George N. Shorey

This Exhibitor Speaks the Truth—The First Exchangeman Capable of Understanding These Facts Will "Clean Up"

Bowie, Texas, Nov. 15.

Motion Picture News, New York City.

I am a small exhibitor. My houses run from 75 to 125 daily average. There is competition. My house will seat 250. There is no floating population. Matinees pay only on Saturdays and Mondays when the country people come to town. The citizens wait for night shows. Admission 5 and 10 cents. Features 10 and 15 cents to 25 cents. I believe that my class of show is in the large majority. Therefore what I say affects the greatest number of exhibitors.

It is my opinion that if I can book any feature when I wish it (I mean to say any date), it would undoubtedly be advantageous to me. For then I can select occasions when there is the greatest probability for a good attendance, and get the most attractive program possible.

The prices for booking are generally prohibitively high, for me. Programs are at least one-third cheaper, but with the great disadvantage that I must allow some one else to select a program for me.

When there is an apathy among the citizens for attending motion picture shows, they must be attracted to them. The business is a gamble. For one never knows what to depend upon. The popular stars generally bring out the crowds and justify the raise in price.

This question of open booking or the program should be viewed from the small exhibitor's standpoint, for we are the majority, and perhaps contribute more than the strong exhibitors to the exchange.

There are film producing companies who have been making beautiful pictures for the last few years. These pictures are held at high prices by the exchanges, and are beyond the reach of the small exhibitors. These pictures have been shown in all the large and thrifty theatres, and are now retired to the vaults of the exchanges, nearly worn out—if not fully so. They cost immense sums of money. They are many of them classics. They should live on forever, but they cannot do so usefully if stored away in vaults. The film producing companies have these negatives stored away in their vaults also, seldom reissued. I propose that if the exchanges would reduce the prices for older pictures, say over one year since released, to compete with program pictures, in price, that these services if reissued and kept in good working order would be in demand in preference to program pictures. I for one would prefer them, all other thing being equal. The exchanges could keep every picture busy or rented out to the small exhibitors, who are not so particular as to the original date of release.

I understand that the reason why reissues of films are not bought by the exchanges is because the producing companies charge them exhorbitant prices for reissues, making it risky and unprofitable for exchanges to get them. Now then, if the film producing companies will reissue films at a small advance over the cost of reissuing them, the exchanges can then do a fine business in renting these reissues. The first issues being in a worn out condition, and are dirty, scratched, too intense in contrast, ragged edges, unsafe for exhibitors to run through their machines. These are held at high prices yet.

S. C. Dodge.

FEATURE ORCHESTRA AT THE COLISEUM

On June 25 Manager Clause S. Jensen of the Coliseum theatre, Seattle, offered his patrons for the first time his "Coliseum Greater Orchestra," and the splendid organization made an instantaneous hit with the crowded house that had come to see Marguerite Clark in "Silks and Satins." The afternoon concert was lengthened by several encores. The orchestra consists of twelve men, being the largest, so Manager Jensen claims, that has ever been heard at any photoplay house in western America. Its leader, Leon I. Strashun, was first violinist with the Manhattan Grand Opera in New York in 1908-9; at the New York Metropolitan Opera House in 1909-10; at the Chicago Grand Opera in 1910-11-12-13-14, and at the Chicago Midway Gardens in 1914-15.

EXHIBITORS' LEAGUE OF CITY AND STATE MEET AND AGREE TO COME TOGETHER AS ONE

Two very important meetings were held recently by the Cleveland Exhibitors' League. The first meeting was called as the Motion Picture Exhibitors' League, Local No. 5; the second, as the Motion Picture Exhibitors' League of Ohio. Some uncertainty existing as to whether the Cleveland organization and the state organization is one and the same thing was cleared up by Fred Herrington, past national president and present national organizer, who gave the decision that this is the state organization, inasmuch as the state convention was held in Cleveland last October and state officers were elected by the Cleveland Exhibitors.



Extremely Attractive Lobby Sign of the Strand Theatre, New York

As a local, the most important matter brought up before the members was the decision by Judge Levine in regard to the Milo case. The owner of the Milo theatre is operating his own machine. The operators' union have been passing cards in front of the Milo theatre advising union men, patrons and sympathizers that the Milo theatre management does not employ a union operator. On Tuesday the case came up in court, and this was Judge Levine's decision: Any man may operate his own theatre; likewise the labor organization has a right to air its grievances in the shape of cards if they adhere strictly to the truth in word and implication. In so far as the cards passed stated that the Milo theatre did not employ a union operator, they were on safe ground, but the fact that their statement implied that the Milo theatre employed a non-union operator was false; therefore Judge Levine enjoined them from passing these cards before the theatre. Messrs. Schwartz and Sawyers, the lawyers representing the exhibitor, were deeply gratified by the decision.

After the adjournment of the local meeting, the state organization meeting was called by Mr. Horsey, the state secretary. The special business was to dispose of the resignations of State President Lamont Smith and State Vice-President Beverstock. A free and open discussion of the matter brought forth the motion that the state secretary call a state convention, to be held the first week in January, and that the resignation of these officers be deferred until the convening of this convention. A motion was also made and carried that five men be appointed to devise ways and means for conducting this convention, said committee to be appointed at the next meeting, thus giving the chair ample opportunity to choose those best fitted to assume the responsibility.

PATHE ORIGINATES STUNTS ON PEARL OF ARMY

What will not the producers do now to "help the exhibitor." If the next few months show such an awakening in this respect as the last few weeks, the picture show will begin to resemble a department store, sure enough.

Besides the usual paper common to all recent serials, and an extended newspaper campaign which will affect many separate localities, the "new ideas" include a special art portrait—one sheet size—of Pearl White in seven or eight colors; a "dolly" cut out of Miss White enabling her admirers to see her in the latest "Florence Rose" dresses, hats, shoes, suits, etc., and a series of cartoons drawn by Merle Johnson (of Puck fame) for use in advance publicity. The cartoons, especially, will attract notice and should not be overlooked.

INDIANA THEATRE RUINED BY MOTION PICTURE POPULARITY

On petition of John W. Lovett, the Citizens Bank has been appointed receiver for the New Crystal Theatre Company, which operates the Crystal theatre, Anderson, Ind. The liabilities amount to $4,650. James A. Garnett, manager of the theatre, says that the popularity of the movie business hit the company.

Michigan League Convention Set for December 12

A. J. MOELLER, secretary of the Michigan State Branch of the Motion Picture Exhibitors League, advises that the annual convention of the organization will be held in Detroit at the Hotel Statler, on December 12, at which time there will be some very important subjects to take up and discuss. He states it will be the most important convention ever held in Michigan and is urging every exhibitor to be there in person.

Lee Ochs has already consented to attend and be one of the principal speakers. Fred Herrington, counselor of the national organization, will also be present.

"The membership of our state association is much smaller than it ought to be and we hope that more exhibitors will join and help along the work," says Mr. Moeller. "A few of us cannot be nor should we be expected to do all of the work, while others sit idly by and do not even pay dues for the success of the organization, which is not for any one exhibitor but which is for all exhibitors in the State."

What Would You Do in a Case Like This?

South Portland, Maine.

MOTION PICTURE NEWS,
New York.

After years of experience in the moving picture field we have at last decided that there is one thing that is needed for the benefit of all exhibitors and exchangemen, and that is a column headed "What Would You Do in a Case Like This?"

It would require a man of good judgment and one who has long experience in the movie game to look after this column. Now as an example. "What Would You Do in a Case Like This?" You contract with a certain exchange for a serial, with fillers to make up the show. After two weeks of ordinary fillers they become so junky your audience walk out disgusted with the fillers. You take the matter up with the exchange. They promise to do better next week. Next week comes and with it worse fillers than you had the previous week. You immediately send in your cancellation for the fillers, and the exchange informs you that unless you take their junk fillers they will cut out the Serial. You send check for the serial in advance for the following week. What does the exchange man do? He sends you the fillers, in the same case with the serial marked C. O. D., and in order to get the serial you are compelled to pay the C. O. D. You cannot afford to cut out the serial, as you have run several episodes, and the audience of course look for it. Now MUST we take the junk fillers, or cut out the serial, which would not be treating our audience right?

What are we to do in a case like this?

PATHE ISSUES ART PORTRAITS BY KIMBALL

Pathe is issuing a series of art portraits that take rank with the best that have ever been produced. Hamilton King, the well-known artist, is painting the series which will include the best-known stars appearing in Pathe productions.

It will be remembered that a year ago Alonzo Kimball made for Pathe a similar series which was much admired. The portraits were so beautiful, many of them being in nine and ten colors, that exhibitors framed them and hung them in their lobbies where they were kept as being worthy of a permanent place.

As Mr. King's services command a high price, and as the lithographing is being done on very heavy coated paper, the portraits will cost a large sum, but it is confidently expected the results will warrant the extra expense. E. J. O'Connor, the Pathe poster man, is planning the series under the supervision of Mr. Berst.

The first portrait to be finished is one of Pearl White, star of "Pearl of the Army," the new serial to be released December 3rd.



Illustrating Pathe's "Pearl of the Army"

Live Wire Exhibitors

"The 'News' wishes to include under this heading novel advertising ideas, successful schemes in management, decoration and equipment of the theatre—everything in fact done by the exhibitor to stimulate his trade. We invite every exhibitor to send for publication the successful ideas that he has worked out, also to come to us for suggestions or information. Address the Editor."

Program Pointers from All Over

THE following points of excellence from several programs received lately may give you an idea worth while. Let us look yours over.

Regent, Philadelphia, uses a star (*) with footnote explanation to call attention to shows having special music. Most house programs nowadays give schedule of performances.

The Marcelle, Hopewell, Virginia, sends the most artistic program received in many weeks. Printed on special folder with colorgravure frontispiece by Knapp Company, N. Y., an entire week's program, six changes, with complete extra announcement of Romeo and Juliet (Metro) and a half dozen special points of excellence about the house, all on one page four by six inches. Roy C. Davis, adv. mgr. for the Tri-City Amusement Company, controlling this house, must have spent weeks studying the type arrangement. He uses eight different kinds, only the top head larger than eight point, and the result is readable. We can understand why he plays all the best pictures.

Mystic, Petaluma, Calif., uses small trademark cuts of several services to "Initial" his announcements. Date line in 8 point type, style of date line of a letter, right upper corner, with a star in small caps, title of play in caps and lower case blackface, a pleasing "2 set-up" that strikes us as worth copying. The neatest inexpensive folder we have before us.

Majestic Monthly, Columbus, Ohio, twenty-four pages on heavy calendared paper, contains the following page articles, besides Paramount advance programs. Close-ups—live talk to the patrons about subjects of mutual interest. "Why I Stay in Pictures" by Marguerite Clark, using this star's signing of her new contract to boost "Paramount." The Majestic Family Circle, with pictures of the operators. This page especially hits us as a business securer. Makes the house and the patrons a big family affair. "Take it from Me," musings of the "office boy"—extra clever stuff that we know the patrons read. "The House and its Policies." Inspection of the house, and a lecture to employes on "first-aid" are mentioned this month as details of care in house management. "A Morosco Anniversary," by Pete Schmid, acquainting the Majestic's patrons with one of their producers more intimately. "Vivian Martin's Cooking Hints," "As Seen by Our Patrons" (editorial comment on letters received), "Pictures Paramount" (advance notes about stars, etc.) and "? Interrogation Points?" answers to questions of patrons, about how to become motion picture actor, stars, plays, etc., complete the latest issue of this always interesting house organ.

The Parkway, Baltimore, offers a suggestion in neat printing. Cover a deckled edge fancy paper, inside a heavy calendered paper with scene cuts of pictures. Cut of interior of theatre, on same calendered paper, pasted on front cover. This is a very effective souvenir of "First Anniversary Week."

The Majestic, Jackson, Mich., features a "picture especially pleasing to children" on Saturday. The picture was "Little Mary Sunshine." A special Saturday morning matinee was held, all school children five cents, for this picture.

FROM STILLMAN THEATRE, CLEVELAND, O., PROGRAM COMES THE FOLLOWING. THE PLEASURE IS MUTUAL!

We're Noticed

Last week's Motion Picture News, a trade paper published in New York and circulating just about everywhere, takes the article on "Superlatives" in a recent Stillman program as the text of its leading editorial this week. The editor says: "These are words worth weighing. They seem so important to us that we are substituting this editorial for another already prepared." And here were we, wondering whether *anybody* had read it!

The Rowland and Clark theatres make effective use of a star cut each week on the outside front cover, with a short biography of the star on the inside cover page. Motion Picture News Studio Directory furnishes the frame work for such a biography, to which should be added the plays the star has appeared in at your theatre, and the plays coming soon.

The Queen and Majestic program (Wilmington, Del.) features a "Heart to Heart Talk" with patrons every week, just a short paragraph, but constantly keeping in the patron's mind that he is not being neglected.

Films and footlight, Royal-Grand theatre, Marion, Ind., uses the catchy heading "Tabloid Review of Week" for its advance announcement of features with two-line descriptions of the action of each play. Sixteen pages of carefully edited stories of the films and notes about the stars, etc., make a unique little volume. Children's pictures are under consideration here, too. Good stuff, the editorial about the children and pictures.

The Columbia theatre, Attleboro, Mass., showing Louise Glaum, in the "Wolf Woman," Monday and Tuesday, provides a separate show for the children, Tuesday afternoon, on account of the extra strong "vamp" type of the regular show. Keen business judgment, this, for not only is the regular show excused, but you can bet the attendance will be double what it would be if it were not emphasized in this way that the "real thing" were to be had, so real that the kiddies had to be taken care of separately. And the "vamp" show goes on Tuesday afternoon, before the special children's performance, at that.

DON'T FAIL TO READ THIS!

Although there are any number of moving picture theatres in Iowa, there are but two real *Iowa* theatres. Read the list of theatre names for yourself: A hasty glance reveals but one *Photo Show*, giving the *Impression* that Iowa is limited in picture houses, but considering that there are thirty-seven *Lyrics*, thirty *Princesses* and twenty-two *Opera Houses* this is wrong. Out of nine *Families* but two *Americans* can be found. Two *Foxes*, two *Eagles* and a *Swan* are found in five *Gardens*. It must be true that the exhibitors have easy times, as there appear to be nine *Idle Hours*, as compared to one *Busy Hour*. One *Happy Hour* and one *Pleasant Hour* add to the pleasures of the exhibitors. Although there are thirteen *Gems*, but one *Jewel* is found among them. The sky is well represented with twenty-six *Stars*, one *Twin Star*, one *Comet* and a *Rainbow*. Four *Dreamlands* and two *Unions* make up two *Empires*, but out of this comes but one *White City*. And to cap the climax only two houses of 350 claim to the *Ideal*, while the same number is all that lay claim to being *Best*.

But the worst is yet to come! The exhibitor's tale of hard luck is true! There is but one *Dime* in the entire bunch!

This is vouched for as absolute fact by Charles Stevenson, publicity manager for Universal, at Des Moines, who nailed these startling facts from Universal's mailing list of 350 names—count 'em—350.

JACKSON OPENS NEW STAR, OMAHA, TO CAPACITY, USING VARIETIES OF ADVERTISING

J. W. Jackson, assistant manager of the Laemmle exchange in Omaha, Nebraska, has decidedly progressive ideas about advertising a theatre. When he opened the New Star at Sixteenth and Locust streets he tried some of them out. He opened with "The Social Buccaneer," giving out 700 free admission tickets. Only 70 free admission tickets were used, so Jackson declares this method of advertising is no good.

Buglers, flags, diamond shaped cards with a question on one side and the answer on the other, all advertising the theatre; a picture of J. Warren Kerrigan on one side and with the theatre's program on the other, besides many other features, were used. Next week the program will be on one side, with a blotter on the other. The New Star was packed all the time during the opening day. Tastefully prepared announcements, resembling a wedding invitation, were sent to many people.

"FOUR GOOD SIZED POTATOES"

A novel method of combating the high cost of living and advertising a theatre was recently given publicity by the act of the Mystic theatre at Madrid, Iowa. Advertising a children's special matinee for a certain Saturday afternoon, this house set the admission fee at "four good sized potatoes." The crowd came and the kids were tickled to be admitted for what they all considered a mighty cheap price.

Exhibitors who heard of this stunt are wondering at the possibilities offered. With eggs and butter bringing record prices in Iowa, several exhibitors are considering admission fees of various commodities for evening shows.

A CURE FOR ROWDYISM

Mr. Mendenhall, who now travels for Paramount in Iowa, tells of a plan whereby the noisy and boisterous child can be sub dued to a quiet attentive spectator. He worked it with much success when an exhibitor at Stuart, Iowa. Mr. Mendenhall was having much trouble with the kids who became too noisy, until he finally thought up this plan that practically eliminates all this roughneck-ism.

When a young person did anything that offended the patrons, Mr. Mendenhall warned the youth once. A second offense and the mischief maker would be met at the door as he came out from seeing the show and told that he would not be allowed to re-enter the theatre for say, the next two weeks. And that was final! No matter how steady patrons the child's parents were, that offending lad did not get in until his time expired. The period of banishment varied, of course, according to the offense committed. Some times it was seven days, other times over a month. After five or six noisy youths were not al lowed to attend the show and the other children found out that Mr. Mendenhall meant what he said, rowdyism and ungentlemanly conduct was not known in the Stuart house.



The B. F. Goodrich Company are getting out some of the cleverest advertising window displays, using motion pictures as a basis, ever put over.

In the accompanying illustration, we have a projection machine made of some cardboard, a few pieces of wood, etc., set up on a pedestal of tires. The strings from the lens, representing the rays of light, are attached to various photographs of the leading motion picture actors and actresses who use the Goodrich Silvertown Cross Tires.

This display has stirred up a considerable amount of interest in the various towns where it has been utilized.

This suggestion of the Goodrich Company can be utilized by ingenious exhibitors who are looking for displays of their own, as schemes similar to this can be worked out effectively in the display of almost any item.

It Sometimes Takes an Outsider to Suggest a Good Thing

THE accompanying cut shows what an automobile tire concern did with a motion picture machine and some pictures of popular stars. Why not make a lobby display or co-operate with the "big store" in town to make people stop and think of the stars and pictures you have on the screen, or coming? There are a hundred ways in which this idea can be used by a real "live wire." When you have used it in your theatre will you please send us a picture, or at least a description of how you made use of this suggestion orginated by a picture "fan," for the man who thought it out is one of us, surely.

For example, if you have a daily change program, your leading star of the week in the center, and a star for each day. Or perhaps the names of the services you use in the center, with a star and picture for each day of the week. If you have a supply house in your town, it ought to be easy enough to get the machine and the fixing is a very simple matter.

GOOD IDEA FOR NEIGHBORHOOD HOUSES

We note from the neat folder mailed to patrons of the Theatre Louisiana, Baton Rouge, top of page "Found—the following articles; ring, two pins, fur neck-piece; Watch this column weekly for lost articles." This is killing two birds with one stone. At least four pleased patrons and a lot more curious ones who will read this program more closely, should be the reward for this idea.

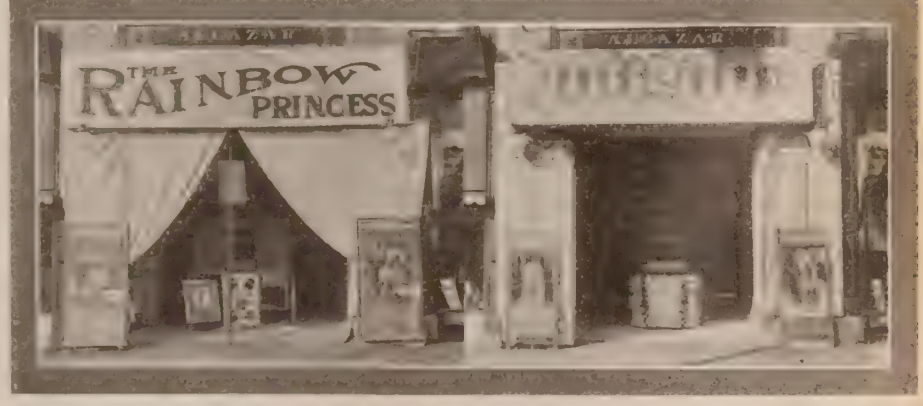
THE RETORT COURTEOUS ALWAYS PAYS WELL

Courtesy on the part of attendants of theatres is admitted to be very necessary by all live wire exhibitors.

Here's a little incident that recently occurred in the day's happening of J. S. King, Paramount's Pittsburgh publicity man: in one of the old type nickelodeons, a beauteous young lady was ushering, and the house was doing a pretty good businness, so much so, that seats were at a premium.

A patron approached who inquired for a seat, and the young lady replied in accents wild, "You can search me." She was considerably surprised to receive the reply, "I have no desire to search you, or any other young lady; I simply want a seat. I came to see the show, not to make a personal examination."

The retort courteous has been tested under divers conditions and seldom has failed.



Would You Recognize These Two as the Same Lobby? Alcazar, Chattanooga, Tenn., Makes Quick Change from "Romeo and Juliet" to "Rainbow Princess." Described page 3140, issue of November 18, photos by Courtesy of Frank Dowler, Jr., Mgr.)

Looking Ahead With The Producers

Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid to Appear on Paramount Program in Month

SIX stars, Blanche Sweet, Mae Murray, Fannie Ward, Marie Doro, Anita King and Wallace Reid, will appear in the Lasky productions on the Paramount Program during the month of January.

Miss Sweet is to star in "The Evil Eye" on January 4; Mae Murray in "A Mormon Maid" on the eleventh; Fannie Ward in "Betty to the Rescue" on the fifteenth; Marie Doro in "Lost and Won" on the twenty-second, and Anita King will co-star with Wallace Reid in "Golden Fetters" on the twenty-fifth of the month.

"The Evil Eye" is a story of Mexico, written by Hector Turnbull, dealing with a young American girl, a practicing physician, who is sent over the border to fight an epidemic of diphtheria among the workers in a vineyard. She encounters superstitution and ignorance which endangers her own life and that of her weakling brother. Though "The Evil Eye" has Mexico as the setting for its action, it is not a war story in any sense of the word, but draws its thrills and its swift action from other very different sources.

Paul West is the author of "A Mormon Maid," which depicts Miss Murray in most thrilling dramatic situations in the justly celebrated State of Utah. It is a tale of the "Fifties" when the Mormons were establishing their kingdom in the wilderness in defiance of the attenuated authority of Washington. The frightful work of the "Avenging Angels" in their efforts to prevent the escape from the colony of those who might bear unsavory tales of some of the phases of Mormonism plays an important part in the story, which deals with the experiences of a Gentile family which is forced by an Indian raid to take refuge with a Mormon caravan.

"Betty to the Rescue," which was written jointly by Beatrice De Mille and Leighton Osmun, is set in the orange groves and the mining districts of California. It is the tale of a gold mine that is first declared to be worthless by a crooked engineer and then salted by some of the boys in order to fool Fannie Ward —alias Betty Sherwin—into believing that she has struck gold. When the "salt" nuggets are counted, a stranger is found among them, and that leads to an important discovery which changes the life history of three people.

Marie Doro is Cinders in "Won and Lost," a story written especially for her by Channing Pollock and Rennold Wolf, who have collaborated so successfully in a number of big stage hits. "Won and Lost" has to do with a little newspaper waif whose spirit so attracts the admiration of a wealthy clubman that he wagers $50,000, that in one year he can make such a society belle of her that many of his friends will be suitors for her hand. He loses his wager but wins freedom from false arrest, and other things which he values much more.

"The Golden Fetters," in which Anita King and Wallace Reid are co-starred, is the story of an Alaska gold mine that contains no gold. It does, however, yield plenty of adventure in which outlaws are concerned, a multiplicity of comedy, and a thrilling drama that is filled with action.

POPULARITY OF WORLD'S MASTER-PICTURE CONTINUES

D. W. Griffith's "Intolerance" which is now in the height of its popularity at the Liberty theatre, is such an extraordinary theatrical offering that words fail to convey any idea of its magnitude and grandeur, its marvelous spectacular effects, its human interest and its amazing reproduction of historical events. In "intolerance" there are four separate stories, each with its own set of characters.

Ancient Babylon, Judea of the time of Christ, Paris during the reign of Charles IX, and a modern American city are the scenes of these stories. Such film stars as Mae Marsh, Robert Harron, and Seena Owen, Miriam Cooper, Tully Marshall and Bessie Love have the leading roles.

Jane Grey to Star in Another International

BECAUSE of the great success she made in the International Golden Eagle feature "The Flower of Faith," Jane Grey has been engaged to appear in another picture for International entitled "When My Ship Comes In." This will be based on a story by Gouverneur Morris, which achieved prominence recently when run in serial form in Hearst's Magazine. The picture will be produced by the A. H. Jacobs Photoplays, Inc., the same producing company which made "The Flower of Faith."

Those prominent in Miss Grey's support for "When My Ship Comes In" are William J Kelly, Nigel Barrie, Eleanor Blevins, Walter P. Richardson, Edith Campbell Walker, Ruth Chester, Morgan Jones, and Robert E. Lee Hill.

Miss Grey has the role of Silver Sands. Silver lives in a small village on the New England coast. McKay Hedden, a theatrical manager, meets her while on a cruise and believes she will make a fine actress. He recognizes Silver's father as a man who committed a crime years before when they were both in the show business together, so the old man must accede to parting with his daughter.

Hedden has stolen a play from Paul Grayson, private secretary to a New York broker with mining interests in Mexico and determines to produce it with Silver in the leading role. Silver meets Paul and the two fall in love. Later he is forced to leave for Mexico and in the meantime Hedden makes final arrangements to produce the play. Silver learns that he has stolen it from Paul and refuses to appear. But Hedden forces her to do so. Paul returns to find his play a great success and arrives in the nick of time to save Silver and to demand credit for the success of his work.

RUTH LAW IN UNIVERSAL ANIMATED

Another "beat" has been scored by the Universal Animated Weekly. Within three hours from the minute Ruth Law arrived at Governor's Island on her record breaking air flight from Chicago to New York, moving pictures of the landing of Miss Law were shown at the Strand and Rialto theatres.



Scenes from "The Ghost" Episode of Gaumont's Serial, "The Vampires," Released December 7 by Mutual



Some of the Players in Character and a Trio of Important Scenes from William Fox's Special Production, "The Honor System"

SEALY WAS A PIONEER PICTURE-MAKER

One of the first three producers of motion pictures in England was Lewis Sealy, who is in the cast of the Metro-Quality screen production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne.

The only others in the field at the time were Lumiere, exhibiting at the Empire, and Paul showing at the Alhambra. Mr. Sealy's pictures were seen at the Metropolitan. Associated with him in producing and manufacturing was Esme Collings, of Bond street, a photographer of royalty and other prominent persons. They made their first picture exactly twenty years ago this year.

In 1897 they filmed the Queen's Diamond Jubilee. They also made a picture of the Derby of that year. He abandoned motion picture producing after three years, because of the difficulty in getting places for exhibiting them, as there were no theatres devoted to pictures at the time. For a while he leased a theatre at Brighton for the purpose.

PATHE PICTURE USED AS EDITORIAL

For the first time has a motion picture production been used by a big newspaper in an editorial. The Minneapolis News draws a parallel between the mysterious "Shielding Shadow" in Pathe's serial of the name, and Charles E. Hughes, and states that his "Shielding Shadow" is made up of the big financiers, invisible yet powerful, always ready to help him in time of stress. The editorial calls upon voters to remember Mr. Hughes' "Shielding Shadow" when they went to the polls.

The News says: "The incongruity between the dim indefinite figure and muscular efficiency of its hands is [illegible] the things that makes the film go great."

MISS YOUNG'S NEXT WORL[D]

World Film's new Clara K[ing] play is "The Rise of Susan," December 11 on the regula[r] is separate from the spec[ial] Young service.

"The Stolen Triumph," with Julius Steger as Star, Is Released on Metro Program December 11

FOR the first time in many months Julius Steger is to be seen again on the screen. Announcement has just been made by Metro that "The Stolen Triumph," with Mr. Steger as star, will be released as a Metro-Rolfe feature on December 11. Mr. Steger's last screen appearance was in "The Blindness of Love."

"The Stolen Triumph" is a play that is filled with powerful dramatic situations. The scenario was written by Mr. Steger and Maxwell Karker, general manager of the Rolfe and Columbia studios. David Thompson directed the play.

This new Metro-Rolfe production deals with a struggling young playwright, who is robbed of his masterpiece. Mr. Steger, as Edwin Rowley, the playwright, has a part well fitted to his talents.

Ed[win] Rowley and Stephen Hunt are colle[ges] chums, but one is visionary, while the other is a practical man [of] affairs. Hunt, a prosperous theatrical manager, is urged by his ambitious wife to maintain his reputation as a great [producer].

tion of being a dramatist, and she announces to the newspapers that her husband is busy on a great American play.

Rowley, desperate and penniless, unable to dispose of his play, sees the announcement and goes to his old college friend for advice. Hunt welcomes him and promises to read his play and help him if possible. He advances money to the writer and it is spent at once for necessities for his wife and little boy, Edwin.

Hunt reads the play with growing wonder at its power and grippi[ng] interest. Then he decides to produce it himself, at great effort. This he does, and when Rowley reads that [the] play. Not suspecting [any] treachery, he [signs] Then, disc[overing] his [error]

"LIBE

The Moving Picture World

"Liberty"

Universal Serial Is Proving Itself a Startlingly Realistic Drama of Warfare Along Mexican Border.

Reviewed by Robert C. McElravy.

INSTEAD of a slackening interest, which is sometimes felt in a long serial photoplay, "Liberty" has exceded all promises and is now sweeping its way into the hearts of servers. Nothing has been done in the way of thrilling war- and adventure to overshadow this production. Its thrills genuine outgrowth of a well-sustained plot, and each vivid picture of conditions on the Mexi- er than lowers the high standard of the fourteenth and fifteenth episodes are

e:

"LIBERTY" is the best drawing feature I have had up to date. The business increases with every episode and the capacity of the house is taxed on "Liberty" night.—*Savoy Theatre, Springfield, Ill.*

erial, well acted and staged, and with the punch inary posing by the "stars" in the play.—*The*

l line, and my patronage on the days t and best serial ever produced by

oving to be Simply Great.—*Bijou*

—LIBERTY is a good money-

n episode nights."—*Olympic*

LIBERTY!!

Says

The UNIVERSAL Serial Glorious is Getting More Money for Exhibitors Than Any Other Serial Ever Produced

Further Proof:

"LIBERTY is one of the best serials ever produced and a money-getter. I have advised other exhibitors about it."—*Nicollet Theatre, Minneapolis, Minn.*

"LIBERTY has some pep and I am doing good business with same. Patrons say it is the best serial I have ever run. I am a booster for LIBERTY."—*Rex Theatre, Chisholm, Minn.*

"LIBERTY" is going fine with me. Book me for your next serial."—*H. C. Whittmann, Muscatine, Iowa.*

"LIBERTY always brings double crowds. We are always sure of good business LIBERTY night whether it storms or not."—*Orpheum Theatre, Ottumwa, Iowa.*

"LIBERTY will grow to cap anything that has gone before it barring none."—*Cozy Theatre, Cresco, Iowa.*

"We have shown almost every serial to date. LIBERTY is doing more business for us than all previous serials."—*Navarro Theatre, Los Angeles, California.*

"LIBERTY is O. K.—I wish there were 40 episodes. Average to date over 600 sold tickets—played last night to 700—Pretty good for small town and run-down theatre."—*Fairfield Theatre, Fairfield, Iowa.*

"LIBERTY" is full of thrills and that is what our patrons like. It has been a winner for us."—*Princess Theatre, Boone, Iowa.*

"LIBERTY is good and well received."—*Lincoln Theatre, Jefferson, Iowa.*

"LIBERTY takes very well with my audiences."—*Arlington Theatre, Tracy, California.*

"LIBERTY is one of the greatest serials ever placed on the market. Has proven a drawing card and increased business for me each episode. I advise Exhibitors to boost first episode as LIBERTY itself will prove the drawing card after that." *New Lyndale Theatre, Minneapolis, Minn.*

BOOK NOW *and* MAKE MONEY

"I have run eight episodes of LIBERTY and cannot accommodate the people who come to see it the two nights a week it is at my house."—*Colonial Theatre, Toronto, Can.*

"LIBERTY is O. K.—going big. A money maker for us."—*Princess Theatre, Santa Ana, Cal.*

"LIBERTY all O. K. Great! Best Serial ever run in this theatre in six years."—*Metropolitan Theatre, Los Angeles, Cal.*

"LIBERTY is a great serial—second episode business doubled. Nuff sed."—*New Central and Butterfly Theatre, Los Angeles, Cal.*

You Can Profit by the EXPERIENCE of These Men

Exhibitors never had so good an opportunity to make the big money on a serial as they have with "LIBERTY." You aren't taking chances with this wonder serial. Here on this page we have shown you what Exhibitors and the public think of "LIBERTY" and WHAT IS MORE we have PROVEN to you that "LIBERTY" will MAKE MONEY for YOU. Write or wire for booking reservation now to any of the 73 Universal Exchanges, or

Universal Film Manufacturing Co.
Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY NEW YORK

The Timeliest of all Serials
Sensational— Thrilling — Patriotic
Scenes laid along Mexican border

— *Featuring* —

MARIE WALCAMP
EDDIE POLO
JACK HOLT
and a cast including hundreds of people.



A Thundering Drama
With a Thundering Message

A magnificent and awe-inspiring picture of National Defense. A Tremendous photo-drama with a great patriotic appeal. A photo-play triumph that will thrill every American man, woman and child.

"The Eagle's Wings" is a stupendous box-office attraction that portrays existing conditions in realistic detail, rather than through so-called spectacles of mimic warfare and impossible visualizations. This epoch-making drama will pack your house at every performance. Remember it is a BLUEBIRD Extraordinary—NOT on the regular BLUEBIRD Program. Book through your local BLUEBIRD Exchange, or

BLUEBIRD

EXECUTIVE

1600 Broadway



The EAGLE'S WINGS"

A BLUEBIRD Extraordinary

From the Virile pen of Rufus Steele

BLUEBIRD Exhibitors will please take notice that "The Eagle's Wings" is not on the regular BLUEBIRD Program. Originally intended for a State Rights production, this magnificent drama made so strong an impression that BLUEBIRD secured it at an enormous sum for BLUEBIRD and other Exhibitors. You must expect to pay good money for this, because it will mean capacity houses to you. Special paper, including magnificent 24 sheet. BOOK NOW before it is too late.

Photo Plays (Inc.)

OFFICES

New York

(*From Moving*

UNIVERSAL

ON and after January 1st we will advance the rental price on our one and two-reel L-KO comedies, Joker comedies, Nestor comedies, Animated Weekly, Dorsey Expedition pictures and certain other ***specialties*** to all Exhibitors who are ***not*** regularly booking the ENTIRE Universal program.

ALL exhibitors who ***are*** booking the ENTIRE Universal program will be protected. They will continue to receive all of our program pictures, including the above specialties, as a part of their service. Of course our serials are not included in this.

THUS, an exhibitor showing an all feature program and coming to the Universal exchanges for only a few reels such as those mentioned above must not expect to get these subjects at the same proportionate price as the regular Universal customer who who is using our entire output.

WE make a program of thirty-one reels every week. When an exhibitor selects fifteen from the thirty-one he must hereafter expect to pay some portion of the cost of releasing the other sixteen reels that he is not using. He benefits through our releasing thirty-one because it gives him a wide range to choose from.

NEVER since the feature business gained a foothold has the Universal neglected its program. On the contrary it has continued to search the world for the best possible stories, the best directors, and the best players for one and two-reel pictures. Had we become panic stricken by the feature business, as some concerns did, the exhibitors of this country who wanted and had to have program service would have been in a tight hole. ***But never for an instant did we lose faith in the short subject or the program.***

BUT, during this time, many exhibitors who formerly used our whole program dropped part of it and filled in with features. This they had a right to do. We told them it was a mistake and that the feature craze would eventually hurt their business terribly.

Picture Weekly)

BULLETIN

HUNDREDS of them have found, to their sorrow, that we knew what we were talking about. Meanwhile we have continued to pour money into our short subjects as well as into our features. We have allowed the exhibitors to take their pick from some thirty-one reels of program pictures every week and have thus found out that the crying demand was for good clean comedies and novelties of various kinds known as "Specialties."

WE have therefore strengthened our comedies and our novelties so much that we think they *far surpass anything on the market.*

IT has cost us a pile of money to do this and we feel that it is time for us to begin to get what these specialties are worth.

LET me make it clear again that we intend to protect our regular customers AS LONG AS THEY BOOK THE ENTIRE PROGRAM EVERY WEEK. But when exhibitors ask for the privilege of SELECTING only the cream of the program they must expect to pay for the privilege.

EVERY day new evidence pours in to prove that I knew exactly what I was talking about when I said, week after week, that the public would tire of features and that the VARIED PROGRAM would come back. It has come back, stronger than ever, and in many cases the exhibitors have swung back to it *just in time to save themselves from ruin.*

THOSE of you who have not yet made up your minds to come back to the ENTIRE program are more than welcome to come back to any part of it, under the terms outlined in the foregoing.

CARL LAEMMLE, President

UNIVERSAL FILM MFG. CO.

"THE LARGEST FILM MANUFACTURING CONCERN IN THE UNIVERSE"

1600 BROADWAY, NEW YORK

MOVING UNIVERSAL PICTURES

ANNOUNCES

Subjects Produced or in the Course of Production

Title	Director
The Ivy and The Oak	McDonald
His Better Lesson	McDermott
Masked Cupid	Boshell
Midnight	Holubar
From the Land of Shadows	Holubar
A Little Queen of Nowhere Land	Wells
His Majesty, The Cowboy	Wells
Souls United	Grandon
The Penalty	McDonald
An American Wife	Kelsey
A Capable Lady Cook	Beery
His Son	Garwood
The Taint of Fear	Holubar
His Little Room-Mate	DeHaven
He Had to Go Some	DeHaven
A Janitor Hero	Beery
The Diamond Cure	McDermott
A Five Foot Ruler	DeHaven
Bred in the Purple	Baldwin
Lady Geraldine Comes Back	Baldwin
The Mansard Mystery	Paton
Typewriter Troubles	Beaudine
A Daughter of Calienta	Gerrard
Her Man Friday	DeHaven
A Maid of Sicily	Gerrard
Leave it to Brother	DeHaven
Winning a Mother	Peacocke
Beautiful Bertie	Peacocke
The Thief Maker	Cochrane
The Fence	Cochrane
Giant Powder	McRae
The Rival Drillers	McRae
Adventure of the Lost Cigarette	McDermott
The Vegetarian	Peacocke
Meat for Beauty	Peacocke
The Organ Grinder	Gerrard
The Scarlet Hand	Paton
After Midnight	Rosselli
In the Wee Small Hours	Rosselli
Repeating the Honeymoon	Peacocke
Twice a Bride	Peacocke
Three Queens and a Jack	De Haven
The Mystery of the Rowboat	McRae
The Pirates of Phantom Bend	McRae
Her Redeeming Ordeal	McDermott
Her Nemesis	McDermott
Mines and Matrimony	Beaudine
The Rival Miners	Beaudine
Lem Cooley	Mong
The Little Barber of Sunset Gulch	Mong
The Outlaw and the Lady	Kelsey
If I'd Only Married	Chaudet

Universal Film Manufacturing Co.

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1600 BROADWAY NEW YORK

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Gives full Reviews and all the News of the Best Program and Feature Releases, Including

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Ben Wilson in "The Mainspring," five reel Red Feather production by Charles Agnew McLean, directed by Jack Conway, in five reels.

BLUEBIRD PHOTO PLAYS INC

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MOVING UNIVERSAL PICTURES

The Universal Program—the one, varied, scientific program that offers the best one- two- and three-reel dramas; the Animated Weekly; the Screen Magazine; the funniest comedies; unusual travel and educational subjects—a complete entertainment of the greatest interest to ALL the people:

The features included in this week's magazine are:

"SHOULD SHE HAVE TOLD?" Gold Seal three reel underworld and society drama.

"THE LAST OF THE MORGANS," two reel Southern Laemmle drama.

"THE HEEL OF THE LAW," two reel Imp police drama, featuring King Baggot and Jane Gail.

"THE MANSARD MYSTERY," two reel Imp mystery drama produced by Stuart Paton.

"THE GREATER POWER," a two reel Bison western drama.

"JUST HER LUCK," two reel Victor comedy drama, featuring Irene Hunt.

"LIBERTY," the current Universal serial, sixteenth episode.

And other Stories.

The Moving Picture World Publishing Co.

1600 Broadway New York City

THE EASTERN STUDIOS

Pauline Frederick has started the winter's Southern exodus for the Famous Players by departing for Cuba last week. It was Miss Frederick who set the ball going last winter when she departed for Florida in the early part of November. This time the celebrated emotional actress is playing in a production every scene of which transpires in the South, and the Famous Players determined that a typical Southern atmosphere should be provided as the setting for this Paramount picture.

Frank McIntyre is learning painful lessons concerning motion picture realism while he is preparing to make his photoplay debut in the Famous Players adaptation of his great stage success, "The Traveling Salesman." There is one scene in which he engages in a rough and tumble fight with Harry Northrup, the villain in the story. McIntyre, who spins the scales at nearly three hundred, told Northrup to give him a few good body blows during the struggle so as to make it look realistic. He did—and just as Northrup landed a good fast one to McIntyre's so-called ribs, the fat comedian stepped on a loose rug that slipped out from under him. He landed on the floor of the studio with a "Whoof" that echoed through the rafters of the studio like the battle cry of a grizzly bear in the north woods. Body blows were barred in the next round.

Rudolph Bergquist, the cameraman who did the photographic work for Metro's great screen production of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, got his "hunch" to be a photographer at the age of fourteen, when he received a kodak as a premium with a suit of clothes. Immediately he began taking pictures, and he has been taking them ever since.

A few weeks after receiving the kodak he went to work for a chemist-photographer at a salary of fifty cents a week. For eight years he worked in all branches of photography. This was in Peoria, Ill. Then he decided to go to Chicago, where he worked in the laboratory of the Essanay Company. He came to Metro with Francis X. Bushman when Mr. Bushman made the change from Essanay to Metro. For four years he was engaged in laboratory work, and he has been a cameraman three years. In that time he has made some notable productions, most of them with Mr. Bushman, "Romeo and Juliet," with its exquisite light effects, being the most important. He has also done the photography of Julius Steger's new Metro-Rolfe feature, "The Stolen Triumph." Mr. Bergquist is married, and is very proud of a little girl seven years old, named Ruth Virginia Bergquist.

The entire Metro-Yorke organization, headed by Harold Lockwood and May Allison with producer Fred J. Balshofer, are in Monterey, Cal., where the exterior scenes of Harold MacGrath's "Pidgin Island" are being taken.

Monterey is considered one of the most picturesque sea-coast locations on the Pacific Coast with its blue waves of Monterey Bay, the primeval forest for a background, where forest alternates with spray dashed sea-cliffs, and fern-clad canyons with magnificent vistas of ocean, bay and mountain range. This location, which is about five hundred miles from the Los Angeles Yorke-Metro studio, was selected by producer Balshofer, on account of its magnificent scenic possibilities.

By special arrangement with the Southern Pacific Railroad, a private combined day coach and Pullman was procured and included prominently in the party that went to Monterey from the Yorke studios at Hollywood were: Harold Lockwood, May Allison, Fred J. Balshofer, Lester Cuneo, Lillian Hayward, Harry Leonard, Ruth Palmer, Charles P. Stallings, Elizah Zerr, Steve Barton, a crew of property men, twenty supernumeraries, Cameraman Tony Gaudio, his assistant, Bernard Purpoole, and Richard V. Spencer, scenario editor.

Scenes of such realism as seriously to threaten the comfort of the star have been taken in the picturization of Ella Wheeler Wilcox's famous poem, "A Reverie in a Station House," a Metro-Columbia feature, in which Frances Nelson will be seen as the star.



Max Linden and President George K. Spoor of Essanay on Their Arrival in Chicago

John W. Noble, who is directing the production, went with Miss Nelson and the company into one of the most thickly-populated downtown districts in New York for some of the realistic scenes of the picture. In her character as a homeless girl, Miss Nelson was accosted and jostled not only by the supernumeraries under the instruction of Fred Sittenham, assistant director, but also by the crowd that collected to see what it was all about. Then Sally Crute, in her character as an unfortunate woman, came along and befriended the girl, offering her shelter. A policeman on the edge of the crowd thought the disturbance a real one, and he came forward to make arrests.

"Quit it," yelled Sittenham. "I need those people. This is a motion picture prodution and I've got a permit. Carlton, go ahead with the camera."

"Yes, go ahead," said the bluecoat with a sigh of relief. "I thought I'd have to take you all to the station house and lose sleep appearing in court against you. By all means go ahead with the camera, old top. And I'll go ahead about my business."

"This came pretty near being a real reverie in a station house, all right," was Sittenham's comment as the policeman walked away.

Charles Ripley, the actor-hobo, who "beat" his way on, under and over railroad trains across the continent in following his adored director, W. Christy Cabanne, from Los Angeles to New York, will be seen in a characteristic role in the forthcoming fourteen-episode Metro-Quality serial in which Francis X. Bushman and Beverly Bayne will star. He will indulge in spectacular fights, will be thrown out of windows by the star and other members of the cast, and otherwise make himself useful.

Emmy Wehlen, star of "Vanity," a Metro-Popular Plays and Players feature photodrama from the pen of Aaron Hoffman, which is soon to be released, would rather dance than do anything else in the world. She is especially fond of the new development in dancing, the "London Taps," which is being done in all the smart trotteries, but considers the fox-trot the ideal modern dance.

In taking the sea-pictures of "Jerry of the Emerald Isle," the Metro-Columbia feature soon to be released, starring Mabel Taliaferro, the Carpathia, which rescued the victims of the Titanic disaster, was used. Director John H. Collins and his assistant, Albert Kelly, were entertained and thrilled by stories of the rescue told by Captain Dow. In the taking of the pho-



A Few Scenes from a Recent Unity Release

toplay Miss Taliaferro's luck held good, for it was only a short time after the departure of the company that the Carpathia was aground on the mud flats of New York harbor.

Paul Everton, who has been seen in many Metro wonderplays, has an important part in the forthcoming Metro-Rolfe production starring Emmy Wehlen, a picturization of Ella Wheeler Wilcox's poem, "The Belle of the Season." S. Rankin Drew is directing "The Belle of the Season," and will have a leading male part.

Adella Barker, who has made a strong impression as the nurse in Metro's screen version of "Romeo and Juliet," with Francis X. Bushman and Beverly Bayne in the title roles, has joined the cast including those stars in the big serial being produced at the Metro-Quality studios. Miss Barker has the part of a woman of the underworld.

George W. Hill, long associated with D. W. Griffith as cameraman, has joined the Metro-Popular Plays and Players forces. He has recently finished his camera work for "Less Than the Dust" and "Intolerance," and is recognized as being one of the half-dozen best cameramen in the country. His first work for Metro is the photographing of a new play for Mme. Petrova, written by Anna Steese Richardson and directed by Edmund Lawrence.

Harold Lockwood, who, with May Allison, will next be seen on the Metro program in Harold MacGrath's "Pidgin Island," which follows the recent Yorke release "Big Tremaine," is planning to spend Christmas in New York. May Allison also intends visiting Broadway. If these plans become effective, the entire Yorke-Metro organization will participate in an elaborate picture to be started in Los Angeles and completed in New York. It will be a story, to be written by Richard V. Spencer, that deals with an interesting romance of the flowers and sunshine variety, contrasted by real Eastern snow scenes. During the time they are in the East, work will be started on a new Los Angeles studio.

Another big "mob scene" for "The Man Who Forgot" was taken in Washington, D. C., last Saturday, when fully 5,000 persons responded to a newspaper advertisement, inviting them to participate in this moving picture episode. This scene had been made previously in a similar manner, but was not entirely satisfactory to William A. Brady, director general of the World Film Corporation, and was ordered retaken.

Thus the entire company, directed by Emile Chautard, experienced a second trip to the National Capitol, and a duplicate throng made believe it was listening in rapt attention to Robert Warwick's fervid but wordless open-air plea for prohibition.

Ethel Clayton and Carlyle Blackwell in "The Madness of Helen" participate in some of the most remarkable photography ever shown upon the screen. In several of Miss Clayton's scenes, in which she plays two sisters, there are "double exposure" effects which defy detection even by the most practised experts.

Mme. Petrova, the celebrated actress starring in Popular Plays and Players pictures for the Metro program, has signed a long-time contract with a prominent graphophone company (The Columbia). She will give both songs and recitations, making at least one double-disc record every month for a period of approximately eighteen months.

This will not in any way interfere with her motion picture activities.

The star will sing songs and arias from operas, which will give her an opportunity to display her fine soprano voice in passages calling for the coloratura work for which she was famed on the concert and operatic stage. The first of these will probably be Vinya's song from "The Postillion." Her recitations, however, will for the most part be of her own writing.

Mme. Petrova has equal proficiency in writing, acting for stage or screen, singing and dancing. One of her first double-disc records will contain four recitations of her own composition.

Pretty Emmy Wehlen, who is seen as a star in Metro wonderplays, and soon will appear in a picturization of "The Belle of the Season," Ella Wheeler Wilcox's famous poem, is passionately fond of dancing. She is especially fond of the new "London Taps," which is being done in Broadway restaurants these days.

Ever since the announcement that the Famous Players would star Marguerite Clark in an adaptation of "Snow White," in which she scored such a success on the stage, the studio has been besieged by anxious, doting and glib-tongued parents who are anxious to immortalize their children in celluloid. The large majority of them seem to think the mere fact that they witnessed the stage presentation of the fairy tale will entitle their offspring to screen blessedness in this Paramount picture.

Cleopatra, the histrionic cat, is dead. It happened in a tragic way, and all nine lives went at once. Cleo, you may recall, had a prominent part to play in "The Crimson Stain Mystery" Consolidated Film, and, in accord with the rules of Fate, she hissed her last in the thirteenth episode.

Director T. Haynes Hunter and Ben Goetz had installed, for realism's sake, a genuine kitchen range in a kitchen scene. Upon the range was a vat of water, boiling. While taking a short cut between one shelf and another, near the stove, Cleopatra miscalculated, slipped, shrieked once—and when she was fished out, her spirit had departed to the land where catnip grows and flourishes all the year 'round.

Services for the deceased were held at the Erbograph studio, and interment was on President O. E. Goebel's estate at Great Neck, L. I.



Scenes from "The Black Butterfly" and Mme. Petrova, Its Star, in the Dec. 4 Metro Release

ACTIVITIES IN JACKSONVILLE

Jacksonville, Nov. 25

The Regent Photo Players under the direction of General Manager C. H. Weston, have leased stage space from the Garrick Studios Company, and have started the production of "The Legend of the Everglades," a five reel feature production in which Mlle. Lilian De Orcy takes the feminine lead and Gene Kane the masculine parts. The personnel of the company is composed of C. H. Weston, general manager; R. B. Robinson, president; William Evers, vice-president; Eugene French, Katherine Malroy, Ronald Fay, Jack Dale, Marjory Lane, William Fergerson, Fred Seibert, Gene Kane, Mrs. A. L. Seibert and Miss Cora Beach, sister of Rex Beach.

Harry C. Myers and Rosemary Theby, makers of Vim comedies De Lux, have arrived in Jacksonville for the winter months, from Providence, R. I. The studio at the Vim Company on Riverside Drive, is being enlarged to accommodate the three companies now working.

Kate Price, former Vitagraph star and now co-star with Babe Hardy in Vim comedies, will be seen soon in a new Vim entitled "The Scene that Failed," which promises to be worthy of both Babe and Kate.

Bobby Burns and Walt Stull, of the Vim Pokes and Jabbs Company are in the midst of the production of a new "studio" comedy, which will depict scenes behind the screen.

"The Tiger's Claw" is the latest production of the Jacksonville Kalem Company, in which James Larkin and Ollie Kirby are seen in Kalem's great newspaper series.

Tom Regan, formerly with the Florida Feature Film Company at Miami has joined the Garrick Studios Company, who will start production in the near future. Bert Tracy, former scenario writer for the Vim, and recently with Kalem, is also numbered among the Garrick players.

Princess Palacologus, who recently appeared as the oriental dancer in Mary Pickford's "Less than the Dust," has joined the Garrick forces in Jacksonville. Her husband, Major Palaeolgus, former technical director for Universal at Los Angeles, will direct a dancing school in which his wife will teach oriental dancing.

Nearly Eighty Theatres Show "Less Than the Dust"

In Nine Cities at Least One Theatre Arranged to Put on the Artcraft Picture, Featuring Mary Pickford, for Two-Week Runs

SPREADING out from New York City where five theatres are this week presenting Mary Pickford's newest production, "Less Than the Dust," Artcraft Pictures Corporation points to nearly eighty theatres which have booked the new superior Mary Pickford pictures for runs of from one to three weeks. The New Grand Central in St. Louis, of which William Sievers is the owner, and Clune's Broadway, in Los Angeles, are the houses where the forthcoming series of Pickford pictures are to run three weeks.

In nine cities, at least, one theatre has arranged for engagements of two weeks each. In another two theatres under the same management will have "Less Than the Dust," and its successors one week apiece. Ohio and Massachusetts lead their sister States in a tie for first honors, each having nine theatres on the honor roll.

As a territory New England is at the head, New Haven and Providence contributing to the total of eleven, with the Olympia and the Emery, respectively. In the Bay State the Globe, of Boston, leads with two weeks, followed for one week each by the Olympia, in New Bedford; Park, Worcester; Bijou, Springfield; Shea's, Fitchburg; Strand, Lynn; Merrimack Square, Lowell; Salem, Salem; and Orpheum, in Malden.

The Strand, Broadway and Academy of Music, in Manhattan; Keeney's and the Century, in Brooklyn, set the pace for New York State that is followed by the Gordon houses in Rochester, the Regent and Garden, and the Strand, in Syracuse. Worthy of comment is the fact that there are eight Strand theatres on the Artcraft "big" list.

Both the La Salle and the Bijou Dream, in Chicago, will run "Less Than the Dust" for two weeks. The other 14-day houses are the Stillman, Cleveland; Majestic, Detroit; Strand, Denver; Columbia, Portland, Ore.; Goliseum, Seattle; and Portola, San Francisco. In addition to the Stillman the Metropolitan and Knickerbocker are week stands in Cleveland. Ohio's other representatives are the Strand, Akron; Dome, Youngstown; Pastime, Columbus; Majestic, Dayton; and Temple, Toledo.

Completing the list are the Stanley, Palace and Belmont, in Philadelphia; Rowland and Clark's Regent, in East Liberty, Pa.; Arcadia, Reading, Pa.; Stanley, Atlantic City; Keeney's, Newark; Garden, Paterson; State Street, Trenton; Queen, Wilmington, Del.; Parkway and Wizard, Baltimore; Columbia, Washington; Granby, Norfolk, Va.; Criterion, Atlanta; Triangle, New Orleans; Hulsey's Queen, in Dallas, and Queen, in Houston, Tex.; Liberty, Detroit; Majestic Gardens, Grand Rapids; Apollo, Peoria; Alhambra, Milwaukee; Strand, St. Paul; Strand, Minneapolis; Garden, Des Moines; Orpheum, St. Joseph; Twelfth Street theatre, Kansas City; Strand, Omaha; Pike, Colorado Springs; Beauty, Butte; the Turner and Dahnken theatres, in Oakland and Sacramento; and the Cabrilla, San Diego.

Canada, in which the Mary Pickford invasion is rapidly assuming considerable proportions, furnishes to the total the Regent in Toronto, the Dominion in Winnipeg, and the St. Denis in Montreal.

Right up to the time of release of "Less Than the Dust," the sixteen Artcraft exchanges continued to pour into the New York offices their stream of contracts. Walter E. Greene, president of Artcraft, is confident that following the first showing all over the country, there will be an even more widespread scramble to book the new Mary Pickford productions. Eighty prints are ready for any legitimate demands that may be made on them, and Artcraft is prepared to increase this total if necessary.

NEW MUTUAL OFFICES IN TORONTO

The new K. E. S. E. Film Combine has for its local manager in Toronto, D. Cooper, who has taken over offices at 15 Wilton avenue, formerly occupied by the Mutual Company. Mr. Cooper will also represent this firm in Montreal.

The Mutual Company have moved all their offices under one roof. The new situation is on Lombard street, Toronto. C. B. Price is the general manager.



Studios of the Eagle Film Company, Jacksonville, Florida

In and Out of West Coast Studios

By J. C. Jessen

Los Angeles, Nov. 23.

Manager Dave Bershon of the Universal California Exchange has decided upon a campaign to see that Universal films get into every city and town in his territory. The first move toward putting this plan into practice, is the sending of Joseph Goldberg, a salesman, on a trip of four months. His itinerary provides that he will visit eighty-four towns in Southern California and Arizona. Some of these it is believed, do not at this time have theatres, but it falls to Goldberg's duties to arrange for showing of pictures which means the selling of necessary equipment. If there are not suitable buildings in the smaller towns, an attempt will be made to arrange with schools or churches to show the pictures.

Supreme Feature Film Company, a corporation of fifty thousand dollars capital, all of which is paid up, has been organized by D. S. Markowitz, former manager Universal California Film Exchange. Herbert Salesanger, an Oakland real estate man is president. Two offices will be operated. One exchange will be located on the tenth floor of the Knickerbocker Building, Los Angeles, and the other in the Pacific Building at San Francisco. The firm has purchased rights for California, Arizona and Nevada on the two features, "Idle Wives" and "The Unborn." They made their first booking for the former subject with the Garrick theatre, Los Angeles, where the film played two weeks to good business. This will open in their San Francisco territory at the Portola theatre on November 5. Their other subject has played its initial engagement at the Empress theatre, San Francisco, for two weeks.

Selznick Picture Closes Two-Week Run

The first Selznick picture released starring Clara Kimball Young in "The Common Law," has closed a two weeks' engagement at Tally's Broadway theatre, Los Angeles, where a new record for receipts for the house were made. The attendance was not as large during the two weeks as drawn by other previous programs, but as Manager T. L. Tally increased the prices for this attraction, the receipts were far in excess of the previous high mark. This attraction was booked through Sol Lesser's All Star Feature Exhange, and Manager Irving Lesser of the Los Angeles branch, has made solid bookings for the subject for the next six or eight weeks. The picture is next to play at the Pickwick, San Diego, for a solid week, and later will go to the Opera House San Bernardino; Regent, Riverside; Palace, Long Beach; Graug, Bakersfield; Wyatt, Redlands; Potter, Santa Barbara, and then to Phoenix, Arizona, for seven theatres of the Phoenix Amusement Company. The list includes the finest theatres in Southern California.

The Nestor Comedy Company did not work this week because of the illness of the leading comedians Eddie Lyons and Lee Moran. When they are able to return to work, Edith Roberts is to become their leading woman, succeeding Priscilla Dean who has been transferred to the direction of Fred Kelsey, and for a time will be seen in dramatic subjects.

The girl refuses Lem for a husband, and then he is arrested. Before execution the sheriff learns of the mistake, and liberates Lem after arresting the girl's father. With a gun the barber holds the mob at bay while the father escapes, with the threat of "String me up in his place—but some of you will go a long time without shaving if you do!" Harry Holden is the sheriff, Mina Cunard the bully's daughter, and Harry Griffith the bully and highwayman. The story is an original by Harvey Gates, a U staff writer.

Imagine a gang of cow punchers prepared to welcome the new owner of the ranch where they are employed when the new boss comes and for the first time they learn it is a woman, and you have a small part of the kick to the western comedy being made in two reels by Director George Marshall. Neal Hart, Joe Rickson, Tom Grimes, Bud Osborne, Bill Gillis, Pedro Leone, and all the other of the U collection of "yippers," riders, and ropers, serve to make life miserable for Countess Du Cello, the new boss, until they decide that one shall marry her and thus relieve the others of unpleasant everyday events. The groom is selected by lots, and is nerved up by the plentiful supply of squirrel whiskey. The title is "Double Crossing Cupid."

Hobart Henley for the first time in his screen career, last week experienced the work of directing and not playing in a picture, when he was in charge of making "June Madness," a two-reel subject, which gives Roy Stewart an excellent part. Henley has been in pictures almost four years and in that time has appeared in upwards of a hundred subjects, many of which he has directed. His most recent photoplay has an unusual story written by Willis-Woods. The principal character is a woman hater, who rather than serve as best man for a friend, goes west to investigate a supposed worthless mine. He is held up by a "woman-bandit" and robbed of his money and jewelry.

Arriving at the mine owner's place he finds in the owner's daughter, a decidedly different girl, who causes him to change his opinion of her sex. That evening he discovers she is wearing the ring the bandit relieved him of, and accuses her which brings out the confession that she accepted it that afternoon from her lover, a cowpuncher, and they are to elope on the morrow. The man starts back to the village to cause the arrest of the highwayman, but enroute he is held up by the girl, and while her lover is fighting for his liberty as a result of a note sent him by the girl to serve as a warning but instead gave information to officers, decide their lives would be incomplete without each other. Gypsy Hart is the girl, and Frank Brownlee the cowpuncher.

An adventuress attempts to steal the affections of the sweetheart of her daughter whom she abandoned years before, serves as the principal feature of the program subject, "Leone's Daughter," being filmed by U Director Allan Holubar. There are two periods to the story, the first being when the adventuress' daughter is a small child and becomes the adopted daughter of a bachelor physician. When grown she falls in love with a young man of questionable past but the adventuress,



Lois Weber and Her Good Rich Tired Director Husband, Phillips Smalley, at Universal City



John Ringling, General Manager of Barnum and Bailey's Circus Entertained the Ince Stars While in Los Angeles Recently

not knowing the true identity of the girl, wins the youth from her, and later the girl is happy for she learns of the love of her foster father for her. Director Holubar appears in the leading role—that of the physician,—and has an exceptionally strong cast consisting of Francelia Billington as the girl, Maude George the adventuress, Little Zoe Rae, Paul Byron, Mrs. Frank Whitting and Charles Cummings.

"The Rented Man"

"The Rented Man," is the name given a child picture made by Ruth Ann Baldwin, with Francis Marion and Elizabeth Janes in the featured parts. A child, left in the care of a housekeeper, by his parents, when chided by a neighbor's little girl because he did not have a father, induces a man who rooms in the same house to be his daddy at so much rent per week, which ultimately brings about the marriage of the child's mother and the man. The grown-ups of the single reeler are M. K. Wilson, Claire McDowell and George Pearce.

In "The Vegetarian," a single reel comedy produced by Capt. Leslie T. Peacock, a dominating wife causes suffering in the household when she decides that all shall be vegetarians. After many attempts to bring meat to the home, the husband finally causes the local newspaper to carry a scare story concerning the new disease in Russia, the "ricketts," caused by a vegetable diet. The article explains that victims are seized with a severe shaking and their faces are covered with blotches. This disease appears at the home and iodine works wonders on all, including the wife. Then steaks, chops and roasts are again added to the menu of the home. This company has also filmed "Repeating the Honeymoon," the principals in both being Al McKinnon, Eileen Sedgwick, Eugene Walsh and Charles King.

Joe, the Universal chimpanzee, is the only member of the cast for "After Midnight," a single reel comedy being produced by Zoo Superintendent Rex Roselli. The chimp impersonates a "jag" returning home in an intoxicated condition.

Ruth Stonehouse is to hear the word "mother" many times during the day in the future, for she has adopted a little six year old orphan boy named Raymond.

William Beaudine, who for three months has been making Joker Comedies at Universal City, last week accepted an offer of the company, and signed a three year contract. His most recent production is "Trunks and Trouble" in which all the regular members of the company enjoy jitney rides in an exact model of the first automobile made. This is a one reel comedy.

A change has been made with respect to the five reel production "The Reward of the Faithless," by which Betty Schade, who has been seen in Universal films for the past three years, was given the star part. Originally it was intended this should be taken by Cleo Madison, but she was transferred to another director. Wedgwood Nowell plays the lead opposite, and Claire DuBrey has an important part.

George Bronson-Howard, the author who wrote the stories for the Yorke Norroy series, has been placed in charge of the company, and is now directing the making of the second episode which features Kingsley Benedict.

Owing to the absence of Lee Moran, who is ill, Director Louis Chaudet is filming a comedy featuring Eddie Lyons and Edith Roberts. This has been titled "Sailing At Four," and is from scenario by Bess Meredyth.

Improvements at Selig Zoo

A number of improvements are being made at the Selig Polyscope zoo which will greatly add to the beauty of this remarkable public park. The improvements include new elephant houses, extension of enclosure around the entire grounds, the moving of the aviary to a more conspicuous place in the park, and extension of the lawns to cover every spot of the thirty-two acres included in the zoo. General Manager James McGee is also causing the construction of a dam above the property to prevent floods from heavy rains, which in the past have caused damage to the property. Last year during the rainy season, the zoo lost many of its valuable birds and some smaller animals when they were drowned by flood waters.

Al Green, who for three years served as assistant to Director Colin Campbell, and who has made several subjects under his own direction, has been called to Chicago, where he will produce three and five reel pictures. He left for the east last week, and was accompanied by Vivian Reed and Charles LeMoyne as his leading



California Kiddies Helping Mary Miles Minter Make "A Dream or Two Ago" for Mutual



Top, Left to Right: Joker Universal Company in "Trunks and Trouble" and "Their New Jitney." Irma Sorter Reading Prize Essay to Universal "Scholars" Lower Center: Gifford Pinchot an Interested Listener While Harry McRae Explains the Plot of "Liberty" Serial, Meyer Lissner, Los Angeles Republican Leader, Also Looking at Script

players, and Harry Newman as cameraman. Before returning to the coast, Director Green and the company will go to Mississippi where they will film exteriors for several southern stories. The titles of the plays to be filmed under the direction of Green are not known at the western studio.

A new two or three reel subject titled "The Golden Thought," is now in production at the Selig studio under the direction of Tom Mix, who with Victoria Forde, play the principal parts. There is a prelude to this picture in which Eugenia Besserer appears as the mother, and little Lillian Wade and Roy Clark her children. A number of years elapse, and Mix takes the part of the grown-up son, and Lillie Clark the daughter. Victoria Forde takes the role of the owner of a western saloon, dance and gambling resort.

It has been announced that an eight reel subject based upon several big blackmailing "enterprises" to be known as "Beware of Strangers," will be filmed at the Selig zoo. Director Colin Campbell will be in charge of the making of this picture, but as yet the entire cast has not been selected. The story is spoken of as an expose of the methods employed by high-class crooks, and the principal character is the man who owns an organization known as the International Cigar Company, which in reality is an international crime syndicate.

Louis Joseph Vance, who is writing the serial "Patria" for the International Film Corporation, arrived in Los Angeles last week to arrange for the making of additional episodes for this subject. Mrs. Vernon Castle and members of the cast were retained in the east in order to complete episodes started there. Mr. Vance has been busy viewing sites for studios and vacant producing plants, and within a few days will make known the location of the first International studio in the west. His staff here includes Jacques Jaccard, director; Jack Wells, assistant; and Henri Vallejo, cameraman.

Bess Meredyth, manager of the scenario department of the Meaney Exchange, has added to her duties the representation of authors, and will look after the selling of motion picture rights of the works of George Bronson-Howard, Samuel G. Blythe and other well-known writers.

Will M. Ritchey, editor Balboa scenario department, has gone to New York where he will write future episodes of Pathe-Balboa serials. It will be of advantage to be near the releasing office, and make possible the reading of all scripts prior to the time they are put into production.

Rolin at Work on Plumber Story

The Rolin players, under the direction of Hal Roach, are now filming a plumber's story featuring Harold Lloyd as Lonesome Luke, and Bebe Daniels. This consists of two reels.

It has been announced by General Manager Whiting that the Rolin Company has made a three year contract for the making of comedies for the Pathe program which becomes effective at once. This long term agreement was made as the result of the quality of all Rolin-made comedies which have been released by Pathe for more than a year.



Alice Lake (Keystone)

The Rolin studio is undergoing a change which will make it possible for the company to work during the rainy season. The entire diffusing system is being waterproofed. Another improvement being added is the addition of more than two thousand dollars' worth of stock sets.

The Rolin Company has added two new members to their organization; David Voorhees, said to be eight-one inches in height and as lean as the beanpole of fable fame, and Arthur Harrison.

Charles Spencer Chaplin and Mutual players have begun the filming of a roller-skating rink story. The script provides that each one of the troop shall become proficient in the art of retaining their equilibrium, and the stage at the studio has been the scene of many tumbles that will not appear on the screen. Eric Campbell, the six-foot-two heavyweight, is reported to have ruined one section of the flooring, and other members are nursing bruises which in some instances require meals served from the mantelpiece. General Manager H. P. Caulfield is putting in all his time preventing the artists from completely destroying the plant.

Alice Lake, who all of a sudden has risen to stardom, playing leads opposite Roscoe Arbuckle in Keystone comedies, entered upon her motion picture career with the Vitagraph Company in Brooklyn. For quite a time the vivacious and pretty little actress did small parts for this company, playing chiefly in comedies under the direction of Wally Van and Sidney Drew.

When Roscoe Arbuckle started production at Fort Lee, New Jersey, last summer Miss Lake applied for a position and was accepted. The first Keystone in which she appeared was "The Moonshiners," and in two subsequent release, namely "The Waiter's Ball" and "A Reckless Romeo," she made decided successful appearances.

When the time came for Arbuckle to depart for Los Angles, he was in need of a leading lady and with the consent of Mack Sennett, Miss Lake went West.

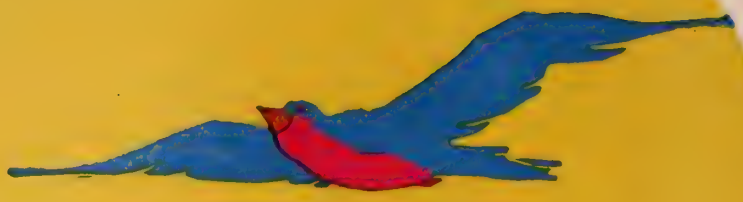


BLUEBIRD
PHOTOPLAYS PRESENT
THE DRAMA OF A WOMAN WHO TRUSTED AND THE PRICE SHE PAID.

"THE PRICE OF SILENCE"

WITH DOROTHY PHILLIPS & LON CHANEY.
FROM THE STORY BY W. CAREY WONDERLY.
DIRECTED BY JOSEPH DE GRASSE

RICE
PARIS



BLUEBIRD
PHOTO PLAYS (INC)

UNUSUAL in story, treatment and plot development the BLUEBIRD Photoplay, "The Price of Silence," is convincing evidence of the merit of the widely-known BLUEBIRD policy of "The Play's The Thing."

Realizing the importance of good acting in the production of an even performance, the stars—Dorothy Phillips and a brilliant supporting cast were chosen because of their suitability to portray the characters perfectly. Thus you get a STAR play and STAR Players as well.

The plot of the drama deals with the life of a young woman who bears the burden of the tragic romance of her early years. It is vivid, human, appealing, wholesome and inspiring. Staged with convincing realism it is a perfect achievement of the silent drama.

Every week BLUEBIRD advertisements in the Saturday Evening Post carry the story of BLUEBIRD photoplays to ten million readers, the cream of the moving picture patronage of the nation. You can share profitably in this tremendous publicity by showing BLUEBIRDS in your theatre. Book through your local BLUEBIRD Exchange, or

BLUEBIRD PHOTOPLAYS, (Inc.)

1600 BROADWAY EXECUTIVE OFFICES NEW YORK

New Laws and Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Pennsylvania Censors Again Emphasizing Their Old Poster Examination Decrees

WELL, here they are at it again. The Pennsylvania State Board of Censors. An order has been issued by the Board that all papers connected with new films must be sent to the Board or otherwise the film certificate will be withheld.

Heretofore it was only in isolated cases that the paper on the films was called for, but hereafter it is said the posters and other advertising matter must be sent with the film to be censored. It is understood that a certificate will not be issued for the film until this ruling concerning paper has been complied with.

The Pittsburgh film men, both exchange and exhibitors, favor a movement to go into the courts to enjoin the censors from putting into effect such a sweeping ruling and it is up to the film men of the entire state to test the legality of the order.

Newsstands are permitted to show magazines and other books which contain pictures that would not be permitted in any film, and this matter of discrimination would certainly not be upheld by the courts.

Why is it that the exchanges and exhibitors do not take a more active stand against the censors? The many films that are ruined by their work is enough to cause them to lose their temper times without number, but still that does not get them anywhere and the cutting of pictures continues worse as time passes.

The exchangemen are powerless under the existing laws to regulate the matter and must abide by the work of the board. Some of the best pictures on the market to-day are kept out of Pennsylvania as a result of the action of the State Board of Censors, and exchangemen are highly incensed.

Court Rules Sunday Shows Illegal

A DECISION, branding Sunday motion picture shows illegal, was handed down by the Appellate Division of the Supreme Court, Third Department, at Albany on Wednesday, November 22. The decision resulted from a "test case" in which Leroy H. Bender, an Albany exhibitor, was tried for violating a local ordinance prohibiting Sunday exhibitions.

Bender was discharged on a writ of Habeus Corpus, Supreme Court Justice Morschauser of Poughkeepsie, holding that the law had not been violated. His decision was based on a ruling of the Appellate Division, Second Department, in 1908, that the Sunday law did not apply to moving pictures.

Last Tuesday's decision conflicts with previous decisions, but inasmuch as Associate Justice John Wodward did not agree with the decision of his four colleagues, an appeal can be taken to the Court of Appeals.

The opinion of the four Justices whose ruling decided the case was written by Justice Lyon and contains, in part, the following:

"If the existing law is in any way unjust or unsatisfactory, the remedy is by application to the Legislature to modify or annul it, not by application to the court, whose sole duty is to construe it and say what the Legislature meant by passing it."

The decision was based upon seven words in the statue, "or other public sports, exercises or shows." The statute refers directly to hunting, fishing, gaming, etc. It will remain for the Court of Appeals to decide whether picture shows are to be classed with Sunday hunting, fishing and gaming.

New York exhibitors do not view the Albany decision with alarm. They will not be affected unless the Court of Appeals should uphold the ruling. S. L. Rothapfel, managing director of the Rialto, said that the movies are such an important factor in the Sunday life of New York that the people would not tolerate a Sunday closing law. More than 1,000,000 people attend greater New York's theatres on Sunday, he said, and closing them would entail a loss of more than $150,000 a week.

Police Commissioner Woods said that no action would be taken here until he was officially informed of the decision and its application in New York.

Frederick H. Elliott, president of the National Association of the Motion Picture Industry, told a representative of MOTION PICTURE NEWS that the decision, while not viewed with especial alarm by the association, would be taken up in detail at the meeting of the Board of Directors on November 29. His personal opinion, he said, was that the exhibitors should stop going into court to settle such matters as this, but that they should go directly to the Legislature.

"If the exhibitors will get together," he said, "their case can be presented forcefully to the various State legislatures, and their demands will probably be met. The Albany decision is timely, for it happens that Sunday closing ordinances are to be one of the main topics of Wednesday's Board meeting."

Mr. Elliott said that this meeting would be attended by representatives from the Pacific Coast and the Middle West, who were confronted with the same problem.

HIGH-HANDED ACTION OF DEPUTY SHERIFF LOSES "THE HIGH HAND," IN SIX REELS, TO PITTSBURGHERS

The Weiland Film Company, of Pittsburgh, Pa., will not get "The High Hand," a six-reel feature film, as soon as officials of the company expected.

Benjamin Blumberg, of Terre Haute, acting for the Celebrated Players Film Company, of Chicago, attached the film recently, following a show at the Crescent theatre, Terre Haute.

Jack Roberts, deputy sheriff of Vigo County, took charge of the film and the Weiland Company is to be sued for $100 in damages for breach of contract. Ben Van Borssum, owner of the Crescent, who figures in the case to the extent of showing the picture at the theatre, is guiltless of wrongdoing

The Weiland Company is said to have the State rights of Pennsylvania and two other Eastern States. Instead of confining its operation to that territory, it is alleged that the company has been encroaching on the territory belonging to other men, and the suit has been instituted to prevent further encroachments.

BIRMINGHAM SUNDAY LAW HAS EXPIRED

The city Moving Picture Ordinance, regulating the Sunday opening of photoplay houses in Birmingham, Ala., went out of existence with the injunction, according to the authorities, and a new ordinance will be necessary before any referendum election can be held. October 1 was the date set by the old ordinance for the election, and it being impossible to change the date in the old ordinance, a new petition and ordinance will be required.

'FRISCO LICENSE TAX MAY BE ABOLISHED

The recently adopted ordinance doing away with the censorship of motion pictures at San Francisco, may have also done away with the necessity of paying a license tax.

The City Attorney has expressed an opinion that such is the case, but a definite ruling on the question has not been made. It will soon be time, however, to collect the regular fee, and it is anticipated that the matter will be definitely decided before then. The annual revenue from this ordinance will be required before anything definite may be announced.

EVELYN GREELEY FINISHES A DIXIE SUBJECT

Evelyn Greeley, who recently completed her first feature vehicle, "Tempest and Sunshine," will finish her work in the second Dixie Film release, this week. It will be a filmization of the sentimental ballad, "Just a Song at Twilight."

The Dixie Film Corporation, with headquarters at Chicago, and studio facilities in Florida, sponsored both productions.

Evelyn Greeley, part heir to the great Greeley estate, sought film fame in a somewhat different manner.

She came to New York over a year ago and accepted parts as an extra girl at the Equitable and World Film studio. Without making her identity known, she studied the various angles of screen work, and would then go to see the finished product on the screen. She followed the director's moves at the studio, then watched and weighed the result on the screen. And within six months, was selected as the featured player by the Dixie Film Corporation.

Within the past week, Miss Greeley has been chosen by a well-known program head to play opposite one of the principal male stars.

"Tempest and Sunshine" and "Just a Song at Twilight" will both reach the trade within the month.

FRED MURPHY HOLDS FIVE-REELERS IN CONTEMPT

General Manager Fred B. Murphy, of the Unicorn Film Service Corporation, states that in his opinion the solution of the present disturbed conditions in the motion picture world with its attendant high cost difficulty, lies in the supplying and distribution of really good one, two and three reel pictures.

"There is only one thing I can say, and say that most emphatically," said Mr. Murphy. "The moving pictures business is a five and ten cent business first, last and always. In this belief I am thoroughly sincere. The great fortunes of the business were made when it was of the dime and nickel order.

"There is hardly a story that is now being told in the multiple reel feature that cannot be told with greater force and convincing power in one or two reels. Yet the tremendous cost of five, six or more reels is freely indulged in by the producers and foisted upon the public at great rental cost to the exhibitor and higher prices of admission charged to the public, all for the boast of bigness. And the cost of features with its attendant search for effects and rapidly diminishing supply of scenario material is getting greater and greater. The tax of that extra cost is having its deleterious effect upon all branches.

WORLD FILM ALTERS A TITLE

William A. Brady, director general of the World Film Corporation, is a firm believer in the supreme necessity of good names for motion pictures. He has just substituted the title, "Broken Chains" for the release formerly called "The New South," which stars Ethel Clayton and Carlyle Blackwell.

"My Official Wife," Vitagraph, in Demand

Reissue of Successful Production Starring Clara Kimball Young Sought After by Many Exhibitors

ALTHOUGH the announcement that Greater Vitagraph would reissue "My Official Wife," with Clara Kimball Younge, Earle Williams, Harry Morey and a host of other Vitagraph favorites in the cast is but a few days old, several hundred requests by mail and wire have been received asking for reservations and open dates.

This unexpected response to the bare announcement of this reissue is most satisfactory to Walter W. Irwin, general manager of Vitagraph V-L-S-E, and to the exchange managers.

Every star in "My Official Wife" has a large personal following. The popularity of Earle Williams, Harry Morey, Rose Tapley, Mary Anderson and Eulalie Jensen is so assured as to be a matter of record.

The production is to be a de luxe edition, embellished with beautiful titles and otherwise brought strictly up-to-date.

Much Ground Covered Both Here and Abroad by Cameramen

THE Gaumont Company announces that there will be two installments of the Mutual photo-novel, "The Vampires," during December. The first will be the third episode, "The Ghost," released December 7. A week later "The Dead Man's Escape" will be issued. Each episode is complete in three acts. There are nine episodes altogether, the final one not being released until January 18.

The first of the single-reel releases is "Reel Life," No. 31, December 3. It will contain pictures of a passenger-carrying aeroplane, "Modish Coiffures," dressed by a Fifth avenue hair dresser, the prune industry in California, and how to dance the Biltmore waltz.

"Tours Around the World," No. 5, released December 5, will take spectators for a visit to Venice, Senegal, France's West Africa colony, and Jersey, the largest of Britain's Channel Islands.

The New River, a mountain stream in West Virginia, is pictured in "See America First," No. 65, released December 6. On the same reel is an animated whimsicality, "Our Fathers," by Cartoonist Harry Palmer.

The fourth Gaumont single-reel of the week is the Mutual Weekly.

The second week in December opens with "Reel Life," No. 32. This release of December 10 shows the olive industry in California, how to preserve the teeth to insure good health, how turpentine is made from waste timber, and how to dance the Two Two, a novelty dance.

"Tours Around the World," No. 6, released December 12, show the Nile River, Carcassonne, a feudal town of France, and Lake Lucerne, Switzerland.

"See America First," No. 66, released December 13, shows Pasadena, Cal., known as the "city of roses." On the same reel is a Gaumont Kartoon Komic, animated by Harry Palmer. The fourth single-reel of the week is the Mutual Weekly.

ENTHUSIASTIC BROOKLYN CROWD SEES VIOLA DANA

A record audience greeted Viola Dana, the Metro-Columbia star, when she appeared in person at the Palace theatre, Brooklyn, recently. It had been announced that she would be present at the showing of her new picture, "The Gates of Eden."



Robinson Crusoe and the Savage Breast He Would Soothe

AMONG THE EXCHANGES

Independent Distributing Concern Formed in Denver

THE Supreme Photoplays Corporation has been formed in Denver, Colorado, to distribute "superlative photodramas." This distributing organization will cover the states of Colorado, Utah, Wyoming and New Mexico.

The president of the new concern is Earl H. Radetsky, a well-known Denver business man. Louis Goldstein, who has been associated with the Universal Company since it was first organized, is secretary and general manager. The sales manager is Leslie Thompson, who was for a long time connected with Paramount and Universal in the Northwest, and is generally accredited a business getter.

Reproduced herewith is the formal announcement of the Supreme Photoplays Corporation:

"It is the intention of this concern to exploit the super-productions in this territory. We have ample capital and facilities to put over the biggest kind of productions. Our knowledge of the territory in which we shall operate is based upon eight years' experience, and we are in a position to afford independent productions of merit an outlet in this territory."

Omaha Exchanges Active

THE activity of Omaha's exchange managers is always a safe barometer of business for a large part of the middle west. If they have a speculative, excited appearance, business isn't what it should be, but if they have a happy, busy experience, and if they can't say two words without ten employes rushing in with this or that telegram, or this or that question; if they say, "Oh, yes, I'll be here at 9:30 o'clock to-night," it is a sign they are enjoying prosperity.

Harry Heyman, manager of the World branch in Omaha, recently ran out of film boxes. After vainly trying to borrow some from the other exchanges—so short of film boxes they were holding their breath—he was about to give up in despair, when a big shipment of films was brought in by the expressman. "It is service, and quality," he declared, breathing easier. "We're having the biggest run we ever had out of this office."

Curley Calvert, manager of the Bluebird bureau, sits up nights figuring just how many minutes it will take to get a film from one exchange to another. He is almost running short of releases, and fears he will have to tell some exhibitor some day that there isn't a Bluebird in the house. Last week Calvert started to keep a file of letters complimenting his pictures, he said, intending to send the nice little collection to the New York office. When the letters overflowed the garage, piled up in the basement, crowded the employes in the poster department and threatened the repair department, Calvert declares he sent them by an extra freight train, leaving it to the home office to see how popular Bluebird's are in Omaha's territory.

J. P. Gruwell, representing George Kleine's office at Kansas City, went through the Omaha territory recently, and declared prosperity met him everywhere. He found newer and better houses, and better and more prosperous exhibitors than on his last trip, he said.

UNITY SALES BUYS ASSOCIATED EXCHANGE IN KANSAS CITY

The Unity Sales Corporation announces the purchase of the Associated Film Service, which has been operating in Kansas City, Mo., for some time. Andrew J. Cobe, vice-president and general manager of Unity, concluded the arrangements during the trip which he is now making through the western cities.

G. B. Howe, who has been the general manager of the Associated, will be manager of the new exchange for Unity.

The exchange will be known as the Unity Film Corporation and, besides the "Mutt and Jeff" and "Katzenjammer" releases, which the old exchange has been handling, they will also take over the output of the Unity Sales Corporation, including "The Yellow Menace," "The Lottery Man," "The Marriage Bond;" also "The Land Just Over Yonder," "Humanizing Mr. Winsby," and the other special releases now being produced for Unity by the Dudley Motion Picture Manufacturing Company.

EXCHANGES IN BUTTE, MONTANA, REPORT EXCELLENT CONDITIONS

Manager Walt Coughlin, of Mutual, Butte, Mont., reports business jumping away up, and since putting on a roadman, extra help has been employed in the shipping department.

Manager Tipton, of Metro, Butte, also reports capacity business that makes close and heavy bookings necessary. With "Tip" on the road supplementing his work, Booker Todd has to limp to keep up.

Manager Hudson, of Universal, Butte, is not saying anything. He hasn't time. Business keeps him at the office nearly every night until late hours.

Pathe's force in Butte works every night, and business is good enough so that shortage of shipping cases made it necessary to borrow of other exchanges. Manager Coughlin graciously loaned his competitors a couple of cans. In this connection, it is pleasing to note that with competitors in the same business, the Butte film exchange managers are glad to do a good turn for one another.

KLEINE OPENS BRANCH AT CLEVELAND

George Kleine announces the opening of a new exchange at Cleveland, O., for the purpose of handling the Kleine-Edison-Selig-Essanay Service in that territory. Exhibitors in that section were formerly served by the Kleine branch at Pittsburgh, but the growth of Ohio business has necessitated two exchanges in that state, which is now divided between the office at Cincinnati and the new Cleveland branch. Manager Harry Reavey is in charge of the new exchange which is located in the Sincere Building, at East 4th street and Prospect avenue.

ROSENBAUM FOR SEATTLE ARTCRAFT EXCHANGE

Arthur S. Kane has placed H. G. Rosebaum in charge of the Seattle, Wash., exchange of the Artcraft Film Corporation at 1214 Fourth avenue. Mr. Rosebaum will handle the Mary Pickford pictures beginning with "Less Than Dust" in the states of Washington, Oregon, Idaho and Montana. Mr. Rosebaum is widely known among the exchanges in the West. He opened the Triangle exchange in the same territory.

CRESSEY ENLARGES OFFICES

The J. A. Cressey Interests, distributors of Clara Kimball Young productions, and other Selznick releases, have secured the entire second floor of 1815½ Main street, and have equipped one of the most elaborate suite of offices in Dallas.

J. Davis is now in charge of the booking department for the J. A. Cressey Interests. Mr. Davis is well-known in that territory having been bookkeeper for the Fox Film Corporation, also when Mr. Byrd took charge of "The Fall of a Nation," Mr. Davis took charge of the bookkeeping department for the company.

"UNBORN" RIGHTS FOR TWO STATES BRINGS FIFTEEN THOUSAND

Frank Zambreno, one of the directors of the Eagle Film Company and Billy Dunn, president of that organization, have purchased the state rights to "Unborn" for Illinois and Wisconsin for $15,000, and will distribute it independent of their Eagle interests.

"IGNORANCE" IS COMPLETED BY PRIVATE FEATURE FILM

"Ignorance," a morality picture in six-reels, has just been completed under the direction of J. A. Fitzgerald for the Private Feature and Film Manufacturing Company, of Cleveland.

Earl Metcalfe, former Lubin star and director, plays the leading role, that of a fearless and upright District Attorney. Strong in the supporting cast of "Ignorance" are Eleanor Black as the girl who becomes the victim, because of her ignorance of the social evil, Ethel Tully as the society girl, and Arthur W. Mathews is the leader of the underworld. Mr. Fitzgerald also plays the role of "Red, the Peddler," described by the author as "the meanest and lowest thing on God's green earth."

ONE MILLION FEET OF FILM RUINED IN UNIVERSAL FIRE, CHICAGO

One million feet of moving picture films, worth from $150,000 to $200,000, were destroyed in a spectacular fire in the loop, Chicago, early in the morning of Wednesday, November 15.

The burned films were the property of the Laemmle Film Service Company, 205-7 West Washington street. Carl Laemmle, pioneer in the moving picture business, is president of the company. The Laemmle concern occupied the second and third floors of the building.

The fire started in the stock room of the film service company shortly after 5 o'clock. Explosion after explosion, as the highly inflammable films caught fire, followed.

A. L. Sherman, the night manager, and seven men were at work in the film service.

POPE TO SEE "CIVILIZATION"

Some time ago it was announced that Thos. H. Ince, the producer of "Civilization," was prepared to grant facilities to his Holiness the Pope to witness "Civilization."

With the departure for Europe of Frank P. Ward, of the Harper Film Corporation, who bears letters of introduction from officials of the United States Government, and the Spanish Ambassador to the Courts of Madrid and to leading personages in France, Portugal and England, the arrangements for the special showing of the picture at the Vatican will be advanced a stage.

FRANK IN STRAIGHT ROLE FOR METRO

J. Herbert Frank will appear as an everyday American, a traveling salesman, in "The End of the Tour," Lionel Barrymore's forthcoming Metro-Columbia feature. On account of his aptitude at make-up, the actor is frequently cast to play foreigners of various nationalities. With Mme. Petrova in "The Orchid Lady," an early Metro-Popular Plays and Players release, Mr. Frank plays Dr. Mendoza, a representative of a South American republic, but in "The End of the Tour," he rejoices in the opportunity of being a plain Yankee.



Marjorie Rambeau and Nance O'Neil who are to Star for Frank Powell (center)

Suffrage Is a Force in "War Brides"

Parallel Is Drawn Between Australian Women's Votes Against Conscription and a Similar Condition in Selznick's New Picture

FOR the first time in the world's history women's votes have decided an all-important war issue in a country that is one of the self-governing units in a mighty empire.

In the nation-wide balloting in Australia last week the voters turned in a heavy majority against conscription. The women of New South Wales and Queensland rolled up the heavy negative vote.

By a coincidence Herbert Brenon's first Selznick Picture of Nazimova in "War Brides," now playing an engagement at the Broadway theatre, has as its very basis the demand of women for equal voting rights in national government whereby they can approve or veto the plunging of their country into war.

"War Brides" has undergone expansion since it was first seen by the American public as a vaudeville playlet. Herbert Brenon's film makes "War Brides" not merely the story of a women who defied a monarch and his empire in the name of motherhood, but an accurate and large picture of the domestic and economic effects of warfare upon the women, children and unfit civilians at home.

"The Masque of Life" Is Full of Thrills

Picture Marketed by Signet Film Corporation Begins Engagement at La Salle Theatre, Chicago, and Draws as Well as at the Park, New York

THAT the American public likes thrills and good old-fashioned heart interest stories has been amply demonstrated by the success of "The Masque of Life," the film introduced to America by J. L. Kempner of the Signet Film Corporation, 220 West 42nd street, New York City. Mr. Kempner first saw "The Masque of Life" in Europe, where it was called "The Circus of Death," and was in ten-reel form. He secured the rights for America, and re-editing the film for the American market. The result has been that the ten-reel picture, even then filled with action, has by means of the trimming down to seven, become tense in practically every moment when it is on the screen. Though made in Italy, it has none of the faults which are usual with foreign made films, as the parts are invariably acted with moderation, and the directors have never allowed the spectacular of the film to carry them away from the brilliant love story which gives its basis.



Rita Jolivet Getting Clubby With "Pete" in "The Masque of Life"

The particular novelty of the film is supplied by the acting abilities of Pete Montebello, a chimpanzee with human intelligence, and acting ability. Little Pete supplies a good many of the thrills of the film, including the scaling of a lightning rod wire on a 360 foot tall chimney, carrying with him a real live baby, but what is even more difficult, Pete has to play an emotional role, and when the little girl is grieving over the death of her child, Pete sympathizes with her and actually cries himself.

Never does the film approach the grotesque or repulsive, though the New York papers seem to agree in calling it a "thrill" film. Every one of them mentioned, in addition, its strong story, sumptuous magnificence of production, and the unusually beautiful photographic affects which are introduced. "The Masque of Life" has just begun an engagement at the La Salle theatre, Chicago, where according to critical comment, it is as well liked as it was at the Park theatre, New York.

JUST TO MAKE TALK

By LONGACRE

HOWARD IRVING YOUNG is coming back to Broadway and is bringing with him the entire Seventh Regiment and a trunk full of scenarios written in off-hours down in McAllen, Texas. When he wasn't hatching a picture plot or acting as a private for Uncle Sam, Howard amused himself editing The Rio Grande Rattler, the weekly newspaper published by the New York division of the National Guard. There is a reliable but not authentic report out that Howard will sneak around and see what Broadway looks like after one in the morning.

Both Pearl White and Irene Castle are chasing about in Preparedness serials these days, but it is not true that President Wilson thinks of appointing either or both of them to the post of Secretary of War.

Fred Mace has wired his way to fame. He did it for a dollar. The scores of newspaper extras, the counting and recounting of votes, got on his nerves, and feeling he had a straight hunch, he sent a rhyme to Joseph P. Tumulty, secretary to President Wilson, by wire. It made a hit with Joe, for he gave it to all the press associations, and Mace expects to receive clippings for the next month, and no matter where the Keystone films are shown, it is thought the fans will chant his rhyme to the tune of "Molly-O." Here it is:

Oh, Joseph dear, and did you hear
The "Hughes" that's going around,
They're counting lots of ballots,
But enough cannot be found.
They've counted once, they've counted twice,
They'll count a whole lot more,
But when they finish counting up
'Twill be Wilson four years more.

Reviewers received a severe shock when "The Bugler of Algiers" was shown. Harry Carter appeared and showed no villainous traits at all.

Edward Jose, directing "Pearl of the Army," showed Ralph Kellard the other day the proper way to kiss Pearl White. Ralph wasn't persistent enough for Jose and finally the director sprang out, seized Miss White and planted a kiss on her lips that lasted for a minute and ended in a smack that made the walls blush. "There," he said, "you've been kissing for the Pennsylvania Board of Censors. I want you to kiss for the rest of the United States."

Harold Lloyd vows he will hereafter wear a wrist watch, for while working in a scene for a Rolin-Pathe comedy, he was bitten by a monkey where the watch should have been.

The Lasky studio has a property man named Tate, who because of his speed has been dubbed "Hesi-Tate," all of which will some day cause the loss of blood.

Olga Olonova, who has dropped the Olga altogether, only has a birthday once in seven years, because she was born on the banks of the Nile at the moment a turtle with the likeness of the moon engraved on his shell crept out upon the bank. This turtle bathes perpetually and only dries himself after seven wet years in the Nile. And Olonova can't possibly have a birthday unless he emerges. According to the turtle she is only three years old.

Harold Frederick Rendall is now a proud father. On November 21 Mrs. Rendall presented him with a nine-pound daughter, Gloria. Being original we announce that mother and child are doing very well.

One of the big cigarette manufacturers has applied to Alice Brady for permission to issue a cigarette named after her. "It ought to draw well," wrote the manufacturer. "Pshaw!" exclaimed Miss Brady, in writing by way of reply. "It would only go up in smoke." This was headed "Richardson's Amusement Notes."

Joe Lee, a state's righter, has a brand new feature for review. It's a six-pound boy.

Speaking of Joe, we would like to know how to write the business in which he is interested. Is it State's Rights, State Rights, State's Right, State Right or what?

Here's one on Howard Hickman which that British journal printed.

"I hope you try hard."
"How'ard?"
"You lead in questions of strife?"
"No, in 'Civilization.'"
"A strenuous part; what did you take?"
"I took the Count."

Director Chautard built an elegant Venice scene for Alice Brady's coming picture, "Frou Frou," in Piermont, New York. When the company arrived to take the scene it was discovered that the water was frozen over ever so gently and that snow had fallen. "Emile, bring me my snow shovel," said Alice, as she stepped into the gondola, "I'm liable to need it before we're through Venice."

Imagine the commotion that must have prevailed about Los Angeles film quarters during election night. Wilson or Hughes for the coming four years—and would the Golden State go dry?

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 9, 1916

EDITORIAL

At the luncheon of the National Board of Review, the remark was passed that everyone admired and sponsored the so-called children's picture except the children. A rather interesting comment this. The producers, out of the goodness of their very hearts and the itching of their very pockets, go to all the trouble of making simple pictures with juveniles in the leading roles. The exhibitors actuated by the same reasons decide to show them and the parents co-operate, and send the children and, after all, the children don't like them.

We, for one, sympathize with the children. The average child is a better critic than the average grown-up when it comes to pictures, and naturally the average child doesn't want to see a foolish story presented rather amateurishly when he can comprehend better stuff. Mary Pickford, Douglas Fairbanks, Marguerite Clark, Charlie Chaplin and William S. Hart, we wager possess a larger following among the children than any infant prodigy can ever hope to have.

LOCAL NEWS

—Many from here attended the Sc. Clb. ball last wk., it being held at the Tavern Astor, one of the best hostelries not far away from here.

—Ye ed. hereby tenders thanks to Phil Lonergan who at the ball bought him a glass of wine, it having come from France.

—Kid Broad and J. Weiss made rather a loud noise or 2 at the ball.

—A great meeting between E. Dick Schayer and Pearl White took place at the ball, ye ed engineering the deal, but getting no thanks from either party.

—Miss A. Johnston, who does scenarios for Ed. Thanhouser, was down to the ball, she however being no relation to the w. k. Bill Johnston of the News.

—Mrs. and A. H. Shirk were on hand, the latter regaled in a new evening suit of good cloth.

—Richardson Watts of the m. or l. Morning Telegraph came in late with Mme. Leonard also from that paper.

—Bill Hearst gave a special show for many of his friends of "Patria" at the Ritz-Carlton one of N. Y.'s best taverns last wk. To say that Bill had the ball room crowded would be all wrong. Bill had the ball room packed. Many from here had to wait 38¾ minutes for their coats and hats after the show.

—Doug Fairbanks and C. Spencer Chaplin did a scene together recently which, however, will not be released.

—Considerable interest is centering about the ball of the exhibitors which will take place at Madison Garden this wk. Tom Howard promises a good time for all, he having made ye ed a member of the press committee.

—Geo. B. Seitz uses the U. S. oriflame and accessories in "Pearl of the Army" to just as good effect as Geo. M. Cohan does on the stage.

—As the poet saith, news are rather scarce this wk.

"LIBERTINE" MAKES HIT IN SAN FRANCISCO

"The Libertine," produced by the Triumph Film Corporation with John Mason and Alma Hanlon, and directed by Julius Steger and Joseph A. Golden, has created a sensation at the opening performance in San Francisco at the Empress theatre. Sol L. Lesser, president of the All Star Features Distributors of San Francisco, has wired Mr. Steger that the success of the picture in 'Frisco was nothing short of phenomenal.

Hundreds of people were standing in line all day. The audience applauded at the finish for more than three minutes and the Censors recommended it as one of the greatest moral lessons ever shown on the screen. The first New York showing of the picture will be at the Burland theatre, Bronx, for one week, beginning November 26. Alma Hanlon will appear in person during the engagement. The demand for bookings for "The Libertine" all over the country has established a record.

"THE SPOILERS" ENJOINED IN FOUR STATES

Judge Reid, of the United States District Court for the Northern District of Iowa, Cedar Rapids Division, sitting at Dubuque, Iowa, Friday, November 3, after hearing arguments for two days, directed the attorneys to prepare an order enjoining the Gate City Feature Film Corporation from further exhibiting "The Spoilers" in the States of Iowa, Nebraska, Missouri and Kansas. The suit was originally brought on July 5, 1916, by the Selig Polyscope Company. The Friedman Film Corporation offices in Minneapolis, Minn., is now handling the state rights of "The Spoilers" in the territory mentioned.

MONMOUTH FILM SERIES DOING WELL IN ALL STATES

IT is announced by Ike Schlank, president of the Unicorn Film Service Corporation, that the Monmouth Film Corporation series, "Jimmie Dale," alias "The Grey Seal," is being booked heavily throughout the country through Unicorn channels. The recent tour of the United States made by Vice-President and General Manager Jules Rubenstein, of the Monmouth concern, produced splendid results. The Jimmie Dale series consists of 16 episodes of two reels each.

PREPARATIONS FOR CHICAGO OPENING OF "INTOLERANCE"

Considerable interest is being shown by Chicago theatre managers in the outcome of the "Intolerance" opening which is now scheduled for November 28. The Colonial theatre has been in the throes of elaborate preparations which indicate that the Griffith film will be put on in style as it was in New York.

Howard Herrick, general press representative for Griffith, and R. Ellis Wales, chief of his technical and research staff, have been in Chicago for some time assisting Mr. Griffith.

New York and Los Angeles are the only cities so far invaded by the big spectacle, which may or may not have considerable effect upon the legitimate theatre business.

The Man Who Bought Rights to "The Crisis"

Westerner Coming to New York to Live, Made Fortune on States Rights of "Birth of a Nation"—Will Repeat with "Crisis"

THE story of Harry A. Sherman, buyer of photoplay productions and state rights—President of Sherman-Elliott Company—and the newest movie millionaire, involves a typical Westerner, yet a product of New England. He was born in Boston in 1884. His elementary education he received in the public schools—his college degree in the University of Hard Knocks.

State right buyers were startled about two years ago by the announcement that Harry Sherman had the rights for "The Birth of a Nation" for seventeen Western states. His road companies carried an orchestra of twenty-five pieces, advance men, electricians, property men, two operators and a projection machine.

It was the opinion of a great many so-called film experts that Sherman was "stung" when he paid a quarter of a million dollars for the rights of these seventeen states. However, Sherman's judgment has been vindicated, and the receipts of the "Birth of a Nation" companies to date total very close to a million and a half dollars. He is now operating four "Ramona" Companies on the same plan in the West, and by the first of the year intends having not less than six companies in this same territory showing the big Selig production, "The Crisis."

Mr. Selig recently projected "The Crisis" for Mr. Sherman, and afterwards said he wanted a quarter of a million dollars for the rights for United States and Canada. Sherman said "You're on," thus completing in record time the biggest individual picture purchase in the history of the industry. In the five weeks that he has been exploiting the sale of territorial rights for "The Crisis" all territory has been disposed of to film men of keen judgment, as the following list will show:

New York State to the Warners; Pennsylvania, Ohio, West Virginia, Virginia, Maryland, Delaware and the District of Columbia to the Masterpiece Film Company, a corporation headed by H. P. Wolfberg; Sievers the Middle West; Missouri to William Sievers of St. Louis; Michigan to John H. Kunsky of Detroit; a group of seven states to Fred Levy, president of the Big Feature Rights Corporation of Louisville, Ky.; a group of three Southern states to the States Rights Company of Jackson, Mississippi; California, Arizona and Nevada to the Warner Film Attractions of San Francisco, and New Jersey to the Master Photo Attractions of Newark, N. J.

Mr. Sherman and his family live in Minneapolis. He intends in the next few weeks to make his permanent residence in New York City, where a man of his calibre belongs. A short time ago, a new feature came into the house of Sherman—the greatest of all—that feature is a baby girl.

"BOUGHT AND PAID FOR" DRAWS WELL IN PHILADELPHIA

Alice Brady, in "Bought and Paid For," has just finished an entire week at the Belmont theatre in West Philadelphia, with perpetual crowds of spectators, serving to strengthen the impression of the theatre management that a daily change of program is no longer what the public wants.

KENT RECEIVES OFFERS FROM PROMINENT COMPANIES

The Great Northern Film Company having decided to discontinue its New York office, John A. Kent, publicity and sales manager, has received offers from several prominent film concerns, and has practically signed up with one.



A Gaumont Shadograph Scene Which Accompanies "See America First" Reel

FORMER CHAPLIN DIRECTOR IS ENGAGED BY UNICORN

Fritz Wintermeier, who directed Chaplin in "His Night Out," "The Champion," "In the Park," "A Jitney Elopement," and "The Tramp," has been engaged by the Unicorn Film Service Corporation to direct the "Billy West" comedies.

H. M. Miller, manager of the Alcazar theatre, of 69 West Madison street, Chicago, states that during the run of "His Married Life," the crowd was turned away twice during the afternoon, and even as early as ten o'clock in the morning. Mr. Willis reports that M. M. Rubens, manager of the Motion Picture Reporting Service, 814 Schiller Building, Chicago, has rated the picture at 90 per cent., and will also book all the "Billy West" series for all of his houses.

In connection with the "Billy West" series, Ike Schlank, president of the Unicorn Film Service Corporation, announces that an extensive advertising campaign will be carried out. This will include newspaper advertising and several novelty "stunts."

EVELYN BRENT TO APPEAR AS A METRO STAR

Evelyn Brent soon is to appear as a Metro star. In less than two years Miss Brent has stepped from the part of an unknown "extra" to that of a star.

Miss Brent was preparing herself for a teacher in the training department of Hunter College here, when she had her first experience in the screen drama. One morning she remained away from the college with several girls and worked as an "extra" in Madame Petrova's play, "The Heart of a Painted Woman," which was being produced at one of the Metro studios. A natural dramatic ability immediately asserted itself which, coupled with the fact that she "screened" remarkably well, brought her to the attention of Madame Petrova. She was offered a small part and from that time on her rise has been spectacular.

OLONOVA IS TWENTY-ONE, BUT ONLY THREE YEARS OLD

Olonova, the famous Russian beauty who has the vampire role in the Consolidated serial "The Crimson Stain Mystery," can celebrate her birthday only once in seven years. Olonova was born on the banks of the Nile, down in Egypt, and on the day of her birth a turtle emerged from the river. It bore a moon on its back. The turtle only comes up for air once in seven years, and hence, according to all superstition, Olonova can only celebrate the day of her birth with the appearance of the Turtle Moon.

PROVEN A POPULAR ATTRACTION BY QUICK RETURNS

Thus early in its career, "Civilization" has entered upon that stage of it which indicates more eloquently than anything else the sterling value of the picture as a popular attraction and money-maker for the exhibitor. After making a run of three consecutive weeks at the Strand theatre, Newark, N. J., it returned to the city for a further run at other theatres. This establishes another record in connection with the production.



Florence Reed in Scenes from "Lucretia Borgia" (Brenon-Selznick)

Older Manufacturing Firm Makes Announcement

Important Development in Star Exploitation Briefly Outlined by Employer of Chaplin and Others

PRESIDENT JOHN R. FREULER is visiting New York this week for conferences with a number of important picture interests. The establishment of new New York offices in the Longacre region of Broadway will also have his attention.

Mr. Freuler now announces the closing of a contract with Marjorie Rambeau, who is to appear in a series of pretentious productions under the direction of Frank Powell.

J. C. Graham, assistant to the president of the Mutual, assigned to the special commission of employing the biggest motion picture stars available, is making New York the center of his operations. It is Mr. Graham's mission to represent Mutual on Broadway and to conduct negotiations with prospective Mutual stars.

"I want it clearly understood by everybody who has any weight or importance in the picture world, everybody who has recognition, standing, status and ability, that there is nothing too big for the Mutual," said President Freuler.

"If any star or director has something important to submit we are ready to consider it. We are now equipped to put through to a successful conclusion any picture proposition possible. We are not interested in propositions that may be classed as merely 'average' or 'fair.' We want nothing but the big, the best, the preeminent.

"I deem that we have an obligation of service to the motion picture exhibitor and to the motion picture public, and in the execution of that obligation we propose to deliver only the highest attainable entertainment and amusement quality in our product.

"The contract by which Mr. Powell will produce certain remarkable features for our distribution is one of our opening steps. Other important announcements in connection with Powell productions may be expected very shortly.

"An index of our policy has been afforded to the motion picture world by the Chaplin $670.000 contract, which I think I can say with all due modesty, has been about the biggest thing in picture finance concerning any single star in the history of the business. In this connection, as a pointer of policy I may also refer to Mary Miles Minter, Richard Bennett and Margarita Fischer."

The closing of a contract with Miss Rambeau represents a considerable attainment in itself. She has been sought by a number of the other more important motion picture producers. For more than a year she has been weighing alluring propositions.

"I have felt it to be of the most importance to me that the productions in which I am to appear on the picture screens shall be of a fitting character and adequately presented to the theatre and the public," observed Miss Rambeau at the closing conference at which her contract with the Mutual was signed.

She is now appearing in "Cheating Cheaters" at Eltinge theatre in New York. Her motion picture contract will in no way conflict with her work on the speaking stage. It is one of the purposes of the Mutual in establishing big New York studios to make available the services of the important stars of Broadway in Mutual pictures.



Harry McRae Webster, Jules Burnstein and Frank L. Packard—Director, Producer and Author of the "Jimmie Dale" Serial in Consultation

MOROSCO COMPLETES "REDEEMING LOVE." WITH KATHLYN WILLIAMS AND THOMAS HOLDING

The completion of "The Redeeming Love" at the Morosco studio and the scheduling of the photoplay for release on the Paramount Program for December 28 marks a double stellar debut. Kathlyn Williams, one of the most popular stars on the screen, makes her debut as a Morosco player, and Thomas Holding, who co-stars with her, appears for the first time under the banner of that producing company. In the case of Miss Williams, the picture represents her first appearance on the Paramount Program.

BUSY DAYS FOR ROBERT WHITTIER, WHO ALTERNATES IN THREE METROS

These are busy days for Robert Whittier. After having been engaged to play Frederick Richie in Ethel Barrymore's screen version of Margaret Deland's great novel, "The Awakening of Helena Richie," he stepped into the leading male part of the picturization of Ella Wheeler Wilcox's famous poem, "A Reverie in a Station House," opposite the star, Frances Nelson. No sooner was this important detail arranged than he found that he had also been cast for Viola Dana's forthcoming Metro-Columbia wonderplay, "Threads of Fate," to take the part of an anarchist labor leader. In the three different productions, Mr. Whittier has had to change both his "make-up" and his mental attitude early and often.

Mr. Whittier comes to the picture drama with one of the most finished stage experiences that could be given an actor. He had the privilege of six years of European training, three years of this time being spent at the Grand Guignol in Paris, the home of artistic "thrillers." While there he played in Ibsen's "Ghosts," later appearing at the celebrated Comedie Francaise, an unusual distinction for an actor not a native Frenchman.

Returning to America, Mr. Whittier became affiliated with Philadelphia's Little Theatre, staging the plays and undertaking leading parts. Important parts kept adding to his reputation and he starred in a dramatic version of "Parsifal." Although Mr. Whittier's connection with Metro might be called his first response to the luring click of the picture machine, he really was one of the first stars to enter the field. Fourteen years ago at the request of Thomas Edison his "Parsifal" was screened, and it is still being shown.

QUALITY FILM SERVICE TO DISTRIBUTE FOR MOSS

The Quality Film Service of Pittsburgh has completed arrangements with the B. S. Moss Motion Picture Corporation whereby it will become the exclusive distributor of the one-a-month Moss Feature program in western Pennsylvania and West Virginia.

H. A. Lande, manager of the Quality, plans to launch this program for his territory by releasing on the 1st of December "The Power of Evil," written by George Bronson Howard, which has met with success elsewhere. This will be followed by "Boots and Saddles," a screen version of Eugene Walter's play, scheduled for release on the 15th of December. In January the Quality will release a Moss feature with Marie Empress.

HORSLEY PUBLICITY AGAIN IN CHARGE OF POPPE

The publicity and advertising departments of the David Horsley interests are now in charge of Harry H. Poppe, who left New York last week for Mr. Horsley's Los Angeles studios to take up his new duties. Mr. Poppe was with Mr. Horsley before in the same capacity. Recently he was associated with Chester Beecroft in the New York office of the American Film Company.

Next Brenon-Selznick Story Nearly Filmed

Remaining Views of Victor Hugo Tale to Be Photographed in the South Where Imitation Venice Has Been Discovered

HERBERT BRENON has half-completed the second of his Selznick-Pictures productions, which is now announced as "Lucretia Borgia," adapted from Victor Hugo's drama, with Florence Reed in the title part. So speedy has been Brenon's progress on this production that it will be ready for release within the next few weeks. With "War Brides" running at the Broadway theatre, it is not impossible that "Lucretia Borgia" will be completed in time to give Mr. Brenon the distinction of having three of his creations showing concurrently—"War Brides," "A Daughter of the Gods" and "Lucretia Borgia."

William E. Shay, who has appeared in numerous Brenon productions, will be seen as the Duke. The romantic interest in this drama is contributed by Victor Hugo's story, which is to the effect that the one bright spot in the career of horrors of Lucretia Borgia, was her love for a son whose existence was itself unknown to the court in which she lived. This son is played in the Brenon production by Richard Barthelmess, who was "the youngest son" in "War Brides."

Within the next week or ten days, Mr. Brenon will take his entire company to St. Augustine, Fla., where a number of exterior scenes will be made. The action is supposed to take place in Venice, and unrivaled opportunities for beauty of scene are offered in St. Augustine.

There is a current superstition that "the public doesn't want costume plays." Mr. Brenon, however, believes that the public wants good plays, and does not care whether they are so-called "costume plays" or not, so long as they tell interesting stories.

"One trouble with a great many players," says Mr. Brenon, "is that as soon as they don the trappings of centuries gone by, they want to strut and swagger and pose. I don't know—nobody else knows, either—how men and women walked in the fifteenth century, but there is no reason to believe that their gaits were so different from those of men and women walking up and down Broadway to-day. The women may have moved a little more slowly in their court gowns, weighted as they were by jewels and gold and silver brocade. But there is no reason why a drama of these ancient times should take on the aspect of a funeral procession. If a man was in a hurry, he hurried; if he was amused, he laughed; if angry, he frowned; all just about as you and I. I believe that the so-called costume play can be made intensely human and interesting, if we will only devote our attention to bringing out the human qualities of the characters, instead of allowing the gorgeousness of the settings to clog the action. I can at least promise this, 'Lucretia Borgia' will be no mere pageant."

"COSSACK WHIP" SCORES, EXCHANGES REPORT

Edison's "The Cossack Whip," just released through the Kleine-Edison-Selig-Essanay Service, has scored a triumph, according to reports from each of George Kleine's twenty-three distributing offices.

Pre-service dates, played in a long list of America's leading theatres, headed by Marcus Loew's chain of New York houses, have resulted in crowded houses and enthusiastic audiences. Return dates are being booked in practically every instance.

CLARA KIMBALL YOUNG APPEARS AGAIN ON DECEMBER 11

"The Rise of Susan," with Clara Kimball Young as its star, will be released upon the regular World Film program December 11. This is not a part of the World's special Clara Kimball Young service and has never been shown outside the corporation's own projection room.



George Hernandez and Francis Lee in Bluebird's "The Shriveled Soul"

EDUCATIONAL FILM CORPORATION MOVES TO LARGER QUARTERS

The Educational Film Corporation, which has been distributing its scenic and educational pictures through independent exchanges, has moved its executive offices from the seventh floor of the Godfrey Building, 729 Seventh avenue, New York City, to the eighth floor of the same building. The success which has attended the company's efforts has made it imperative that more space be obtained for the office staff of the organization.

The company has been in business only a short time, but the quality of its product has been so high that the pictures are being booked in the best houses throughout the country. In New York City, they have been featured on the program of the Rialto theatre, under the direction of S. L. Rothapfel, for the past six months, without omitting a single release. This speaks most highly of the Educational Company's scenics, as it is in the choice of his shorter subjects that Mr. Rothapfel is particular.

The Educational Company's pictures have also been shown at the Strand theatre, New York City, under the direction of Harold Edel, for solid week bookings, and at the Broadway theatre and other Broadway houses, also in New York City. The pictures may be booked through independent exchanges in almost every territory.

The success of the company is due to the efforts of Mr. E. W. Hammons, Vice-Pres. and Gen. Manager. Mr. Hammons is a college graduate and a member of New York's most prominent clubs. He has had a very successful career in the Real Estate business, in which he was President and General Manager of several of the largest development companies in New York.

In speaking of the company, Mr. Hammons said, "We are producing the best scenic and educational subjects that can be obtained. We are releasing them on a reasonable basis so that most every theatre in the industry can book them.

"We are releasing our pictures only through the best exchanges who are more than satisfied with results. Very shortly we shall announce that all territories have been closed."

INCREASED TAX FOR PHILADELPHIA HOUSES IS LIKELY

At a recent meeting of the Finance Committee of the City Council of Philadelphia, Controller Walton suggested to Chairman Joseph B. Gaffney as one of the methods of getting increased revenue for the city, the raising of film theatres permits. It was said this would net $60,000. It is purposed, however, to grade the new scale for a fee on the amount of business done.

A new source of revenue suggested is the paying of a license by "moving picture film distributors," which is estimated would bring in $10,000 to the city.

The plans as outlined are suggested in an effort to gain sufficient revenue for running the city without increasing the tax rate. Some other industries will also bear increased rates. Philadelphia theatres at present pay $100 city license whatever their seating capacity. This, in addition to State and United States taxes.



Ann Murdock in "Envy," First Episode of McClure's "Seven Deadly Sins"

Old Man Coincidence Is Vindicated Again by Photoplay

Fabrication of Fine Arts Script Writer Comes to Life in Treason Trial Now On in Canada

THERE have been innumerable instances of novelists anticipating some great stride of science, notably the case of Jules Verne, the celebrated French writer, in describing the modern submarine long before it was perfected. Now the motion pictures have proven themselves equally prophetic.

The supreme criminal court of Edmonton, Alberta, Canada, is considering a case on its calendar which involves an invention that was introduced in "The Flying Torpedo," one of the first Triangle feature releases, starring John Emerson, the director who is at present producing the new play for Douglas Fairbanks. The invention in question is that of an aerial torpedo which may be guided through the air by radio waves.

According to the official reports on the current Canadian situation, John Jacob Bleiler, resident of Canada for some fourteen years, stands charged before the supreme criminal court on four charges of nearly equal seriousness. He will answer to charges of attempting to commit treason; conspiracy to commit treason; inciting the inventor of the aerial torpedo to commit treason, and trading with the enemy.

"The case hinges upon Edgar Hadenstrom's invention of an aeroplane control," says the Edmonton *Journal*, "by means of which a torpedo may be sent a distance of 300 miles, dropping bombs on predetermined points, before returning to its base. The device is intented for use during war times; and it is alleged that the accused tried to influence the inventor to turn his aeroplane control over to the German government."

Curiously enough, the negotiations are alleged to have been going on at just about the time "The Flying Torpedo" was in the making. The plot of this play, by Robert M. Baker and John Emerson, revolves about an eccentric writer of detective stories who foils a band of international spies and makes use of the aerial engine of destruction in defense of the nation.

Neither Mr. Baker nor Mr. Emerson had any way of knowing of the Hendenstrom invention. The flying torpedo in the photoplay of that name was the sheerest fabrication on their part. They had been greatly interested in the submarine warfare waged in the great conflict abroad, and, looking for something novel in the line of national defense, they concluded that the same kind of machine that was working such havoc in foreign waters, would, if adapted to use in the air, be ideal for their purposes. That is substantially how the idea of "The Flying Torpedo" came into being.

Probably the strangest coincidence of all is that "The Flying Torpedo," the Triangle-Fine Arts play, just chanced to be the week's bill at the Empress theatre, Edmonton, during the first week of the Bleiler-Henderstrom trial.



Neal Burns (Christie)

SCIENCE CONQUERS MUSCLE IN TOPICAL FILM

In Pathe News No. 92, there is an interesting series of scenes showing Jui-Jitsu as applied to the art of self defence. The pictures show how a slight young girl, when attacked, can easily overcome a strong man.

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SPECIAL VENICE SET FOR "FROU FROU"

For a forthcoming World Film production, "Frou Frou," starring Alice Brady, Director Emile Chautard needed a Venice scene with canal and all, and was unable to get just the right effect in or around the Peerless studio in Fort Lee, New Jersey. As a consequence he procured a location in Piermont, New York, twenty miles above the studio center. A creek formed the necessary canal and Venetian houses were lined up on either side of the water. These were built at the studio and transported to the location by automobile trucks.

All this effort occupied five weeks of time and required the services of twenty-one carpenters. The gross cost of the set figured in advance to be not more that $5,000 is said to have amounted to over three times that much.

There was no reason to believe that this set could not be taken in the studio, but after Mr. Chautard saw the street built there, he realized instantly that it was not realistic enough to meet the situation. All this trouble and money was expended on a single scene that will not occupy the screen more than two or three minutes during the picture's projection.

INTERSTATE FILM PLAYS UP ADVERTISING

The Interstate Film Company, with headquarters at 1304 Vine street, Philadelphia, not only sells to Pennsylvania, but to several adjacent States as well. Under its general management are the Fairmount Film Company, the Eagle Projection Company, and the Philadelphia Exchange handling Bluebirds and Universals. C. V. Carrick, district manager, believing that local pushing will greatly stimulate the demand for his company's productions is putting through an advertising campaign on a most extensive scale. Interstate is taking large space in every leading paper in the territory which it covers, and is using besides all trolley systems in that region to bring to the attention of the picture patron the merits of the pictures it is exploiting. The Bluebird slogan, "The Play's the Thing," will be the watchword in this big drive.



"Baldy" Belmont and Ora Carew in "The Circus Girl" (Keystone)



Mary Miles Minter and Her Sister Margaret Shelby (American-Mutual)

Newest of Great Feature Companies Depends upon and Wants the Greatest Directors

IT has just been learned that the Artcraft Pictures Corporation is ready to negotiate for the services of the very best directors in the industry for its producing organizations. In accordance with Artcraft's progressive departures from the conventional in its endeavor to improve conditions which, in turn, will tend to improve the general quality of the present photoplay standard, an interview with Mr. Walter E. Greene, president of the concern, discloses a novel policy that will greatly benefit its directors, as follows:

"Yes, we are ready to negotiate with the master-directors of the business, and will afford them every opportunity to present their best efforts.

"The directing end of the Artcraft pictures will be given particular attention, and the Mary Pickford Company, the Geo. M. Cohan Company, and other producing units of this organization will proceed along lines that present progressive departures from present studio rules and regulations. In fact, these 'rules and regulations' are just what the Artcraft producers will avoid.

"When we announce that our subjects are produced by the director we mean just that. The Mary Pickford Film Company, for instance, does not hand its director a script at the eleventh hour while he is still working on the last subject, stipulate a time when the new production is to be finished, or handicap him with other limitations as evidenced in the average studio. Our producer is given the story four weeks in advance of the date on which the actual production will commence. He is given more than sufficient time to fully study his forthcoming subject, and to lay his plans. His creative capabilities are given wide play, and he is allowed ample time to test the practicability of his ideas.

"The motion picture industry represents an art, and should be treated as such. The talented artist does not sit down and portray a wonderful idea in a specified time. His time is his own, and he proceeds in his work accordingly. There is no one to tell him how much paint he should use, nor how long he should work on his subject. He thinks, plans, makes tests, and when his work results in a masterpiece, he is more than repaid for any apparent waste. Of course, the director could hardly proceed along the lines of the average artist, but at the same time he should be allowed to work with much the same feeling as the artist who is ambitious to turn out a masterpiece. He should be allowed to create and improve his handiwork, and should be allowed to finish it properly before he is asked to commence work on a new subject.

"In connection with the final work of the director, this, to my mind, is of chief import. Although it is readily apparent, few seem to realize that the great director is to the photoplay what the great editor is to the newspaper. The scenario writer may be a wonder, every player in the cast may be an artist, the cameraman may be an expert, the laboratory may be efficient, but it is up to the director to not only get the best efforts out of each department, but—after they have been obtained—to put them together so that each will appear to best advantage in just the same manner, as the editor, who gets the best work out of the various members of his staff, and then places it before the public in the most effective manner.

"While it is our desire to give each director the greatest possible scope in order to achieve the best results, at the same time, we do not intend to allow this to affect the efficiency of our organizations. Miss Pickford, herself, has advanced, and is practicing a system, which while affording each director ample time to fully study, produce and prepare a subject for public presentation, prevents any waste of time. In place of waiting for the director to cut and assemble his subject before starting on another, Miss Pickford alternates directors, thus allowing the producer much more than the necessary time for his work."

GOVERNOR FIELDER AND THOMAS A. EDISON VIEW PRESENTATION OF "THE CRISIS"

Governor Fielder of New Jersey, Mr. and Mrs. Thomas A. Edison were among the guests of honor at the first public presentation of Sherman-Elliott's production, "The Crisis," at the Lyceum theatre, Orange, New Jersey, Tuesday evening, November 21. This performance was given under the auspices of the Ladies' Club for the Orange Memorial Hospital. A large and exclusive audience packed the Lyceum theatre to view "The Crisis."

All the distinguished guests were so enthusiastic about the production that they personally congratulated George W. Fawcett, who attended the performance, on his remarkable interpretation of Judge Whipple.

OVEY AND WILBUR AGAIN AT WORK FOR HORSLEY

Activities at the David Horsley studios in Los Angeles are again assuming the proportions which characterized the place last summer. During the early fall operations were temporarily curtailed while a readjustment of policy was being made. At this time two companies are at work, and others will begin operations within a short time. The two are the Cub Comedy Company, headed by George Ovey, and a feature company led by Crane Wilbur.

The comedy organization is making a series of one-reel subjects under the direction of Milton Fahrney. The first number of the series is "Jerry's Double Header," which was released November 24 through the Mutual.

Crane Wilbur and his co-workers are making a series of eight five-reel feature subjects, which will be titled under the general heading of "The Morals of Men." The series is now half completed. Each of the eight subjects will be distinct, of course, though a morality theme is used for all. "The Painted Lie" and "Unlucky Jim" are titles of two of the pictures already made. No release dates have been set, but announcement to this effect will be made a little later on.

AMERICAN RE-SIGNS GEORGE PERIOLAT

George Periolat, who has been associated with the American Film company at Santa Barbara and has been seen in Mutual pictures for several years, has been re-signed by the American for another year.

George Periolat's screen career began in 1909. He has been associated with Universal, Essanay and Selig companies.

Some of his most recent appearances in Mutual pictures are in "And the Law Says" and in "The Valley of Decision," with Richard Bennett.

"THE BURLESQUE SHOW" A TWEEDLEDUM COMEDY

In "The Burlesque Show," which is the "Tweedledum" comedy to be released by Unity this week, Perez has an opportunity to offer his followers a release that is really funny from beginning to end. The picture of a tramp falling in love with the leading lady in a "Burlesque Show" offers this popular comedian full opportunity for comedy.



R. Henry Grey (Moss)

"YELLOW MENACE" REACHES TWELFTH EPISODE

Under the title of "The Aeroplane Accident," Unity releases the twelfth episode of "The Yellow Menace." In this episode spectacular aeroplane scenes are shown. Mingled with the aeroplane scenes and working through the entire episode, as a motive, the hatred and treachery of Hong Kong Harry is shown in its most violent form. The half-breed becomes madly jealous of Errol Manning and the rest of Najla's friends and, although hating Ali Singh with all his soul, he resolves to betray Manning and Najla and warns Ali Singh of a plot which would have meant the Demon's death.

BRADY ENGAGES RUSSIAN BALLET FOR REALISM

In a forthcoming Alice Brady picture for World Film, there are several scenes which show a ballet during rehearsals and performances. William A. Brady specially engaged Alexis Kosloff to direct and also to appear in them. Mr. Kosloff has long been associated with a troup of well-known Russian dancers, and he will use them in these scenes. It is rather a costly matter, but Mr. Brady feels well repaid when considering the realistic effect he will have in the completed production.

Expense and Labor Involved in Perfecting Vitagraph

Big Features Planned That Require New Departmental Heads as Well as New Departments for Them to Head—Well-Known Vita Stars Are Continuing

SPECIFIC instances are being revealed of the progress under way at the Greater Vitagraph plant in Brooklyn since the recapitalization last spring. To carry out the program of production, which is personally in charge of Commodore J. Stuart Blackton, an increase in facilities has been required. Some tremendous plays are in the course of completion, such as "The Secret Kingdom," "The Battle Cry of War," "The Girl Philippa," "Within the Law," "Arsene Lupin," "Whom the Gods Destroy," "The Soul Master" and the Frank Daniels and the Big V comedies.

The dynamo and boiler room has been doubled in capacity during the summer. The lighting plant in its increased form will soon be in shape for the greatest winter's work ever done at this studio. The changes of the negative room to new quarters, the enlarging of the directors' room, the moving of the scenario department into new quarters have already been announced, while Factory Manager Richard W. McFarland, whose recent appointment was followed by the shift last named, is busy upon other details. One of these is the reconstruction of the developing room with hardwood floors.

Although the appointment of Harold Bolster as business manager was announced a few weeks ago, some additions in other parts of the organization are only now confirmed. An art director has been appointed—Mr. Martin Justice, the well-known New York artist and decorative expert—has been installed in an office adjoining that of Commodore Blackton as assistant.

Another appointee of artistic eminence is F. P. Earle, brother of Director W. P. S. Earle, an artist of note, who has been at the studio for a month with a workroom of his own. His task has been to prepare certain sensational novelties in model work and in stop motion photography, some of which will be seen in finished form in the forthcoming multiple reel Propaganda photoplay, "Battle Cry of War."

There is a night crew to prepare sets for the day's work in order that no time may be lost. This is necessary since exhibitors are demanding one feature release every six weeks starring Anita Stewart, Earle Williams, Alice Joyce and Harry Morey, Edith Storey and Antonio Moreno, William Duncan and Mary Anderson, Peggy Hyland and Marc McDermott and Lillian Walker and Walter McGrail. The staff of directors include Paul Scardon, Van Dyke Brooke, Marguerite Bertsch, Charles Brabin, John Robertson, Wilfrid North, Lawrence Semon and W. P. S. Earle.



Eleanor Blevins (Golden Eagle Features)

Film News From Foreign Parts

Late Arrival from Australia Has Different Story to Tell of Theatre Conditions There

I HAPPEN to be a recent arrival from Australia, with long association in the motion picture business in that country, and I feel compelled to correct some very glaring misstatements attributed to Mr. Helmrich in your columns.

His main assertions can be summarized as follows:

1. American exhibitors are behind those of Australia.
2. Australian theatres mostly seat 2,000 to 5,000.
3. They are comfortably filled four nights in the week and packed Friday and Saturday.
4. Prices are 10, 25 and 50 cents.
5. We take full pages in newspapers to advertise films.
6. That those "not fortunate enough" to view films in city houses sojourn to distant suburbs for that purpose.
7. His company's failure to make profit is due to its co-operative methods, and I deal with them seriatim.

One—Mr. Helmrich quite fails to tabulate those "new wrinkles" which your American showman could absorb to his financial advantage, and actually he might as reasonably assert that the managers of no first class American hotels (which are examples to the world) should visit Australia to learn their business.

There are no picture theatres in Australia to compare with the best American houses, either in design, appointments, music or projection.

Probably the most pretentious house in Australia is Hoyts, in Bourke street, Melbourne, running as a continuous show in daytime, and a straight three hours' entertainment after eight o'clock. This is a reasonably well equipped and appointed rectangular shaped hall, but to compare it to the Rialto, Strand or Audubon of New York would be absurd. The music is produced by a Fotoplayer (without orchestra); the seating is not luxurious, and the house lighting is comparable to that of an ordinary business office.

Two—There is no theatre in Australia seating 5,000; there is no theatre in Australia seating 4,000; there are possibly two seating 3,000; in the whole of Australia there are not more than thirty seating 2,000. The vast majority of our total, 700 picture shows (spread over 3,000,000 square miles) are wood and iron structures seating 1,000 to 1,800.

Three—The city houses of Melbourne and Sydney are reasonably well filled nightly. Saturday's packed, but the suburban or country exhibitor averaging one-third capacity from Monday to Friday is lucky.

Four—Prevailing prices of admission are three pence, six pence and one shilling, or 6, 12 and 24 cents, with occasionally a 36 cent section—the shows charging more form too small a proportion to be considered.

Five—Australian newspapers are no doubt filled in New York. Let them answer this statement.

Six—Suburban theatres are absolutely 'neighborhood houses,' and rely entirely on local residents for patronage; frequently to my knowledge, showmen of adjoining suburbs agree not to bill one another's territory.

Seven—They are *no* film exchanges in Australia making profits, either co-operative concerns or otherwise, the principal causes being heavy duty (4 cents per foot) big increase in average price of films, exorbitant freights, etc.—there are certain American film concerns who have recently had good evidence on this point.

The above contradictions to Mr. Helmrich's remarks are not intended in any sense as a "knock" to Australia—it is a great country, which I am proud to own as mine—but it is desirable that a fair statement should be made setting out the country's "film possibilities" to counteract the effect of any unwarranted "hot air" boosting which is too often indulged in by my fellow countrymen when abroad. I most heartily suggest that you invite members of the film trade in Australia (which has many readers of your excellent journal) to make their comments on these two analyses of Australian conditions, and judge for yourself as to the merit of my deductions.

H. G. HARPER.

Motion Pictures in North Honduras

THERE is not a playhouse for the spoken drama on the north coast of Honduras, and in the Ceiba consular district the only public amusements are motion-picture shows, of which there are two, one in Ceiba, the other in Tela, says Consul Francis J. Dyer, Ceiba. The house in Ceiba gives three shows a week—Thursdays, Saturdays, and Sundays.

Both of these houses secure their films from Guatemala City. The Ceiba theatre presents from 5,000 to 8,000 feet of film at each performance—French and Italian, and occasionally one from the United States; in the latter case usually a "wild west" film with cowboys and Indians, always popular with local audiences and provocative of boisterous applause. All comic and western films go well here. The foreign films are frequently of the society-drama type, which are less favored.

The Tivoli theatre in Ceiba seats 1,000. The entire front of the frame structure is occupied by the "cantina," where soft drinks, beer, wines, and liquors are served, as well as sandwiches. On the first presentation of a film the admission prices are 1.25, 1, and 0.50 pesos, local currency, equivalent in United States gold to 51.25, 41, and 20.5 cents. On the second presentation of a film the scale of admission is 1, 0.75, and 0.25 peso (41, 30.75, and 10.25 cents). When the lower scale prevails the house is often filled to capacity.

Usually the show begins at 8 o'clock and lasts until 11, with an intermission, which gives an opportunity to visit the "cantina," although drinks are served to patrons in their seats. Outside several little carts dispense popcorn, which meets with a ready sale, and the street venders also sell native cakes and sweetmeats and "frescoes," or cool drinks, consisting mostly of shaved ice and fruit syrup. The local American population contributes but little to the attendance.

Expenses are comparatively heavy. Frequently the box-office receipts do not meet them, but the bar makes up the deficiency. The cost of the films is $18 gold a night. The proprietor (Mr. J. Figols) says that if he obtained his films from the United States they would cost him $23 a night, but he has had an offer from the Cuban office of an American concern to supply him with films for a period of three months at 1 cent per foot. As his contract for the Guatemala films has six months to run, he has not been able to close with this offer, but would most assuredly do so at his first opportunity.

Dr. R. H. Wilson is lessee of the theator in Tela, which seats 400 persons and does a good business one night a week. Formerly it gave four shows a week, but now it is open only on Sundays. Like the Tivoli theatre, in Ceiba, it is on the Guatemala circuit. and therefore it has to use French and Italian films, although the American films are more popular. The price paid is $4 per 1,000 feet for 30 days.

Dr. Wilson has been in negotiation with the manager of the cinematograph in San Pedro Sula for the use of that theatre's films, which are procured from the United States, but the best terms offered him, he says, are 50 per cent of the gross receipts. The Tela theatre presents 8,000 feet of film at a performance, which lasts an hour and a half, and the admission price is 1, 0.50, and 0.25 peso (41, 20.5, and 10.25 cents).

There is no duty on rented films in Northern Honduras.

HOY REPORTING SERVICE ACTIVE

The Hoy Reporting Service has submitted its weekly list of exhibitors who are not entitled to credit consideration, and has strongly urged exchanges to protect themselves against losses by requiring large cash deposits in advance. Mr. Hoy has also reported settlements of many disputes between exhibitors and exchanges, and has cited one instance where an exhibitor sent claim to his office against a member of F. I. L. M. Club, which, after due investigation, was found to be correct and was promptly paid.

Mr. Hoy is arranging to address exchange managers in several cities where F. I. L. M. clubs are being organized. From indications, theatre managers throughout the entire nation will soon be members.

"LIFE OF CHRIST" RELEASED BY PATHE

A holiday production of seven reels in natural colors, "The Life of Our Savior," will be released by Pathe on December 3. Many important scenes in the life of Christ are reproduced. Among them is the last supper, which has been based on the painting by Da Vinci; the crucifixion, with all details carefully wrought out. Thousands of actors participated in the spectacle, and it is high in religious and historical values. The coloring is unusually good.

ATHLETIC SERIES GO BIG IN CHICAGO

The Selig Athletic Feature film series, released through Kleine-Edison-Selig-Essanay service, is being booked in the large feature theatres in the United States and Canada. These films are proving of particular appeal to combination vaudeville and picture theatres. Among the latest to book this series is the Shaffer Brothers vaudeville circuit, Chicago. The first reel of the Athletic series so pleased at the Crown, Star and Victoria that plans were immediately completed to show each of the ten in the series for an entire week in each house.

Pathe Lays Plans for the New Season

Berst Well Satisfied with the Success of the Reorganized Pathe Program Releases Have Increased from Seven to Sixteen Reels Weekly

NINETEEN sixteen has been a year of accomplishments for Pathe. A successful one-a-week program of Gold Rooster features was inaugurated and more successful serials and series were released than have ever before been put out by any company.

But it is with even greater pride that J. A. Berst, vice-president and general manager, surveys the situation for the new year, for already plans have been completed for all releases well into the summer of 1917.

Probably the most notable achievement of the old year has been the steady and rapid growth of the program. Seven reels were being released a week when Mr. Berst accepted the call to return to the management of the Pathe Company. Today the weekly program consists of sixteen reels.

Of utmost importance in the eyes of Mr. Berst is the new sales organization that has been built up by C. R. Seelye, business manager. Every week has seen a material increase in the business of all the thirty branches and Mr. Berst is confident that 1917 will even surpass the success of this year in Pathe's history in America.

Mr. Berst's views of the 1917 situation are of unusual interest because of his long connection with the motion picture industry and his deep insight into all of its branches.

"Pathe has builded on the solid rock of most careful organization and ample financial resources, and we stand secure," says Mr. Berst. "We are committed to a definite, fixed policy of quality pictures at prices that assure a fair profit to exhibitors.

"With the great number of features now on the market, we have been greatly gratified with the success of our one-a-week Gold Rooster program, which now includes six distinct series of features, assuring a wide variety. In a few short month the Gold Rooster features have been firmly established in the minds of the public and exhibitors as a dependable program of strong stories, powerful casts and high-class production. These features are now being produced by Astra, Thanhouser, Arrow and Balboa. We have some ambitious plans for the new year, which will be announced in a short time.

"Two new serials for 1917 have been completed—'The Neglected Wife,' founded on the famous stories of Mabel Herbert Urner, and 'The Double Cross,' the famous mystery story by Gilson Willetts. 'Pearl of the Army,' our new military serial released December 3, is also included in the 1917 serial program. We have two other serials in course of production and we are negotiating for the other two serials that will complete the 1917 program of seven serials."

All of the advertising and publicity departments have been greatly strengthened by Mr. Berst and exhibitors have expressed great satisfaction with the service they have received.



Novel Car Used by "Jimmie Dale" Exhibitors in Fifty Cities to Advertise the Serial

"LOTTERY MAN" READY FOR RELEASE BY UNITY

The Unity Sales Corporation, under the direction of Messrs. H. W. Harwell and W. L. Merrill have ready for release "The Lottery Man," the comedy-drama in five reels made from the well known Broadway play of the same name. Thurlow Bergen and Elsie Esmond are featured in this production.

It pictures the story of a newspaper lottery stunt, begun in the spirit of fun and adventure by the hero, who offers himself as the prize, but it almost ends in a tragedy when the hero discovers that an old maid attache of a fashionable establishment is the lucky person, especially as he has in the meantime fallen in love with a beautiful young girl. The day is saved, however, when the old maid announces that she would much rather marry the butler and leaves the hero to go his way undisturbed.

PATHE NEWS MAKES ANOTHER RECORD

The Pathe News followed up its succession of scoops on the German submarine merchantman "Deutschland" by showing pictures in New York theatres of her departure from New London for Europe on the night of the same day she sailed. As her departure was at 2:33 P. M., and the pictures were showing less than six hours later, it was a record achievement.

SOMETHING NEW FOR BESSIE IN COMING TRIANGLE

Bessie Barriscale will make her next appearance on the Triangle program in a psychological story by Leona Hutton, prepared for the screen by Lambert Hillyer.

Miss Barriscale will have the difficult task of portraying a dual role, something she has never done before in the films. Howard Hickman, Charles Gunn, J. Barney Sherry and Jerome Storm will appear in her support. The direction of the play will be in the hands of Raymond B. West.

SCREEN EXAMINATIONS

"THE VAMPIRES"

(Gaumont-Mutual Series, Third Episode, "The Ghost," Three Reels; Fourth Episode, "The Dead Man's Escape," Three Reels)

REVIEWED BY F. G. SPENCER

THE most fascinating and startling melodramatic situations are hurled pell-mell into this episode in rapid succession, so rapid indeed that he who thirsts for the mysterious to solve will find plenty to slake that thirst. The Grand Vampire assumes the innocent role of a real estate dealer, and one fine day an Argentine gentleman desiring a bachelor apartment seeks one from this arch-fiend. He is suited, particularly as he wants an apartment with a private safe—of course he is not informed of the fact that this "safe" has a false back which opens into the apartment occupied



Scene from "The Ghost," Third Episode of "The Vampires"

by Irma Vep (Juliet Musidora), a member of the vampire clique.

The first investigation of the safe from the wrong side reveals nothing but a few sets of disguises, much to the disgust of Mr. Trep (Eugene Ayme), the real estate man.

The vampires then secure a position for Irma Vep, they having learned that large sums of money were frequently transferred from Paris to the bank's branch at Rouen by messenger. The opportunity presented itself in due course and Irma informed the other members of the band that the aged messenger would take the late train to his suburban home on the Saturday prior to the Monday when this money was to be taken to Rouen, and the bank's president had informed the cashier that in the absence of the messenger Irma should be entrusted on the mission. Consequently the band strangle Metadier, the messenger, and throw him from the train to his death. His body is found on the track by Moreno, the Argentine gentleman, who has it removed to his apartment and on searching the pocket finds a note telling of the proposed trip, so disguises himself as the old man and secures the money, incidentally throwing an awful scare into Irma, who, having been convinced of the old man's death is considerably perturbed over the appearance of "the ghost," so natural is Moreno's make-up.

Mr. Trep was informed of the old man's appearance at the bank and could not figure it out, but just now the time was considered opportune for another look into the safe, which being opened again from the rear disclosed the dead body of the messenger. Matters were now easy to solve—the Argentine gentleman was of their ilk.

While Irma and Mr. Trep are gazing at the body, Philip Guard, the ubiquitous cub reporter, surprises them, but he is overpowered and left for dead. He recovers, however, but before he can get away Moreno returns to his apartment and realizes the duplicity of the real estate agent when he discovers the back of his safe wide open and gaping into another apartment. He ventures in very cautiously, is overpowered by Philip Guard, who has already called for the gendarmes. About to be convicted he swallows something—supposed to be cyanide; is apparently dead and removed to the morgue. He, too, recovers, overpowers the night watchman, dons the watchman's clothes and makes good his escape.

Thus we have one exciting incident after another in such an array as to be sure to satisfy the most exacting.

"THE SIGN OF THE POPPY"

(Bluebird—Five Reels)

REVIEWED BY STEVE TALBOT

ELABORATELY staged with intelligent attention to every detail, this story of an aristocratic drug addict is a credit to Charles Swickard, who directed it. Hobart Henley plays a dual role with ability, so that in the one part (of the cast-off twin brother) he is a most offensive personality, while as the patrician twin, who turns out well, he is quite likeable.

All is granted Gertrude Selby, as she has the camera lens in nearly every scene and to the exclusion of everyone else, although Mina Cunard appears once or twice. Some Chinatown scenes are shown, which are unique in that they show a clean Chinese shop interior, proprietor and street. A good conflagration is staged also, with no dashing-through-the-smoke stuff or maudlin antics such as is usual in the crowds that congregate before film fires.

The title of this play is derived from the poppy blossom passed to the head of the Marston family by agents of his enemy just preceding his mysterious death. Later his only known son marries and is living happily until overtaken by a series of inexplicable misfortunes which result in his apparent loss of mind and confinement in a penal institution. The wife, fearing the comment of her social friends when they discover her husband's state, engages



Chinatown Scene from "Sign of the Poppy" (Bluebird)

a stranger who resembles Marston, to act as her husband. This laatter proves to be the until then unknown twin of her husband —a degenerate opium smoker who has wildly plotted the downfall of his brother and acquisition of the family riches and position. The falling into his power, too, of his brother's wife is a little too much, however, for his already tottering mental balance. After an assault upon Edith (Gertrude Selby), who has refused him some of the privileges of a husband, the degenerate becomes in-

volved in a series of rapid and fateful occurrences which have startling results.

It is not unfair to the producers to reveal that the real husband escapes from durance vile about this time—recovers his memory—and strays into his own home. Further revelations would, however, destroy the admirably sustained suspense of this very superior feature photoplay.

The story is by J. Grubb Alexander and the excellent photography by Harry Maquire. Garland Briden plays Hop Li, the crafty Chinese merchant, with restraint, which is worthy of comment, as it adds much to the realism of the entire picture.

"THE SIN YE DO"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

"THE Sin Ye Do," starring Frank Keenan, is one of the strongest and best features that has come from the Ince studio in a long time. Based on a story by John Lynch, the scenario done by J. G. Hawks raises suspense to the *nth* degree and reduces padding to a minimum. It is dramatic to the extreme in every one of its phases. There is conflict of characters,



The Attack

conflict of passions—an awakening in a man who thought he knew the world. Even the court room scenes are powerful. For that matter they are the most powerful in the entire picture. And court room scenes are so often flat.

Barret Steele is a lawyer who doesn't believe in the unwritten law at all. He thinks a woman ought to be able to protect herself. If she does not, let her take the consequences, is his creed. He is a man of loose habits himself. In fact he has a certain Mrs. Darrow running after him. Steele's best friend is killed by his stenographer. The unwritten law again. But the complexion of the whole situation is changed when Steele discovers that the stenographer is his own daughter. He defends her and wins the case. Then he goes to Mr. Darrow, who wants to kill him, but he lets him go for the sake of his wife and daughter who have been restored to him.

Mr. Keenan creates a strong character in Barret Steele. Playing with his customary suppression of expression he makes every scene, every close-up count. Margery Wilson is natural as the daughter and sterling support is given by David M. Hartford, Margaret Thompson, Howard Hickman, Louise Brownell, Jack Gilbert and Walt Whitman. Walter Edwards' direction is praiseworthy while the work of the Ince production department never showed to better advantage.

"HIS LAST SCENT"

(Keystone—Two Reels)
REVIEWED BY STEVE TALBOT

ONE of the best of the Keystone type of kick-'em-and-run comedy. Of the old time Sennett crowd is Fred Mace, who is the errant husband of Alice Davenport and inclined to flirt with his steno, Cecile Arnold. Fritz Schade is the blonde's husband and as usual gets the worst of it throughout. Vic Potel, the erstwhile "Slippery Slim" of Essanay, does some of the funniest detective stuff yet shown anywhere. His train stuff (for which Director Charles Avery is probably responsible) is reminiscent of Raymond Hitchcock's first Keystone, but the remainder proves Victor a natural Keystoner.

Much credit is due the company for getting over such a riot of fast stuff without the aid of the usual mechanics. The camera work of R. D. Armstrong has much to do with the registering of every point. A first rate tear-chaser with Mace at his best.

"NANETTE OF THE WILDS"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THE Royal Canadian Northwest Mounted Police offer a heroic theme that lends itself splendidly to story and drama, and Willard Mack's revival of this in pictures with Pauline Frederick as the wild Nanette will be well received. We were disappointed keenly, however, in the working out of a plot which offered a tremendous opportunity.

For personal bravery and heroism the Royal Red Coats have few competitors. And so when Jevne is murdered by the half-breed Baptiste, and O'Brien takes his life in his hands and invades the wilds where Nanette and her smuggling father and gang share their life with the beasts of prey, we look for real thrills and active proof of the stuff O'Brien is made of. Instead we have a stage-like performance, without the stage dialogue to make it clear. Miss Frederick does the best that could be done with such a series of situations, and admirers of this great artist will be pleased with her role as a whole and perhaps will see no unnaturalness in her acceptance of this brave soldier. But we have not yet discovered the dramatic purport of the extra male admirer and the trained bear cub.

The director put some exceptionally fine touches into the action, as for example the murder of Jevne by the half-breed. We see the murderer climb the tree in ambush, we see the rider at a distance unsuspecting his danger, then a shake of the tree top and the simultaneous fall of the guardsman, and we know, without even seeing the murderer shoot, who did the deed. Another clever piece of business followed the act of Nanette in sending Jevne, murdered, to camp tied on the back of his horse. The next time the horse feels the touch of Nanette at his head he shudders and so indicates to O'Brien that she was in some way connected with his master's death.

Pauline Frederick as wild Nanette will meet all expectations. Her success in a role so far different from the society drama which she has made such a marvelous record in is complete.



Pauline Frederick, with Willard Mack—of the Canadian Northwest

"Nanette of the Wilds" is a good picture, but there are possibilities overlooked in the story and the characters that will be missed by the critical.

"PATRIA"

(International-Serial)
REVIEWED BY PETER MILNE

"PATRIA" has as its star Mrs. Vernon Castle, and the drawing power of the serial must needs be based largely upon her popularity, for "Patria" and Mrs. Vernon Castle are synonymous. Supporting the star are a melodramatic plot and a generous supply of thrills if the first three episodes may be taken as indicative of those who follow after. The plot has to do with the villainy engineered by Mexican and Japanese spies which is directed against the United States. And Patria Channing and her lover, Captain Donald Parr of the United States Secret Service, are the chief

sponsors of the United States in the various villainous attacks. Once in a while a few detectives or a crew of a revenue cutter gives them a helping hand, but the majority of times they go it alone—for the reason that they are heroine and hero and shrink from crying for assistance.

Louis Joseph Vance is the author of "Patria." Preparedness is announced as the theme. The first three episodes don't dwell on it very forcibly but no doubt it will come in due time. But at that a half dozen Patrias working in the interests of the country and there would be small need for preparedness at all. Patria can jump right into a motor boat, scoot out into the harbor and instantly locate a tramp steamer, and all this minus a chart and plus a fog. If she had been on hand when Baron Huroki and his aide marched right through the streets of New York City behind a wagon displaying a hundred million dollars, and when the Baron unloaded his booty and placed it aboard the tramp steamer, she doubtless would have stopped proceedings or else summoned a policeman or a revenue officer or her lover.

As it was, though, no one else gave it a thought.

Perhaps though devotees of the serial want the rapid action, the thrills and the romance that "Patria" offers, and perhaps they don't worry over logic. All well and good then. The first episode covers a conventional thriller served in ultra-sensational style, i. e., an automobile is shown dashing across railroad tracks and just missing the oncoming train by inches. In the second, Patria is about to be blown up by a bomb, but a pistol and a good eye save the day. She shoots the fuse and cuts it in two. In the third several rowboats full of villains are blown sky high by the sure fire from a revenue cutter, and besides Captain Parr is almost drowned in a scuttled ship. "Patria" has thrills in abundance.

The story centers about Patria, of course. She inherits a hundred million dollars which her ancestors have piled up from ages long ago for the cause of Preparedness. Baron Huroki, a Japanese spy, in league with other Japs and Mexicans, wants this money and tries in various ways to get it. This evidently is to be the main "struggle" of the serial. At the last of the third episode the hundred million has gone to the bottom of the bay with the scuttled ship.

Milton Sills as Captain Parr and Warner Oland as Baron Huroki have the other leading roles. The pictures are being produced by the Whartons and in the matter of production their work is adequate. In direction, however, there are innumerable inconsistencies. But if Mrs. Castle is big enough she can overshadow them, we suppose.

"THE YELLOW PAWN"

(Lasky-Paramount—Five Reels)

REVIEWED BY GEORGE F. WORTS

WALLACE REID and Cleo Ridgely are an admirable pair. The Lasky director who first put them in a picture together made an important discovery; that they somehow improve each other's work. With "The Yellow Pawn" they had an excellent story upon which to display their talents. The play has an unusual amount of suspense and interest.

The story opens with a close-up of a chess board. The various characters are the pawns, and the hand of Fate moves them over the board in an impressive fashion. "The Yellow Pawn" is a Japanese boy, a servant in the employ of an artist, Wallace Reid.

The dashing young artist meets a girl in a roadster in a picturesque stretch of wilderness, where he is painting. The motor breaks down and the girl and the artist share his sandwiches. That they love each other is foreordained by that ominous hand of Fate at the chessboard. But the girl is forced to marry a man she doesn't like, for his money; and the lovers are parted. Eventually, after the manner of Fate, the young man becomes the Rembrandt of the community. He is a popular artist, and he charges $1,000 a sitting or portrait and becomes wealthy.

Meanwhile the husband of the girl becomes jealous, and when the wife meets again her artist-lover, and she registers deep interest in his paintings, the husband, being only a pawn in the game, lets his wife have her picture painted. A drunken cousin of the artist here enters to complicate matters, and on the evening that the wife visits the studio of the artist, he, too, visits and is killed by the Japanese servant while attempting to steal the artist's money. The artist, to shield the girl, is arrested for the murder. The jealous husband is the community's prosecuting attorney. He arranges for a third degree to be held in the studio. The girl confesses her presence on the fateful evening, and just when the irate husband and district attorney, unlimbers his gun for action, the Jap servant creeps up behind him and stabs him. This removes all obstacles, and the White King and the White Queen of the chessboard are reunited.

Aside from the drawing powers of the Reid-Ridgely combination, the picture will be popular because of the unusual treatment of the story.

"ROSE OF THE SOUTH"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

ANTONIO MORENO and Peggy Hyland fit perfectly the roles assigned them in this pathetic drama of the days of '64. Arthur Train has furnished us a novel manner of presenting a theme that requires the most delicate handling, and Paul Scardon has furnished that careful touch which makes the story very real, with no attempt at overplaying the parts. Interest catches one from the opening scenes, in which that grand old man of the screen, Charles Kent, relates to the new generation of students in his old alma mater how a bullet-hole in the door of his old college room came there. "It was in sixty," and so the story unfolds as it was enacted, and a clever interweaving of sentiment and history presents itself.

Randolph, '64 (Antonio Moreno), is the favorite of all, and when he meets Marian (Peggy Hyland) it is love at first sight—also hate from that moment between him and Watkins (Gordon Gray), his rival for Marian's favor.

And so when the war breaks out, Watkins singles out Randolph (who has a colored slave with him) as the butt of the Union sentiment among the boys. Even a duel is framed up and Randolph is allowed to believe he has killed Watkins, until he discovers the hoax.



Tense Scene in Vitagraph's "Rose of the South"

Randolph, as a cavalry leader on the Confederate side, acquires the name of "The Flying Colonel." Watkins, in the Union Army, reaches officer's station also, and the two again meet at the home of Marian's aunt, when Marian helps Randolph escape after her aunt, whose sympathies are Union, has betrayed him into the hands of the Union cavalry officers. But Mose, who has faithfully stuck by Randolph, changes clothes with his master and enables him to escape to fight one last battle in which he and Watkins meet again face to face and die in each other's arms, with final forgetting of their long standing enmity in the thought of their alma mater, to whom, as two brave soldiers, they both drink a toast from one canteen. Marian, now a field nurse, discovers them on the field and ministers to their dying needs—then the story fades into the present and Marian, aged but still holding sacred the memory of her dead lover, joins the hushed awe of past days in the old college room and brings to the present the fact that those who remember those past griefs may still be among us.

This powerful story, told in such a new way, is finely interpreted by Mr. Moreno and Miss Hyland, with a most competent supporting case of Vitagraph favorites, including, besides those named, Rose Tapley as Marian's mother and Mary Maurice as Marian in old age.

"LONE STAR"

(American—Five Reels)
REVIEWED BY F. G. SPENCER

AN instructive and interesting picture tending to prove that the Indian is what the white man's greed and avarice have made him and proving finally that beneath the dark skin beats a human heart, while as "Lone Star" (William Russell) remarks that beneath the thin white skin lies the "vaunted civilization" of the pale face. The theme is virile, well handled and its portrayal is artistic to a degree and without a doubt will prove a winner.

An Indian's love for a white girl, which is reciprocated, calls down the enmity of an irate parent and under stress the girl chooses her father as against the Indian.

The story opens on an Indian reservation when Lone Star's mother dies under the barbaric Indian methods of beating out the devil with incantations. Lone Star has already witnessed some cures effected by the Reservation doctor and confides to the latter that he has no faith in the Indian medicine man, whom he describes as a "damn fool."

Lone Star therefore decides to study the white man's medicine that he may later be able to administer to his own and he makes remarkable progress, and it is while studying in the East that he meets Nurse Helen Mattis (Charlotte Burton), who has decided to go in for such work rather than be the social butterfly her father and brother would have her.

Their acquaintance ripens into love and she is christened "Whispering Dawn" by her Indian lover, but the stern parent will have none of it.

Then follow scenes showing to what depths of degredation father and son can fall, the former through his refusal to make his tenement holdings sanitary and otherwise suitable for human habitation and the latter through his debauchery.

Lone Star has the opportunity of witnessing the phases of their life and commenting thereon, but he returns toward the setting sun without his Whispering Dawn.

"THE WHARF RAT"

(Triangle-Fine Arts—Five Reels)
REVIEWED BY PETER MILNE

MAE MARSH is given ample room for the display of her girlish mannerisms—her inimitable moods, in "The Wharf Rat," written for her by Anita Loos. Miss Marsh spends most of her time disguised as a boy and a lesser actress than she might fail in getting her picture over because of this incumbrance, for a woman as a boy seldom convinces anyone.

It is usually only tolerated, but Miss Marsh makes you like it. She can toy with a girl's dress and long for it, ever so many more times than is necessary throughout the picture and can make you feel it, which is credit due her and no one else.

"The Wharf Rat" is a poor picture in other respects. It is a loose-joined affair and is stretched out to a remarkably thin extent, but if you like Miss Marsh you don't mind that at all.



Mae Marsh and Pauline Starke in a New Fine Arts—"The Wharf Rat"

Comedy is its major element; much of it comes as a result of the subtitles written by Miss Loos.

We agree with Douglas Fairbanks that she is supreme in this line. The humor and satire that she pens is far and above her plots. That makes two things of distinct advantage about "The Wharf Rat."

The story tells of Polly, who, with her grandfather, runs away from her step-mother, who conducts a ludicrous school for child culture and spiritual development. The old man believes he has committed murder and so disguises the girl as a boy to prevent identification. Romance enters the girl's life via Eddie Douglas, who hates women, and tells her so.

Eddie thinks she's a boy, but at last when she stands revealed to him in her true colors and clothes he says good-bye to woman-hating.

And of course the old man hasn't committed murder at all.

Robert Harron is a very good Eddie and Spottiswoode Aitken gets a deal of humor from his role of the grandfather—a lot of it lies in the step he affects. Josephine Crowell is the idealistic step-mother, who when peeved lapses into a regular lowbrow, and others are Pauline Stark, William S. Brown and Jack Brammall. Chester Whithey directed.

"A GAMBLER IN SOULS"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

THIS is a typical cast-away-on-a-desert-island picture with William Desmond and Dorothy Dalton in the principal roles. It makes entertainment of an average sort, although it must be confessed that its principal characters are not molded altogether convincingly or true to life and some of the deeds they do can hardly be taken seriously.

"A Gambler in Souls" has a minister that isn't even an extraordinary prude. He is impossible. Whenever something grates his sensibilities he rolls his eyes and prays. We have yet to see



William Desmond and Dorothy Dalton (Kay-Bee-Triangle)

such a figure in real life and until then we refuse to believe they exist. Where was William Hart when this picture was made?

But there is a certain suspense accompanying the central situation of such a story as it is presented here in a dignified and unoffensive manner. There is the added attraction of a wreck of an ocean liner, which is good in all details save for the miniature figure of the ship proceeding jerkily through the water. If thrillers are in demand this phase of the picture might be featured to good purpose.

After the wreck the impossible minister and a chorus girl, impossible in the other direction, are cast up on the island and then begins the reshaping of both their characters. Some of the chorus girl's common sense goes to the minister, some of his superfluous godliness goes to the girl and they make about an even match, but though he loves her the minister remains stolid in his purpose to maintain a gulf between them and he is only influenced to claim her as his own by the arrival of another castaway on the island. Then it's a fight to the death and the minister wins.

Director Walter Edwards has chosen some fine desert island locations. The storm effects he introduces are unusual. P. D. Tabler and Charles French are the only other important members of the cast. The scenario was done by Lanier Bartlett.

"BIG TREMAINE"

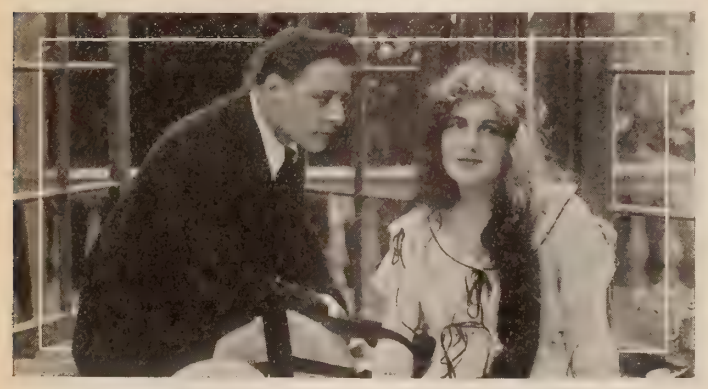
(Metro-Yorke—Five Parts)

REVIEWED BY J. S. JUDD

AN absolutely clean story from beginning to end. It has good action; plenty of heart thrills; ends happily, and has a bit of mystery which is cleared up satisfactorily at the end. I venture, this good clean story would please the average audience much more than a film which has for its theme either the sex problem or crime. In view of this, why say that the story is improbable—just let it go that Marie Van Vorst has written a catching story, and that Henry Otto has picturized it in a very pleasing way. The Southern atmosphere—the story is located in Virginia—is finely brought out without being overdone.

John Tremaine, Jr. (Harold Lockwood), plantation born and reared, is given a job in a bank and sent to Richmond with a large sum of money for delivery to a depository there. Just before leaving he discovers that the girl with whom he has been in love is making love to his brother. Arriving at Richmond he finds that the money which he was delivering is short, and deeply hurt by the deception of his sweetheart, decides never to return. Obviously, he goes to Africa and stays there for seven years. Returning he finds the old home in a dilapidated condition, learns that his father died upon hearing of the missing money seven years before, and which in his absence he was accused of stealing, finds his mother almost estranged and learns that his brother has died.

From there on it is a case of rehabilitating himself and his homestead, and he again meets Isobel Malvern (May Allison) a childhood sweetheart and they gradually fall in love. Tremaine becomes a captain of industry and runs for the Congressional nomination. Isobel's father who was the banker, who first intrusted John with the money to go to Richmond, opposes and



Harold Lockwood and May Allison as They Appear in the Latest Yorke-Metro

threatens to expose him if he seeks the nomination. Isobel takes an active part in securing the nomination for John, and leads a procession to his home. It all ends happily through David's widow giving up at that time a confession made by David before his death, acknowledging that he stole the money from John's grip before he left for Richmond.

May Allison gives a very pleasing tone to the picture, and Mr. Lockwood also must be given full credit for his part. The cast generally is good.

"THE WITCHING HOUR"

(Frohman Amusement—Seven Reels)

REVIEWED BY PETER MILNE

THE FROHMAN COMPANY never disappoints, and while "The Witching Hour" will not create an epoch, it will certainly create business. And business is much more tangible than an epoch. The picture, everything considered, is a better-than-program feature, and this we believe is Mr. Sherrill's aim. Aside from its excellent production which the directorial hand of George Irving has given it, "The Witching Hour" has a wealth of value lying right in the three words of its title. Augustus Thomas' play of the same name was widely known and popular, so the title is a commercial asset.

Perhaps if Mr. Thomas had submitted "The Witching Hour" first, and only as a scenario, the editor would have rejected it because of its episodic arrangement. The suspense rises and falls and results in one or two obvious anti-climaxes, but after all each of the episodes is so strong and so well presented that—the scenario editor might have taken it. Mr. Irving has worked in some masterful touches. His double exposure work, for instance, by which he pictures the thought running through the mind of a man is excellent.

The plot is based on the telepathic power of Jack Brookfield, a gambler. Unconsciously he suggests through his psychic power the method by which a political aspirant may kill the governor, and it is done. The son of old Brookfield commits murder, and the political aspirant in prosecuting the boy has all but won his case when Brookfield again brings his telepathic power to work on a member of the jury who holds out against conviction long enough for the exposure of the lawyer as the man responsible for the governor's death to change the verdict of the other eleven.

The remark has been passed that Mr. Thomas must have had C. Aubrey Smith in mind for the role of Brookfield when he wrote the play for the reason that the actor gives such a sterling performance. That, though, is always the case when a player does such creative work as Mr. Smith. He is a polished actor and adds strength to every scene in which he appears. Robert Conness as the political aspirant gives quite the best performance of his career. Jack Sherrill works hard as the boy. Marie Shotwell and Etta De Groff have prominent character roles. Helen Arnold, the much-touted beauty, is present with a ravishing profile, while others are Freeman Barnes, Lewis Sealy, William Eville and Robert Ayerton.

The scenario was prepared by Anthony Kelly; the photoplay done by William A. Reinhart.

"THE MARTYRDOM OF PHILIP STRONG"

(Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

IF we have been beset of late with pictures claiming to "teach a moral," but which were at least questionable in that the teaching of the moral was by visualizing an immoral manner of living, that the latter way might be loathsome to those seeing the result of immoral life vividly presented, and if we have wondered whether pure moral teaching without the "spice" could interest deeply, here is the answer:

"The Martyrdom of Philip Strong" is an all-religious play. It is a clear, uncontradictable presentation of the spirit of brotherly love pictured to us in its last analysis. Showing every one of us where we have been selfish and not followed the teachings of the Holy Bible. Such is the powerful presentation of this play, through the symbolizing of "Brother Man," who suddenly wakes Philip Strong, personified by the minister of a rich congregation, who sacrifices wife, child and even personal reputation to the spirit of Christian brotherhood.

It may be imagined what a powerful theme this makes, and we can only say the dramatization is effective, impressive and ably portrayed. Whether this play will be a business getter or not will depend entirely on the religious character of the members of the audience. We are inclined to think that, without sensationalism, and winning its laurels purely through the force of dramatic intensity this picture will prove a strong asset to the Paramount Program. It is a heavy theme, seriously and capably handled. And as purely religious plays in the spoken drama have been received with great appreciation when worthy, we can see good reason why this play should hold an important place among the year's releases.

Robert Conness' work in the principal role is flawless.

"THE MAINSPRING"

(Red Feather—Five Reels)

REVIEWED BY STEVE TALBOT

NEARLY every dramatic player about the Pacific Coast studios appears in this stock-exchange-mistaken-identity plot by Charles A. MacLean, which Jack Conway directed. Ben Wilson plays the lead and Francelia Billington is the girl, inasmuch as it is she who saunters through the conservatory with lips glued to Ben's at the finish.

The opening scene shows Wilson being ordered from his hall-room by the cruel landlady because he irons his only pair of trousers by gas-iron. Later when he is held prisoner in the home of Francelia and family and assimilates the aristocratic atmosphere, his wardrobe runs from tennis togs to riding rags without explanation. It is also worthy of comment that when a motoring friend invites him to help burn up the gasoline, Ben replies that he has no time, as he must hunt for work. The motorist replies carelessly, "That's easily fixed. Try newspaper work." And forthwith we see Reporter Wilson hired and assigned a most difficult interview.

Described as "The Rattler of Wall Street," a rival broker seems bent upon the ruin of Miss Billington's dady who is sick abed. Thomas Jefferson has a role described as "The Rattler's Fangs." The sick gentleman after a struggle finally admits that he will undoubtedly be ruined unless his son Larry gets back from abroad at once. Ben Wilson, who has just become a reporter and arrives to interview the invalid, is offered ten thousand dollars to impersonate absent Larry and thus bluff the "Rattler" and his "Fangs." In the meantime the real Larry arrives in the city and is kidnapped, and stock exchange scenes pile up the suspense, which results in confusion of the villains who work upon the principle that Larry is safely imprisoned, and are eventually confronted by the bogus Larry, who is none other than the reporter. Both characters are played by Ben Wilson, and in the Larry part he is cunningly moustached.

A vampire appears and has drinks with the latter while he is held prisoner, but otherwise she is not in the picture. Much yacht stuff on board the "Ituna" is shown, and a terrific storm tosses Reporter Wilson, who has also been kidnapped toward the finish, ashore mid the old familiar Keystone rocks. Ed Brady, who is chief scoundrel, is also cast up wrapped in sea-weed, with some of his assistants.

This production is one of decided merit, in that all the villains are severely punished in the end. The good hero wins the girl he loves and she has plenty of money because her hero was on the job to save father's millions when brother Larry was away. The storm at sea is quite stormy too.

"THE MISCHIEF MAKER"

(Fox—Five Reels)

REVIEWED BY STEVE TALBOT

MARKING the advent into Fox films of Harry Benham, this is a noteworthy effort of that company, if there were no other distinctions. Opposite pretty June Caprice and opposed to unprincipled John Reinhard, Benham is the ideal hero and his personal pulchritude appeals as of old when he always had a tiny Thanhouserite to rescue or cuddle.

A great part of this picture is devoted to the "girls' boarding-school" atmosphere. It is, on the whole, pleasing and the dressing of girls and scenes appropriate and elaborate. A mildly humorous touch is given by the characterizations of the two spinsters in charge, portrayed by Inez Marcel and Minnie Milne.

The story by Alfred Solman concerns the rescue of the naughty school miss from the wicked artist's clutches, and is probable and ingenious throughout. Flashes of the "statue" of a nude lady and of the boarding-school faculty and pupils at their nocturnal capers will irritate the prudes and tickle their opponents. The lighting and photography are very superior and the subtitling intelligently done.

Margaret Fielding as the jealous maiden who makes the serious mischief by maligning her unconscious rival, Miss Caprice, is clever and shows no inclination to overact at any time. Mr. Benham's old-time fistic talents come into the camera's focus and are as telling in effect as ever—on his opponent and the spectators as well. Altogether a production well worth crediting to John G. Adolfi, its director; the company, the author, and William Fox.

"A MESSAGE TO GARCIA"

(Edison-K-E-S-E—Five Reels)

REVIEWED BY GEORGE N. SHOREY

ELBERT HUBBARD'S famous brief under the above title, has been read by almost every reading man, woman or child in the country. Picturized with the events leading up to and surrounding the sinking of the Maine, in Havana harbor, and the oppression of the cruel Weyler, it could not fail to be full of interest.

The introductory scenes covering the events leading to the decision of our president to send "a message to Garcia" include a raid by Spanish soldiers on the farm of Dolores' father, who is court-martialed and executed, and Dolores disposes of a traitorous and too amorous Spanish captain with his own dagger. Jose, Dolores' brother, now seeking revenge, comes upon a Spanish officer and his friends in a subterranean vault, and learning that the switches lead to mines in the harbor, throws these switches and the Maine is sent to the bottom of Havana Bay.

Here the meetings of the cabinet officers to decide what America will do are shown, while in flashes the scheming of the Spanish ambassador and his clever female spy, Rosa Gonzales, are made a part of the drama.

Titles, excerpts from the book, carry the forceful language of Elbert Hubbard, and then the messenger is found—one who, asking no questions, takes "the message to Garcia" and goes on his difficult way to evade Weyler's lines and reach the rebel chief.

From this point the play follows the adventures of Lieutenant Rowan, the messenger; the plots against him, and the meeting with Dolores, who finally makes it possible for him to reach General Garcia.

Throughout, the action is well sustained and above average in interest, aside from the splendid story. Robert Conness is possibly a little too "stagy" as the messenger.

"ALL MAN"

(Peerless-World—Five Reels)

REVIEWED BY GEORGE N. SHOREY

"HE may be a cow-puncher, but he's all man," is the theme of this play, by Willard Mack, in which Robert Warwick, Mollie King, and Gerda Holmes share what honors are to be gleaned from a not too impressive plot. We cannot mention a single brand-new situation in this five-reel drama. And the scenery is too beautiful for Montana, as the picture fans expect to see this wild and rough country. Even the bronchos, except two with brands, would pass as city-bred horses. They are not thin and wiry as they must be in their business of rounding up cattle on long ranges. An old stone wall in one of the foregrounds hardly seems typical of a new country with wild traditions and cowboys so rough they have to be licked into submission before the hero can go on with the plot.

To give an estimate of this picture as a box office attraction is hard. The trio of well known stars we believe will carry the interest, even in spite of the above mentioned shortcomings of story and direction. Mr. Warwick always ably interprets the big-hearted man who shapes his life according to a principle, who reaches the goal of ambition, and this is sure to please the theatre-goer. In this respect this play and plot will doubtless excite real sympathy in the admirers of Mr. Warwick. Miss King, after she awakes to womanhood and discovers that she loves "Jim," is a very likeable character. Miss Holmes makes the jealous, treacherous sister, who burns Jim's love letters to Alice, seem a very real character.

JOE FARNHAM HAS SOUTHERN STUDIO FACILITIES TO OFFER

THE Southeastern Film Corporation which now includes the Garrick studios of Jacksonville, Fla., is popularizing a slogan for the Southern city.

"Twenty-seven Hours from Broadway" is the text, and it refers to the studio facilities afforded in Florida by the Garrick Company, of which Jos. W. Farnham is New York representative, situated in the Candler Building.

The Garrick studio offers to producers in immediate need of locations, studio conveniences, factory or properties, everything necessary. The service of their location man who knows every inch of Florida is available day and night. Beautiful residences, business buildings, alligator and ostrich farms. Jungle, desert, ocean and river locations, and co-operation of the municipal police and fire departments are as certain as is the supply of high-class and intelligent extra people.

Mr. Farnham states that $25 to $50 will pay the daily rental of the studio and aids, according to service required, with special rates by the week. Leaving New York on Saturday afternoon, a company may be at work Sunday evening or Monday morning, and if scene and prop plots are sent in advance, all will be ready for the director on arrival.

A decided advantage in the factory appointments is the saving of time in having negatives developed on the ground and getting what retakes are required without delay. The climate in the Floridian South at this time of year needs no Farnham to spread its fame.

COMMONWEALTH PICTURE CORPORATION IS CAPITALIZED AT $2,000,000

THE Commonwealth Picture Corporation, with headquarters in Chicago, has been organized by H. A. Spanuth, who is also the president of the concern, with a capital stock of two million dollars. Co-operative principles are to be a feature of the enterprise. Some of the best directors and stars in the film business, it is claimed, are to be employed by the management.

"PEARL OF THE ARMY"

(Pathe—Serial)

REVIEWED BY PETER MILNE

THE first episode of "Pearl of the Army" starts off with a tableau of the Spirit of '76 which suddenly becomes animated; the drum, the fife, and the flag and all. And then you see Hughes and Roosevelt and Wilson speaking for Preparedness. And after that come some scenes of the militia going off to the Mexican border and after that comes Pearl White riding on a white horse and waving the American flag in the face of the camera. If these scenes don't set the average American audience to cheering nothing else will.

Apart from these preliminary passages the first three episodes of "Pearl of the Army" possess in themselves everything that a bona fide serial should possess. Thrills and mystery galore and conflict between a band of spies bent on securing control of America and Pearl Dare who combats them practically single-handed. We wager that George B. Seitz, who had a hand in the concocting of the plot along with Guy McConnell, introduced the mysterious character who enters in the third episode. Mysterious characters seem to have a permanent place in Pathe serials. This value has often been proven. This character, a man, shows neither pronounced heroic or villainous traits, but a little of both and so his presence is all the more mysterious.

Exhibitors as well as the writer know the composition of Pathe serials. And so we won't employ the old bromide "if the first three are a criterion of what is to follow, etc., etc." There is not much doubt about what is to follow when it is coming from Pathe.

The fourth, the fifth, the sixth and the seventh episode and so on through till the finish will probably be as good as the first, the second and third. And the first, second and third are good; excellent as serials. With serials though, logical situations have no relation, at least no serial has ever been proof against certain criticisms which take the logical viewpoint. But why drag in that which was exiled from the producer's category of words the moment the serial was invented.

Captain Payne of the army staff loses or has stolen from him plans and fortifications of the Panama Canal. Anyone of several persons may be the culprit. His rival for the hand of Pearl Dare, the woman who holds the secret of this man's past, Pearl's Japanese chauffeur, or the Silent Menace, a mysterious character heading the Foreign Alliance whose face is never shown. Captain Payne is drummed from service.

Pearl, not believing him guilty, gets a clue and pursues the Silent Menace to his hiding place and witnesses a meeting between the members of the Foreign Alliance. She is discovered but just escapes being captured by the foreigners. Payne is placed on a train to be transported to prison. Pearl goes along and so does Bertha Bonn, the woman with the past, who is menaced by the Foreign Alliance. The train is wrecked. Captaain Payne is killed and then appears a gentleman by the name of T. O. Adams who bears a striking resemblance to Ralph Kellard. Bertha Bonn has the lost plans and T. O. Adams tries to steal them from her, but is defeated in this plan by the Silent Menace. The episode closes after some precarious high diving and jumping from a cliff into the water and the plans are in the possession of T. O. Adams.

This much of the plot is told in the first three episodes known as "The Traitor," "Found Guilty" and "The Silent Menace."

It is evident that T. O. Adams is to be the mysterious character of the serial and Ralph Kellard as this fellow, shares featured honors with Pearl White. Others who appear are Marie Wayne, Theodore Friebus and W. T. Carleton.

"THE VALLEY OF DECISION"

(American-Mutual Star Production—Five Reels)

REVIEWED BY WILLIAM C. ESTY

IN this offering Richard Bennett forsakes the light comedy type of film he has been appearing in most recently to prove that he has not forgotten how to create throbs of the sort required for a problem play of the most ponderous kind. The plot has little to recommend it, being greatly inflated, and having only one or two strong moments.

The story brings in the popular subject of birth-control, and on this account may pass muster in houses where this issue is a drawing card. The consistently pessimistic tone of the play is lightened at the end by showing that the depressing events pictured were all a dream.

The film opens with an allegorical prelude, presenting various abstract qualities, such as Ambition, Pride, etc., as personified entities. These qualities are represented by the players who are later the principal characters of the play. The prelude adds nothing to the strength of the play and, presented as it is, is even a drawback.

Arnold Gray is a young reformer whose greatest ambition is to abolish child labor. He presents his views on this subject in several lengthy and didactic subtitles. His work interests Jane Morton, and their mutual interests lead them to the altar. Gray becomes a candidate for the governorship about the time his wife is about to visit the maternity hospital. A friend of the couple tells Jane that she should sacrifice her child for the sake of her husband's ambition. Arnold agrees to this, and the necessary measures are taken, Arnold is elected governor, but his child labor bill is defeated, and his wife dies. He then wakes to find it is all a dream, and decides that family responsibilities should take precedence over political ones.

Richard Bennett as Arnold Gray and Adrian Morrisson (Mrs. Richard Bennett) as Jane Morton struggle heroically with the plot. They invest it with every bit of interest their dramatic craft can devise. The support, consisting of Blanche Hanson and George Periolat, is very good. The players are unable to make brick without straw, but they make a game attempt.

"SNOW WHITE"

(Educational—Four Reels)

REVIEWED BY PETER MILNE

THIS picturization of Grimm's fairy tale enacted wholly by juveniles can take its place near the head of the list in the library of children's productions. There are not many others near the head, and "Snow White" has a large field to itself, not so much because of its own virtues, but because of its competitors' lackings. The very fact that it is enacted by child players immediately takes away from it that finish which has come to be an ordinary thing in feature productions; but, on the other hand, it gives it an attractive glamour that will readily be appreciated by young theatregoers and smilingly tolerated by their parents.

There are some precocious youngsters in the cast. The girl who carries the role of the wicked princess enters about her work, which such sincerity that the effect created quite eclipses her faults. The young lady of the title role fits very well in her surroundings. It was, however, a mistake to cast a girl in the role of the king. She is always a girl, and no pose she strikes is sufficiently characteristic of the part to overcome the impression of femininity that she creates at the start. Perhaps though, such criticisms should not enter into a review of "Snow White," which is a class picture. It is fairer to dwell on the group of little fairies who dance about in many of the scenes and of the dwarfs who sponsor the cause of Snow White and of the wicked witch and her dog.

The plot is as exciting and absorbing to the younger mind of the present as it was to the younger mind of the past. Snow White is the prettiest girl in the land, and her stepmother, who is not pretty, wants to get rid of her. She tries in divers ways, but fails always, and, of course, in the end Snow White and her prince are united, and the wicked stepmother driven from the land. There are some picturesque exteriors brought into play, while the staging which is rather mechanical throughout and specially in the scenes where large groups are employed, can perhaps be forgiven. A director of such a picture must not only be adept in the art of production, but also in the science of kindergarten instruction.

"THE FLIRT"

(Metro—One reel)

REVIEWED BY J. S. JUDD

A GROTESQUE comedy. Heeza Flirt pushes his rival into the water and thinks he is drowned. This gives an opportunity for a pursuit over hill and dale and through forests, ending up in the home of the pursued beau's sister. After Heeza's Flirt has been burned out of the chimney and is about to be arrested by the sheriff, the man who is supposed to be drowned shows up, and everything ends happily.

Whether "Heeza Flirt" is related to the "Heeza" who is reputed to be so untruthful, or not—he is quite as funny on the screen.

JOHNSON RESIGNS FROM VITAGRAPH

Victor B. Johnson, who for some time has been in charge of the publicity department of Vitagraph-V-L-S-E, Inc., tendered his resignation to Manager Walter Irwin last Saturday, and immediately severed connections with the company. Contrary to custom, Mr. Johnson has not "several offers under consideration," but is open for any position in the publicity and advertising line.

NEW EXCHANGES FORMED TO DISTRIBUTE CHRISTIE COMEDIES

During his stay in New York Charles Christie, business manager of the Christie Film Company, producers of Christie comedies, has interested William H. Kemble and H. Clark Mooney, prominent film men of Brooklyn, in the product of his company with the result that they have formed the K. and M. Film Exchange to market the Christie product for the entire state of New York. The present office is located at 587 Fulton street, Brooklyn, where both Mr. Kemble and Mr. Mooney are located. Within a short time, however, other offices will be opened in the remaining districts of the state.

Mr. Christie also reports that A. W. Blankmeyer of Detroit, Mich., has incorporated the Tri-State Film Exchange for the distribution of these comedies. He will handle the Christie output in Ohio and Kentucky and has opened offices in the Sincere Building, Cleveland, and the Strand theatre Building in Cincinnati. In Detroit Mr. Blankmeyer says the comedies are going over big, being shown at the Washington, the Regent and others of the larger and better class houses.

During his trip through the eastern exchange territory Mr. Christie disposed of the western Pennsylvania and West Virginia rights of the Christie product to the Liberty Film Renting Company, 938 Penn avenue, Pittsburg. This is the last territory that remained open and now the entire field of the United States is covered.

HUMOR FOUND IN FILM ON MARRIAGE AND MOTHERHOOD

In "A Short Sighted Crime," which will be released by Unity this week, Tweedledum is given a chance to be irresistibly funny, and he lives up to his opportunities from beginning to end. The story is very modern, even though it depends for its fun upon two of our very oldest institutions, marriage and motherhood.

Tweedledum's young wife, whom he has just married, is very fond of dolls, and, even though she ought to have been too grown up to cling to them, she cannot persuade herself to give up all of her make-believe children and secretly keeps one.

C. E. HOLAH GOES TO INTERNATIONAL

C. E. Holah, for the past year manager of the Cincinnati branch of the V-L-S-E and later the Vitagraph exchange, has accepted an appointment to take charge of the local office of the International Film Corporation to be opened here shortly. He has been succeeded as manager of Vitagraph by Stanley Hatch, who was formerly connected with the General Film Company.

Serial with Irene Castle Viewed at Strand

Out-of-Town Exhibitors Vie with Manhattan Showmen to Express Enjoyment of "Patria" Picture and Music Offered at Morning Performance for Their Benefit

FOLLOWING the private showing of the International's new patriotic serial, "Patria," at the Ritz-Carlton, on Monday night, more than 1,000 exhibitors assembled November 22 at the Strand theatre for the exhibitors' view.

Theatre owners from the metropolitan district as well as from Philadelphia, Washington, Boston, Hartford, Springfield and Pittsburgh were present.

As was the case on Monday evening at the Ritz-Carlton, three episodes of "Patria" were shown. A full symphony orchestra, under the direction of Prof. Vecsey of the Ritz-Carlton, furnished the incidential music, which has been arranged especially for "Patria" by Prof. Vecsey and Robert Hood Bowers.

The picture was afforded an enthusiastic greeting by the audience. Many of the scenes were loudly applauded—particularly the one in which Mrs. Castle makes her dive from the side of a steamship to escape the conspirators, who are endeavoring to secure the $100,000,000 defense fund.

Prior to the presentation of the picture an elaborate musical program was given by the Strand theatre pipe organ. The showing was a success.

Bluebirds for 1917 Already on the Wing

AS the Bluebird program advances to the close of its first year, there is promise of a half-dozen features that will further demonstrate to exhibitors and their public that "The Play's the Thing," and that Bluebird has a fine idea of what plays are good and what are best for the better class of theatres. Timeliness will be a destinctive feature of Bluebird's holiday offerings, when "The Right to be Happy," screened from Dickens' immortal classic, "A Christmas Carol" and "The Shriveled Soul," are shown on Christmas week and the week preceding.

Rupert Julian produced "The Right to be Happy" from E. J. Clawson's adaptation, and he will be the featured one among the players. Harry Carter will interpret Marley's ghost, and Francelia Billington and Agnes Vernon will be the featured actresses. This will be Bluebird's offering for December 18.

Lynn Reynolds has made a production of "The Shriveled Soul" to be shown as the Christmas week Bluebird. In this feature the closing episode shows a Christmas Eve scene of great human appeal. George Hernandez, who has won legion of admirers for his work in earlier Bluebirds by Lynn Reynolds will be the star, and his supporting company will be led by Val Paul and Myrtle Gonzalez.

For New Year's week the return of Cleo Madison in "Black Orchids" another Rex Ingram production, will be welcomed by exhibitors and their public who recall "The Chalice of Sorrow" in which Miss Madison was lately introduced as a Bluebird star. Wedgewood Nowell and Francis McDonald will be Miss Madison's principal support in the New Year's offering of the company.

Bluebird's for January 8 and 15 have been selected, but the order of their appearance is not definitely fixed. Violet Mersereau, in "The Greatest of These," and Dorothy Phillips, in "The Piper's Price," will complete the first year of the series. Miss Mersereau's new director, Edwin Stevens, produced "The Greatest of These," and the assertion is made that this is the best medium that has ever been supplied her.

Exhibitors are showing great interest in Bluebird's first special release, "The Eagle's Wings," a feature designed and constructed to advance nation-wide interest in the patriotic movement for industrial preparedness. This release will be made, December 4, independent of the regular program. Bluebird exchange managers are marketing the feature along states rights lines, and report an encouraging demand for exhibitions.

Radical Change Occurs in Detroit's First Run Plan

Regent Gets Paramount—Metro Franchise Goes to Majestic—Washington Wants Dollar Features—Broadway-Strand Retains Fox and Selznick Pictures

THERE is a complete change in the first-run situation in Detroit, which is of unusual importance, inasmuch as it reflects several new booking policies.

The Regent theatre, Woodward and Horton avenues, gets Paramount, and will run both releases each week, one three days and the other four days.

The first-run Metro franchise goes to the Majestic theatre, Woodward and Willis avenues. This house continues to hold its first-run franchise on Triangle and Artcraft. It pays for both regular services while playing only one picture.

The Washington theatre has the first-run Greater Vitagraph franchise, but it is understood that the Washington is to go to dollar pictures, running big spectacular features, only such as "Civilization" for indefinite runs, so the Vitagraph pictures will go into the Liberty theatre temporarily, and later into the New Madison.

The Broadway-Strand holds the first-run franchise on William Fox pictures and the Selznick productions.

NEW POISON ONLY MAKES MAN APPEAR DEAD

Enrique Moreno, introduced in the third episode of "The Vampire," again plays a leading part in the fourth chapter of this Gaumont-Mutual photo-novel, released as "The Dead Man's Escape," December 14. Moreno is the bandit who operates in opposition to the Vampires, the arch criminals of Paris. It will be recalled that he was in the hands of the police at the end of the third episode, "The Ghost." In the present release he foils the police by aid of a subtle poison.

FIRST AFFAIR OF NEWLY CHARTERED JERSEY LEAGUE

At a meeting of the New Jersey state branch of the Exhibitors' League, held November 17, it was decided to hold the first annual ball of the New Jersey Exhibitors' League on Thursday, February 1, 1917, at the Kreuger Auditorium, Newark.

The following officers were selected to take charge: J. G. Crawford of the Crawford theatre, Newark, chairman; Phillip Bomstein of the Criterion theatre, Newark, treasurer. Special arrangement was made with F. E. Samuels to act as secretary and manage the affair.

This is the first ball ever held in New Jersey under the auspices of the Exhibitors' League, which was only recently granted a charter.

IVAN ENTERS NEW TERRITORY

Harry Samwick, manager of the New York and New Jersey Exchange of the Merit Film Corporation, 126 West Forty-sixth street, New York City, announces that the latest Ivan special, "The Sex Lure," has tended to install the Ivan Productions in favor with other high-class releases by the fact that he has just booked the photoplay de-luxe on the B. F. Keiths Circuit, the Proctor Circuit, the B. S. Moss Circuit, the Marcus Loew Circuit and all leading theatres throughout the two states, the opening date of which is November 13.

EDWARDS RETURNS FROM EUROPEAN BATTLEFIELDS

Nelson E. Edwards, of the International photographic staff, has returned from Germany after having spent the past year on the German, Belgian and French battlefronts. Mr. Edwards brought back with him many thousands of feet of film for the Hearst News Pictorial that he was unable to send.

"Of all my unusual experiences and adventures," said Mr. Edwards, "I am proudest of the fact that I am the only foreigner to have visited Keil Canal and Wilhelmshaven, the great naval strongholds of the German fleets. I was at both places soon after the sea fight between the British and German fleets off Skaggerak. There I made films of the battleships, torpedo-boats and submarines.

"I visited the Balkans and Constantinople and later I returned to Berlin and was accorded the privilege of going to the western front in the Vosges Mountains. Most of my films taken in that section were made under actual fire. Several times I barely saved my entire outfit from destruction from shrapnel by running into dugouts.

FOX BUSINESS IN DETROIT IS BIG

The Fox Film Corporation is enjoying a phenomenal business in the city of Detroit. The records of the exchange—verified by the NEWS correspondent—show that Fox is furnishing service at present to sixty-two theatres within the city limits of Detroit, seven of which are located within a stone's throw of the City Hall in the downtown section.

Dow Thompson, recently appointed manager at Detroit, is making a record for himself.

"Pearl of the Army" Backed by Big Advertising

Pathe's Preparedness Serial Will Run in Various Newspapers—Exhibitor's Advertising Comprehensive—Data for Scenario Contests Furnished

PATHE EXCHANGE is putting the final touches on a tremendous advertising campaign for its latest serial "Pearl of the Army." As it is based on preparedness the natural advantages of such a theme can be readily comprehended. The exhibitor will be provided with every possible advertising medium from twenty-four sheets to house heralds, while newspapers in practically every city of prominence will inaugurate the campaign by teaser ads and will follow with the story in serial form by Guy W. McConnell. Scenario contests and all data concerning them will be outlined to the newspapers and exhibitors, these to be conducted similar to those now being run in conjunction with "The Shielding Shadow."

Contracts have been signed with the following newspapers for publication of this nation wide campaign: Albany Knickerbocker Press, Atlanta Journal, Atlanta Constitution, Chicago News, Chicago Herald, Boston Globe, Boston Post, Buffalo Times, Buffalo News, Butte Post, Charlotte News, Charlotte Observer, Cincinnati Times-Star, Cincinnati Post, Louisville Herald, Cleveland News, Cleveland Plain Dealer, Dallas News, Dallas Journal, Denver News, Denver Times, Des Moines Register and Leader, Des Moines News, Detroit News, Indianapolis Star, Kansas City Post, Kansas City Star, Los Angeles Times, Los Angeles Record, Milwaukee Sentinel, Minneapolis News, St. Paul News, Newark Star, New Orleans States, New Orleans Item, New York World, New York Journal, Warheit (New York), Omaha News, Omaha World Herald, Philadelphia Ledger, Philadelphia North American, Philadelphia Telegraph, Pittsburgh Press, Pittsburgh Chronicle, Portland Journal, Salt Lake Tribune, San Francisco Call, Seattle Times, Spokane Review, St. Louis Globe Democrat, St. Louis Times, Washington Times, Washington Herald, Baltimore American, Columbus Dispatch, Columbus Monitor.

There will also be advertising in the following cities: Syracuse, Schenectady, Nashville, Chattanooga, Augusta, Birmingham, Macon, Jacksonville, Savannah, Knoxville, Ft. Wayne, South Bend, Peoria, Davenport, Springfield, Mass., Rochester, Ithaca, Elmira, Olean, Jamestown, Columbus, Dayton, Lexington, Huntington, Frankfort, Charleston, Bluefield, Toledo, Ft. Worth, San Antonio, Houston, El Paso, Pueblo, Cheyenne, Colorado Springs, Terre Haute, Wichita, Lincoln, Reading, Wilkesbarre, Scranton, Wheeling, Cairo, Springfield, Ill., and Memphis.

Essanay Announces Increased Feature Production

Saturday Evening Post Story and Popular Novel First—Henry Walthall Is Duck Hunting and Will Find His Next Picture Well Under Way on His Return

A PROGRAM change of importance to exhibitors has just been announced by President George K. Spoor, president of Essanay. Not only does the announcement advance on the Kleine-Edison-Selig-Essanay Service program a widely advertised feature, but it indicates an increased production of multiples from Essanay.

"The Breaker" will be offered two weeks earlier than formerly announced. This will make it available on December 4th. Bryant Washburn and Nell Craig appear in the featured roles with Ernest Maupain heading the support. Fred E. Wright directed the picture. It was taken from Arthur Stringer's thrilling story in the Saturday Evening Post.



Composite Photograph of Ann Murdock, Holbrook Blinn, Nance O'Neill, Charlotte Walker, H. B. Warner, George Le Guere and Shirley Mason, Stars of "Seven Deadly Sins" (McClure)

To take the place formerly occupied by "The Breaker" on December 18th "The Phantom Buccaneer" will be offered. This is taken from "Another Man's Shoes," by Victory Bridges. Richard C. Travers and Gertrude Glover will appear in the leading roles.

"The Truant Soul," Henry B. Walthall's superfeature maintains its original date, December 25th. The picture is now in the process of assembling and will be ready for trade showing early in December. Mary Charleson takes the feminine lead in support of Mr. Walthall and Patrick Calhoun as the heavy.

On the completion of this picture Mr. Walthall left imemdiately for a duck hunting trip with J. C. Jenkins, an exhibitor of Neligh, Neb. On return Mr. Walthall will immediately begin work in a new feature.

"THE DEEMSTER" FROM ARROW SOON

The Arrow Film company's super-production of Hall Caine's famous book, "The Deemster," is rapidly nearing completion. During a period of over four months the entire cast has been working day and night at Block Island, and at the Arrow Film Corporation's studio, located at Yonkers, New York. Over 100,000 feet of negative have been taken, and it is expected that the picture will be released in from seven to ten reels.

Tabloid Reviews for the Busy Exhibitor

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM SERVICE

"The Brand of Cain." (Selig. Three reels. Mon., Dec. 4.)—Not shown for review; the story follows:

George Wade is sent to America by his family. His monthly remittances from England are his only income, and this he spends on liquor and women. Wade meets Lennox, another Englishman, and Lennox gives him a half interest in his mine. Lennox goes East to meet his newly arrived wife, leaving Wade in charge of the mine. Wade sells the mine for $200,000 and steals the money. Lennox discovers this theft and attacks the ungrateful man. Wade kills Lennox, and goes to England. He cannot forget the "Brand of Cain," however, and a swift and unusual punishment comes to him.

Appearing in the cast are Kathlyn Williams, Harry Lonsdale and Wheeler Oakman. Colin Campbell directed.

"The Purchase Price." (Selig. Sat., Dec. 9.)—Not shown for review, the story follows:

Helen refuses the proposal of Van Dyke, a young clubman, but marries Howard, a young broker who she believes to be wealthy. Howard steals a large sum of money to meet his wife's extravagance, but is discovered. Helen now wishes that she had accepted Van Dyke.

Robyn Adair, E. J. Brady and Virginia Kirtley are in the cast.

"The Egg." (Essanay. Two reels. Tues., Dec. 5.)—This comedy-drama would have been far more effective if the whole plot had not been given away at the start. As it is, the dullest spectator can easily foresee the outcome, a fact that detracts from the interest. Richard Travers and Marguerie Clayton, the leads, handle their parts well, but are unable to inject much interest in the weak plot. Marjory Miller, an heiress, reads a book in which the heroine reforms a derelict and marries him. She determines to do the same thing, and picks out "The Egg," a character of the slums. "The Egg" is a hard-boiled one, however, and she makes little progress with him. She finally discovers that he is the author of the book that inspired her, and that his rough-neck habits are only put on. She marries him at once.

"A Waiting Game." (Essanay. Wed., Dec. 6.)—Not shown for review; the story follows: Ben, a shabbily attired hobo, enters a high-class cafe and orders everything in the place. He cannot pay for it, and a riot ensues. The manager thinks he has solved the affair by letting Ben work out his check as a waiter, but several costly errors prove this an unwise proceeding. Ben Turpin plays the hobo.

"A Failure at Fifty." (Essanay. Three reels. Sat., Dec. 9.)—Not shown for review; the story follows:

Old Tim is a successful factory superintendent until his college-bred son starts to work in the same place. The son inaugurates an efficiency system that breaks the heart of the old man: He leaves the factory and is called a failure by his family. Tim meets a young designer who sells him a half interest in a patent. The patent makes them both rich, and Tim's family is glad to welcome him back and call him a success.

In the cast are Thomas Commerford, Alice McChesney and Royal Douglas.

"Jailbirds." (Kalem. One reel. Tues., Dec. 5.)—A comedy of much merit which will surely find favor with any picture lover who has been introduced to Ham and Bud. Having left town to evade the law, these two worthies decide to get into jail anyhow, for they are hungry. They succeed, but under more favorable conditions than they anticipated for they are made guards and recognize among the prisoners one Roy L. Flush (Henry Murdoch) who is incarcerated for conducting a gambling house. The gambler's daughter Flora Flush (Ethel Teare) endeavors by a ruse and at the expense of the new keepers, to effect her father's release and would have succeeded had not a guard shot him as he was making his getaway. He is returned to his cell and the keepers are vindicated.

"The Wizard's Plot." Episode of "Grant, Police Reporter." (Kalem. One reel. Fri., Dec. 1.)—George Larkin as Tommy Grant of the Chronicle again covers himself with glory, this time receiving a clue from an anonymous note. Following the clue, he discovers that "Marvelo" is advertising himself as an extraordinary chess player. Professor John Atwood (Robert Ellis), by whom he is employed, is an anarchist of deepest dye and is using his every endeavor to stop the shipment of munitions abroad. After throwing a live bomb into the slip and getting on the trail of the bombmakers, Grant has a series of hair-breadth escapes. A fight in the rigging of a freighter is one among the many. For patrons desiring action aplenty, hazardous situations and tense moments, this episode should not fail to provide enough. In the cast are Ollie Kirkby, "the woman in black" who gave the clue; Harry Gordon as Inspector Rathbone and William McKay as City Editor Mansfield.

"The Trial Run." Episode of Hazards of Helen" (Kalem. One reel.)—A strain of humanism runs through this reel, which is replete with interesting situations and the photography is consistently perfect. The freight agent of a railroad is about to lose his position because of his inability to secure business, and at Helen's suggestion he tries to get the large contract of the Fruit Growers' Association, but without avail. The same day, however, Manager Morton (G. A. Williams) of the fruit concern meets with an accident and is pinioned beneath his own car with the inevitable Limited's screeching blast already within ear range. Helen looms upon the scene, sizes up the situation, mounts her pony and races away to meet the oncoming train. Just in the nick of time a more terrible disaster is averted and Manager Morton, anxious to show his appreciation of Helen's quick wit and quicker action, invites the girl to call on him.

Instead, however, she sends the agent who is in danger of losing out and a bargain is made that the business of the fruit concern will be handed over on condition that their present schedule of time can be beaten, so a "trial run" is proposed and accepted. A new record is made and the railroad gets the new business and the man in fear of losing his position gets a new lease of official life. Very interesting throughout.

"The Lineman's Peril."—Episode of Hazards of Helen. (Kalem. One reel. Sat., Dec. 9.)—This reel is literally filled with thrills, and uses to wonderful effect the sagacity of a dog. Tom Rogers (P. S. Pembroke) a lineman for the railroad on a tour, fell from a telegraph pole and lay prone across the tracks in the path of the Limited. Being unable to help himself owing to his hurts, the lineman scribbles a note which he places in the sweatband of his hat and dispatches via dog. Helen Gibson, the operator at Lone Point, gets the note; requisitions an automobile; beats the Limited by a nose and so saves the lineman from more serious injury. Teddy, the dog, shows almost human wisdom and of course is duly honored by being presented with a brass studded collar.

"Border Wolves." Seventeenth episode of "Girl from 'Frisco" (Kalem. Two reels.)—The trickery of low caste Mexicans is here amplified to a degree. Ace Brent (Frank Jonasson), so-called "Empire Builder" on account of his engineering feats by which he has been able to reclaim much arid land in the South and West, is about to buy a cattle ranch on the Mexican border and has established a credit of $50,000 in the local bank. A Mexican named Panchita learns of this and informs Gordoza (a walking arsenal with some following and described by the present owner of the ranch as "a patriot for revenue only") who decides upon a scheme to secure the money. Maria (Josephine West), a half-breed helper around the cattle man's house, is forced by Panchita to remove all the arms from the house, and this done a raid is planned. Ace Brent and his daughter Barbara are made prisoners and held as hostages while John Wallace (True Boardman) is hurried to the bank to draw the $50,000 on an order signed to Ace Brent. The money is on its way back when Barbara having caoled Gordoza into drinking more than his capacity makes her escape, purloins the musket of a sleepy sentry and starts out on a campaign of restitution. She rounds up the surviving cowboys and they start out to meet the party returning from the bank and a lively battle ensues. As a climax Barbara has the supreme satisfaction of shooting Gordoza, just as he was about to plunge a dagger into her father's breast. Wonderful scenery is shown and the pictures are remarkably distinct.

UNIVERSAL PROGRAM

"Pass the Prunes." (Nestor. Mon., Dec. 4.)—One of the best Nestor's of recent date written by Bess Meredyth and staged in a sanatarium with Lee Moran as the doctor in charge. In this role Moran has one of the funniest character parts of his life. Eddie Lyons and Priscilla Dean are the lovers as usual and win out against the villainous actions of Moran.

"Ashes." (Gold Seal. Three reels. Tues., Dec. 5.)—Featuring Claire Mersereau, this drama written and produced in the East by Robert Hill makes an average release of the heart interest type. The story is familiar at every turn, concerning, as it does, the slavey who is to get an inheritance, and the conniving parties who attempt to pass off one of their kind as the slavey, but the incidental business and the production help it along to a considerable extent and give it a pleasant surface. Stanley Walpole, Joseph Granby and Helen Slosson have the other principal parts.

"His Golden Hour." (Victor. Tues., Dec. 5.)—An exceedingly old comedy laid on a farm where the farmhand after all proves the hero by beating up the villain and marrying the farmer's daughter. The gags are all old, and the plot is not big enough for even one reel's space. Harry Wulze wrote the scenario for Roy Clements' comedy which includes Ed Sedgwick and Belle Bennett.

"The High Diver's Curse." (L-Ko. Two reels. Wed., Dec. 6.)—Dan Russell has the role of "props" in this amusing offering and creates a most ludicrous character. He works in a variety house, and is "in" on every act. He succeeds in spoiling the strong arm stunt, and in a sob playlet brings the hose into play for rain. For the star performance on the bill "props" has to play cupid and swing about on the wires. The audience takes this as an insult and the whole show ends in an uproar. Russell seems to be a sure-fire hit in anything nowadays.

"The Shadow." (Victor. Two reels. Thurs., Dec. 7.)—A fairly diverting mystery story that ends humorously, concerning the bet made by a society man that he can turn Raffles and get away with it. The man's identity is kept secret through the body of the picture, hence the mystery. Alan Holubar, Harry Carter and Neva Gerber are the principals. Eugene B. Lewis wrote the scenario. A Dittmars Educational trails on the last reel.

"The Call of the Unborn." (Imp. Two reels. Fri., Dec. 8.)—A conventional picture presented rather cheaply, as two settings and the exteriors form the backgrounds for all the scenes. The husband slowly drifts away from his wife to pay court to another woman, but the two are reunited by a mutual friend who influences the husband by telling him of the coming child. M. K. Wilson, Edith Roberts, Lillian Concord and Malcolm Blevins are the principals.

"Oh, You Honeymoon." (Nestor. Fri., Dec. 8.)—The manner in which the employes of a hotel reformed a non-tipping honeymoon couple is dwelt on with considerable humor in this release, which is the first comedy written and produced by Captain Leslie T. Peacocke for the Universal. He deals with delicate situations that are just decently risque enough to add suspense and spice to the reel. Alida Hayman is the lead. Quite worthy to be branded a Nestor.

"The Good Woman." (Bison. Two reels. Sat., Dec. 9.)—Another of William V. Mong's productions in which he casts himself as a Western bad man, who reforms when a good woman comes into his life. The climax comes when he becomes suspicious of the woman and discovers she isn't good at all, but she pleads and he forgives. Nellie Allen has the title role, while others are George Pearce, Harry Holden and Frank Witson.

"The Tramp Chef." (Joker. Sat., Dec. 9.)—William Franey as a tramp with a passion for cooking, who gets arrested and cooks for the town sheriff is the central figure of this Joker, produced by William Beaudine. It makes an

average comedy, although the business done by the players is not quite as funny as usual. Others are Charles Conklin, Gale Henry and Milburn Moranti.

"The Penalty of Treason." (Rex. Two reels. Sun., Dec. 10.)—Douglas Gerrard and Ruth Clifford are featured in this. The daughter of Calienta is in love with Campi, the musician, and the date is set for the wedding, when three soldiers sojourning at the tavern insult her. She informs Campi, who seeks redress, with the result that he is bound and imprisoned at the Inn. While there he overhears the soldiers planning to sell maps of the country's fortifications, and when he gains his freedom through the efforts of his sweetheart, he reports to military headquarters all that he has learned. To his utter dismay, however, he is discredited, and it devolves again upon his sweetheart to save the day, which she does by entering the sleeping quarters of the officer involved in the transaction, and taking from his wallet the incriminating document. Result—dishonored officer, happy sweethearts, wedding bells, big reward. A timely military subject.

"An Artful Dodger." (Novelty. One reel. Sat., Nov. 25.)—An amusing picture in many respects; but not properly rounded out, and there are too many evidences of the bibulous habits of Bill Parsons, the rounder. To celebrate the consummation of a highly profitable real estate deal he and an old crony decide to hold a stag party—but as the subtitle announces "Every stag has his doe, and a very hilarious session ensues." He gets home "with the milkman," and is promptly ejected by his long suffering wife, who not only threatens him with divorce, but endeavors to have him served with the papers. There is where his talents as an artful dodger are put to several severe tests, for the process servers unsuccessfully resort to all kinds of subterfuges to entrap him. After living in his office for several days, and on one occasion being fed through the keyhole of the door by means of straws thrust into a bottle of milk from the outer office, he prevails upon his friend to intercede with his wife. This is done and the rumpus ceases just as he is declared heir to the estate left by an uncle.

MUTUAL PROGRAM

Reel Life, No. 30. (Gaumont. One reel. Sun., Nov. 26.)—Gathering cocoa is the first subject treated, and the various processes are admirably depicted from the gathering of the bean to the shipping of the dried product. Then follows "Up-to-date Fashions," under the supervision of C. E. Pressley, and "Things not generally known," which includes the fact that $750,000 annually is paid out by the insurance companies for various accidents. The gathering of scallops; some new dances now in vogue, viz. "Taps," "Two Two" and the "Baltimore Waltz." A really interesting reel and instructive.

"The Starbucks." (Mutual. Two reels. Thurs., Nov. 23.)—Opie Reed is seen in all his quaintness in this picturization of his extensively read novel. His piquant humor is apparent when Lige Peters, who has been refused Jasper Starbuck's daughter in marriage, manages to get himself appointed Deputy U. S. Sheriff, and threatens to jail Jasper Starbuck for moonshining and after showing the notice of his appointment asks Starbuck "Do you know what that means?" to which "It means I may have to kill you" is returned. But seeing that the chances are considerably against him he puts out his fires for all time. Peters, however, having been appointed, is determined to bring the old man to justice, and consequently effects his arrest. On learning that the prisoner, of his own volition, put out his fires, and had decided to quit moonshining, the Judge discharges him, much to the chagrin of Lige Peters

This is a picture that will appeal forcibly to all classes, it being full of pathos and heart interest.

"Through the Swiss Alps." (Gaumont. "Tours Around the World." One reel. Nov. 26.)—Some of the most charming mountain scenery with forestry and sunlight at its best as photographed for the most part from a moving train. Some of the views secured in the valleys and across gorges by the cameraman after he has alighted from the train, are superb. Such short subjects as this will make a perfect interruption for any program at any time.

"Fate and Death." Sequel to "The Diamond from the Sky" (American. Two reels). Mon., Nov. 20.—This is a very intense and descriptive picture illustrating to what lengths an unscrupulous brother, with his confederates, will go to secure possession of the priceless bauble—the "Diamond from the Sky." Through it all is shown most vividly the innate cunning of the gypsy—one who has been befriended by the owner of the jewel, and the means he resorted to, to circumvent the machinations of De Vaux (Ward McAllister), who is in league with the brother Blair Stanley (William Russell), to obtain possession of the gem. Quitta (William Tedmarsh), king of the gypsies, makes an ideal gypsy, quick of action, nimble of foot and ever on the alert, but in spite of all his watchfulness the diamond again falls into the hands of the conspirators and the youthful heir to Stanley Hall, Fairfax, Va., finds a watery grave.

"The Dawn of Betterment." (Mutual. Two reels).—The cast includes Edna Payne, Dorothea Wolbert, Herman Bainbridge, Robert A. Myles and others, and while the photographs are very good, the moral pointed is not so forcible, except that it proves that being "put through the mill" and getting a thorough overhauling on an Arizona ranch, implants a stern sense of manhood into a youth who up to this time had been allowed to run wild with unlimited capital at his command. Prior to his "deportation" he had made ominous reflections upon a poor stenographer, because she resented his overtures, but as the "Dawn of Betterment" approached he admitted that he had falsely accused the girl, hence his trip West. Out there he conducted himself in fine shape and on returning married the girl he had maligned.

"Buddy's Christmas." (Mutual. Two reels).—This picture, which features E. K. Lincoln, has a decidedly charming climax, coming as it does on Christmas eve, and incidentally puts to an end a long existing feud between the Allens and the Marvins, mountaineers. Though a feudist the surviving Marvin has a human heart throbbing in his breast, and although he carries out his threat to abduct and marry by force a pretty member of the Allen clan, he saves little Bud Allen from death by exposure, befriends and nurses the tiny chap and his kindliness so impresses Judith Allen (Elsie Glynn), who is virtually his prisoner, that she intercedes when hostilities are about to be resumed, and in the end the marriage is sanctioned. A Christmas tree, the lack of toys for same and Buddy's desire for toys impel Marvin to take desperate chances, but the picture is pleasing, and with the exception of a shooting scrap and a fight with knives, should appeal strongly to the youthful element of movie fans, at this season of the year. Others in the cast are Philip Hahn and Mabel White.

"Lass of the Lumberlands," Chap. 5, "The Burned Records." (Signal.)—How the "Recall" may have just the opposite effect from that of airing political graft is the theme of this chapter of the daring stunt-vehicle of intrepid Helen this week. Holmes has forced a decision by the railroad commission that his logs must be hauled over the rival railroad. When success seems assured, new obstacles are found. The Mayor refuses to be party to a frame-up which involves blowing up the engine room of the mill and the forced closing of the plant. So steps are taken to remove him and substitute a political hireling who will do this. The plan succeeds well, by using the rival mill employes to vote the new Mayor into office; but many of these votes are illegal. The records proving this, however, are burned by setting on fire the court house. Helen, imprisoned, looses her bonds and signals with a mirror that she will bring aid—she summons the State militia and is about to prevent the election of the new Mayor, when hope again is dashed by the refusal of the commanding officer of the troops to take action in the absence of proof, the ruse of burning the records having succeeded. What Helen's next move will be is a puzzle.

An extra thrill is furnished with Helen's hand over hand trip through mid air by the telegraph wire route.

"Mutual Tours Around the World." (Gaumont.)—Egypt, France, and Belgium contribute interesting parts to this educational-scenic. The mosques, the old gates, the narrow streets and the public fountains of Cairo, alternate with the familiar Arab types, mule drivers and veiled women. The gorges of the Vesebien River, France, in which it was interesting to note the modern trolley with its ugly poles has invaded, and views of Antwerp before the war, including the noted "corporation houses" and the harbor and quays.

Reel Life, Number 29.—Zinc smelting, fish catching (we judge, at Provincetown, Mass.), tea growing in South Carolina, and draping gowns on models from whole bolts of cloth "while you wait," furnish four very interesting topics for this magazine in pictures.

WEEKLIES

Universal Animated Weekly, No. 48. (Wed., Nov. 29.)—Women sell flags and Zeppelin souvenirs to aid wounded soldiers, London, Eng.; glimpses of German battle criusers near Heligoland; Illinois militia mustered out, Fort Sheridan, Ill.; Boston greets 2nd brigade back from border; Thanksgiving turkeys; Vanderbilt Cup Race, Santa Monica, Cal.; explosion kills four, Brooklyn, N. Y.; Congressman Bleakley flies to Washington from Philadelphia; Governor Whitman of New York on Mexican border; Army-Navy football game, New York City; girls dance in airy draperies, St. Louis, Mo.; spectators come via aeroplane to see Yale-Harvard football game; speed craft for capturing submarines, Long Island Sound; cartoons by Hy Mayer.

Pathe News, No. 95. (Sat., Nov. 25.)—Boy Scouts drill, Oakland, Cal.; peanut industry, Norfolk, Va.; Francis Joseph, late Emperor of Austria, as he appeared shortly before his death, Vienna, Austria; eight large engines shipped to Russia, Oissel, France; allied sympathizers congregate, Salonica, Greece; animated cartoon pertaining to the war by John C. Terry; manufacture of toys, Winchendon, Mass.; Vanderbilt motor race, Santa Monica, Cal.; and other scenes depending on localities in which shown.

PATHE EXCHANGE, INC.

"The Faithless Friend." (Pathe Re-issue. Two reels.)—Old style Western, featuring pals in the desert with one drink of water and a case of small-pox between them. The cur takes the water and leaves the small-pox on receipt of advice that the sick man's girl has fallen heir to big money and wants him back. All comes right in the end by his own demise taking place in the same desert under the eye of the one time pal who did not die after all, but married the squaw and is passing with his tribe just as the villain crawls in front of the camera. George Gebhardt is the heroic pal and shows his nobility of character by kissing his unfaithful friend as the latter expires, and then deserting his squaw wife and her child, to go East and get what is left of his old sweetheart and her fortune. The female lead seems to be a real squaw. A dozen other Indians appear.

"Fashions and Charity." (Pathe. One reel.)—Model named Betty in frequent sub-titles, appears in park and salon with Fall wraps which are for the most part green in color if descriptive leaders are to be believed. The "Charity" part of title probably provoked by opening scene which is interior of a children's hospital wherein "Betty" distributes flowers.

"The Shielding Shadow." (Astra. Two reels. Eleventh Episode.)—In this installment Bianca has a change of heart and attempts to aid Ravengar who is in desperate need. Thus does this episode earn its title, "The Great Sacrifice,' for the woman loses her life in an effort to dispose of dynamite which the villains have tossed into the cellar occupied by Ravengar, whom she loves. Both reels are full of action and besides the blowing up of a house and mountainside, there is a thrill in the leap of one character from the roof to the ground as he escapes from his four-story house after killing an intruder. A neat motive is pictured as he calmly enters his front door after the jump and is discovered seated in the library by servants who come to announce the murder above stairs.

"Luke, Rank Impersonator." (Rolin. One reel.)—Fast comedy stuff on the order of early Keystone Chaplins. Dining room scene with soup slinging and table tossing by company in evening dress. Stupid cop and semi-conscious vagrants get laughs in the exteriors. Luke plays Lord Helpus with a decidedly alcoholic slant which is not without its funny moments.

EXHIBITOR PERSONALS

ARIZONA.—Prescott: The De Luxe Theatre Co., Inc., is constructing a $25,000 house which will seat a thousand persons. H. O. Wilson, manager of the company, announces that it will be completed by the middle of February. Features will be the policy.

CALIFORNIA.—Riverside: The Loring theatre has been reopened under new management, and will be conducted by A. Latto. The policy will be to show only big feature films and road theatrical attractions. The bottom price for this house will be twenty-five cents.

Long Beach: E. Gagnon, formerly connected with the Empress theatre, has plans prepared for the erection of a new eleven hundred-seat house; and work of construction will be started shortly.

CANADA.—Saskatchewan: Manager K. M. Leach of the Eagle theatre has only recently opened the New Lyric theatre in Swift Current. Fox and Paramount features are shown. The interior decorations are unusually pretty and Manager Leach has girl ushers at work in the house. The New Lyric is considered one of the finest theatres in Saskatchewan.

ILLINOIS.—Mt. Carmel: The Joy theatre has just installed two large mirrors in the entrance of the theatre.

IOWA.—Alta Vista: On account of poor heating facilities the moving picture theatre has been closed for the winter.

Lamoni: I. R. Anderson, manager of the Grand theatre, has closed down.

Iowa City: The Princess Theatre managed by T. A. Brown, has been closed. Mr. Brown turned over the lease on the building to commercial interests.

SHORT SUBJECTS CURRENT AND COMING

GENERAL PROGRAM

Monday, December 4, 1916.

SELIG—The Brand of Cain (Kathlyn Williams) 2 D.....21487
VITAGRAPH—Where is Your Friend, 1 C.21489
SELIG—Selig Tribune, No. 97, 1 R.....21490
BIOGRAPH—My Baby (Mary Pickford) (Re-Issue) 1 D.....21491

Tuesday, December 5, 1916.

ESSANAY—The Egg (Richard Travers and Marguerite Clayton), 2 C.....21492
KALEM—Jailbirds (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C.....21494
BIOGRAPH—A Bit of Human Driftwood (Irene Howley) (Re-Issue), 2 D.....21495

Wednesday, December 6, 1916.

ESSANAY—A Waiting Game (Ben Turpin), C., 1000.....21497
VIM—Title Not Reported, 1 D.....21498
KALEM—The Poisoned Dart (18th Episode "Girl from 'Frisco"), D., 2000.....21499

Thursday, December 7, 1916.

SELIG—Selig-Tribune, No. 98, 1 R.....21501
VIM—The Guilty One (Nate Price and Babe Hardy), 1 C.....21502

Friday, December 8, 1916.

KNICKERBOCKER STAR FEATURE—Title Not Reported, 3 D.....21503
KALEM—The Trunk Mystery (Episode of Grant, Police Reporter), 1 D.....21506
VITAGRAPH—His Wife's Allowance (Corinne Griffiths and Carlton Weatherby), 1 C.....21507
VIM—A Rare Boarder (Pokes and Jabs), 1 C.....21508

Saturday, December 9, 1916.

ESSANAY—A Failure at Fifty (Thomas Comerford and Alice McChesney), 3 C.-D.....21509
KALEM—The Lineman's Peril (Episode of Hazards of Helen), 1 D.....21512
SELIG—The Purchase Price, 1 D.....21513

Monday, December 11, 1916.

BIG U—Rah, Rah, Rah (Hughies Mack), 1 C.....
SELIG—Twisted Trails (Tom Mix and Bessie Eyton), 3 W.....
SELIG—Selig Tribune No. 99, 1 R.....
VITAGRAPH—Accident is the Best Policy, 1 C.....
VITAGRAPH—Capt. Jinks' Hidden Treasure (Frank Daniels), 1 C.....

Tuesday, December 12, 1916.

ESSANAY—In a Looking Glass (33 min.) 2 C.....
KALEM—The Iceman and the Artist, 1 C.

Wednesday, December 13, 1916.

ESSANAY—Canimated Nooz Pictorial, No. 20, with Long Beach, Cal., Sc. (18 min.) Split-reel.....
KALEM—The Stain of Chuckawalla (Girl from 'Frisco Series), 2 D.....

Thursday, December 14, 1916.

SELIG—Selig Tribune No. 100, 1 R.....

Friday, December 15, 1916.

KALEM—The Tiger's Claw (Grant, Police Reporter Series), 1 D.....
VITAGRAPH—Bears and Bullets. 1 C....

Saturday, December 16, 1916.

ESSANAY—Is Marriage Sacred? (Marguerite Clayton and Sydney Ainsworth) (33 min.), 2 D.....
KALEM—The Midnight Express (Hazards of Helen Series), 1 D.....
SELIG—The Road to Fame (Robyn Adair and Virginia Kirtley), 2 D.....
VITAGRAPH STAR FEATURE—Pep's Legacy (Mary Anderson), 3 D.....

MUTUAL PROGRAM

Monday, December 4, 1916.

MUTUAL—The Turn of the Wheel, 2D...05207

Tuesday, December 5, 1916.

GAUMONT—Mutual Tours Around the World, 1 Sc.....05209

Wednesday, December 6, 1916.

MUTUAL—Mutual Weekly, No. 101, 1 Top 05210
GAUMONT—See America First and Kartoon Komics, split reel.....05211

Thursday, December 7, 1916.

MUTUAL—His Uncle's Ward, 2 C.-D....05212
MUTUAL—Gertie's Latest Affair, 1 C....

Friday, December 8, 1916.

CUB—Comedy, 1 R.....05215
MUTUAL—From Civilian to Soldier, 1 D.
MUTUAL—Uncle Sam's Defenders, Ed., 1 R.....
MUTUAL—Beach Birds, 1 C.....

Saturday, December 9, 1916.

MUTUAL STAR COMEDY—Admirers Three, 1 C.....05217

Sunday, December 10, 1916.

VOGUE—Freed, 2 C.....05218
VOGUE—Reel Life, 1 magazine.....05220

Monday, December 11, 1916

MUTUAL—Drama (Title not announced) Ethel Grandin, 2 D.....

Tuesday, December 12, 1916

GAUMONT—Mutual Tours Around the World, 1 Sc.....

Wednesday, December 13, 1916

MUTUAL—Mutual Weekly, No. 102, 1 Top .....
GAUMONT—See America First and Kartoon Komics, Split reel.....

Thursday, December 14, 1916

MUTUAL—Drama (Title not announced), 1 D.....
CUB—The Elopement, 1 C.....

Friday, December 15, 1916

MUTUAL—Uncle Sam's Defenders, Ed. 1 R .....
MUTUAL—Our Boys at the Border, 1 R..

Saturday, December 16, 1916

NOVELTY—Peter, the Comic Poet, 1 C..
MUTUAL—Star Comedy (Title not announced), 1 C.....

Sunday, December 17, 1916

VOGUE—Drama (Title not announced)..
VOGUE—Reel Life, 1 Magazine.....

UNICORN PROGRAM*

Monday, November 13, 1916.

RANCHO—The Desert's Prize, W., 200.. 940A
SUNSET—Want, D., 1000..... 940B

Tuesday, November 14, 1916.

PURITAN—The Inner Soul, D., 3000.... 941A

Wednesday, November 15, 1916.

JOCKEY—Saturday Night, C., 2000..... 942A
SUPREME—Tangled Fates, D., 1000.... 942B

Thursday, November 16, 1916.

BUFFALO—The Border Strife, W., 1000.. 943A
JOCKEY—Davy's Daily Doings., C., 1000. 943B
SUPREME—A Timely Reward, D., 1000.. 943C

Friday, November 17, 1916.

LILY—The Climax, D., 2000..... 944A
JUDY—A Sorry Plight, C., 1000..... 944B

Saturday, November 18, 1916.

SUNSET—Slaves of Passion, D., 3000.... 945A

Sunday, November 19, 1916.

BUFFALO—The Gulf, W., 2000..... 946A
GAIETY—Easy Come and Easy Go, C., 1000 ..... 946B

Monday, November 20, 1916.

LILY—The Path of Life, D., 2000..... 944A
JUDY—Mary Wouldn't, C., 1000..... 944B

Tuesday, November 21, 1916.

SUNSET—The Penalty, D., 2000..... 945A

Wednesday, November 22, 1916.

BUFFALO—The Whirlpool, D., 2000..... 946A
GAIETY—The Riot Act, C., 2000..... 946B

Thursday, November 23, 1916.

SUPREME—The Hand of Destiny, D., 2000 ..... 947A
JOCKEY—Quit Your Kidding, C., 1000.... 947B

* Releases issued every two weeks.

UNIVERSAL PROGRAM

Monday, December 4, 1916.

RED FEATHER—Kinkaid, Gambler (Ruth Stonehouse), 5 D.....01972
NESTOR—Pass the Prunes (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..01973

Tuesday, December 5, 1916.

GOLD SEAL—Ashes (Heart Interest), (Claire Mersereau), 3 D.....01974
VICTOR—His Golden Hour (Ed. Sedgwick and Belle Bennett), 1 C.....01975

Wednesday, December 6, 1916.

L-KO—The High Diver's Curse (Dan Russell), 2 C.....01976
ANIMATED WEEKLY—Weekly No. 49, 1 reel.....01977
LAEMMLE—The Children Shall Pay (Lois Weber and Phillip Smalley), 1 D.....01978

Thursday, December 7, 1916.

VICTOR—The Shadow (Allen Holubar and Neva Gerber) and Racoons, Ed., 2 C.-D. 01979
BIG U—Seeds of Jealousy (Mona Darkfeather), 1 D.....01980

Friday, December 8, 1916.

IMP—The Call of the Unborn (M. K. Wilson and Edith Roberts), 2 D.....01981
SCREEN MAGAZINE—Issue No. 2, 1000.01982
NESTOR—Oh You Honeymoon, 1 C.....01983

Saturday, December 9, 1916.

BISON—The Good Woman (Wm. V. Mong and Nellie Allen), 2 D.....01984
JOKER—The Tramp Chef (Gale Henry and Wm. Franey), 1 C.....01985
REX—A Story from Life (Matt Moore and Jane Gail), 1 D.....01986

Sunday, December 10, 1916.

REX—The Penalty of Treason (Douglas Gerrard and Ruth Clifford, 2 D.....01987
POWERS—The Trials of a Movie Cartoonist, Cart. C., and Superstitious Ceylon as Seen by Dr. Dorsey, Split Reel.01986
IMP—Bubbles (Wm. Shay and Jane Fearnley), 1 D.....01989
UNIVERSAL SPECIAL—A Trail of Blood (No. 17 of Liberty, 2 D.....01990

Monday, December 11, 1916.

RED FEATHER—The Morals of Hilda (Lois Wilson), 5 D.....01991
NESTOR—Two Small Town Romeos (Eddie Lyon, Lee Moran and Priscilla Dean), 1 C.....01992

Tuesday, December 12, 1916.

GOLD SEAL—The Two Roads, 3 M.-D...01993
VICTOR—Billy the Bandit, 1 C.....01994

Wednesday, December 13, 1916.

LAEMMLE—Green Eyes (George Chesboro), 1 D.....01995
L-KO—Murdered by Mistake (Dan Russell) 2 C.....01996
ANIMATED WEEKLY—Weekly No. 150, 1 Ed.....01997

Thursday, December 14, 1916.

VICTOR—It Didn't Work Out Right, 1 C 01998
REX—The Lawyer's Secret (Jack Nelson and Molly Malone), 2 D.....01999
POWERS—In the Land of King Cotton, 1 Ed.....02000

Friday, December 15, 1916.

IMP—Scratched (Irene Hunt and Earl Page, 2 M.-D.....02001
NESTOR—I'm Your Husband, 1 C.....02002
BIG U—The Wrong Heart (Wallace Reid and Dorothy Davenport), 1 D.....02003

Saturday, December 16, 1916.

BISON—The Taint of Fear (Allen Holubar and Jos. Girard), 2 D (Military).....02004
JOKER—Their Dark Secret (Wm. Franey and Gale Henry), 1 C.....02005
LAEMMLE—Mother's Guiding Hand (Jane Fearnley), 1 D.....02006

Sunday, December 17, 1916.

POWERS—Sammie Johnsin and the Wonderful Lamp (Com. Cart.) and Majestic Ceylon as seen by Dr. Dorsey (Ed.), Split Reel.....02007
REX—Love or an Empire (Wm. Shay and Leah Baird), 2 D.....02008
UNIVERSAL SPECIAL—The Wolf's Memesis (No. 18 of Liberty), 2 D.....02009

PATHE PROGRAM

Pathe Exchange, Inc.

WEEK OF DECEMBER 3, 1916

Shielding Shadow, No. 10 (The Disappearing Mantle), D..... 2000
Pearl of the Army, No. 1, The Traitor, D.. 2000
Divorce and the Woman, D..... 5000
Pathe News, No. 98, Top..... 1000
Luke's Movie Muddle, C..... 1000
The Resurrection, D..... 2000
Life of Our Savior (Colored), Bibl..... 7000
How Matches Are Made, Ed. Scen..... 1000
The Island of Kyuschu (Colored), (Southernmost Japan) .....

WEEK OF DECEMBER 10, 1916

The Shielding Shadow, No. 11 (The Great Sacrifice), D 2000
Pearl of the Army, No. 2 (Found Guilty), D 2000
The Challenge, D..... 2000
The Faithless Friend, D..... 2000
Florence Rose Fashions, No. 10 (Fashions and Charity)..... 1000
Wednesday, Dec. 13—Pathe News, No. 100, Top 1000
Saturday, Dec. 16—Pathe News, No. 101, Top 1000

INTERNATIONAL FILM SERVICE

International News (Semi-Weekly).
Comedy Cartoons (Weekly).

12— 4. Where Land and Water Meet (Scenes Along the Oregon Coast); Father Gets Out for a Night; (Bringing Up Father) Cart.-Com.....8 split reels
12— 5. Hearst International News Pictorial, No. 97.....1 reel
12— 8. Hearst International News Pictorial, No. 98.....1 reel

GEORGE KLEINE-K.E.S.E.

The Mishaps of Musty Suffer (Weekly).

METRO PICTURES CORPORATION

Metro-Drew Comedies (weekly).
Metro Travelogues (weekly).

PARAMOUNT PICTURES CORPORATION

Paramount-Burton Holmes Travel-Pictures (Weekly)
Paramount-Bray Cartoons (Weekly)

UNITY SALES CORP.

Tweedledum Comedies (Weekly)

10— 2. A Scrambled Honeymoon.....2 reels
10— 9. Some Hero.....1 reel
10—16. Tweedledum's Busy Night.....2 reels
10—23. A Lucky Tramp.....1 reel
10—30. Lend Me Your Wife.....2 reels

VITAGRAPH-V.L.S.E.

12— 4. Rose of the South (Peggy Hyland and Antonio Moreno).....5 reels
12— 4. Scarlet Runner, No. 10. The Lost Girl (Earle Williams and Louizeta Valentine).....2 reels
12— 4. Hash and Havoc (Hughie Mack and Patsy de Forrest).....1 reel
12— 4. Captain Jinks's Evolution (Frank Daniels) .....1 reel
12—11. The Enemy (Evart Overton and Peggy Hyland).....5 reels
12—11. Scarlet Runner, No. 11. The Missing Chapter (Earle Williams and Edith Storey).....2 reels
12—11. Rah, Rah, Rah! (Hughie Mack)...1 reel
12—11. Captain Jinks's Hidden Treasure (Frank Daniels).....1 reel

SERIES AND SERIALS

The Girl and the Game.....Signal Film
The Secret of the Submarine..Signal Film
Peg o' the Ring.....Universal
Liberty .....Universal
Mary Page, The strange Case of..Essanay
The Social Pirates.....Kalem
Who's Guilty? .....Pathé
The Grip of Evil.....Pathe
The Shielding Shadow.....Pathe
The Mysteries of Myra.....International
Beatrice Fairfax.....International
Gloria's Romance.....Kleine
The Yellow Menace.....Unity Sales
The Crimson Stain Mystery..Consolidated
The Vampire's Series.....Gaumont
Fantomas Series.....Gaumont
Hazards of Helen Series.....Kalem
Girl from 'Frisco Series.....Kalem
Grant, Police Reporter.....Kalem
The Scarlet Runner.....Vitagraph

State Rights—Releases

ANTI-VICE FILM CO.

Is Any Girl Safe?.....5 reels

CALIFORNIA MOTION PICTURE CORPORATION

July—Kismet (Otis Skinner).....10 reels
November—The Woman Who Dared. (Beatriz Michelena).....7 reels
December—The Passion Flower. (Beatriz Michelena) ....

CELEBRATED PLAYERS' FILM CO.

The Birth of a Man.....5 parts

CHICAGO TRIBUNE

German Side of War.....5 reels
Russian Side of War.....4 reels

CHRISTIE FILMS (Comedies)

9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel
11—27. Tramp, Tramp, Tramp.....1 reel
12— 4. Sea Nymphs .....1 reel
12—11. Miss Billie Buttons.....1 reel

CLARIDGE FILMS, INC.

Heart of New York.....5 reels
The Birth of Character.....5 reels

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

EDUCATIONAL FILMS CORP. OF AMER.

10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. JUNGLE FILM CO.

No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

ELDORADO FEATURE FILM CO.

The Impersonation .....5 reels

EXCLUSIVE FEATURES, INC.

Where is My Father?.....7 reels

JOS. W. FARNHAM

Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

GREAT NORTHERN FILM COMPANY

The Folly of Sin 5 reels
The Mother Who Paid.....5 reels
The End of the World.....6 reels
Pages from Her Life.....5 reels

ESKAY HARRIS FEATURE FILM

Alice in Wonderland.....6 parts

HERALD FILM CORPORATION

Around the World in 80 Days....6 parts

HIPPODROME FILM CO.

At the Front with the Allies.....

JUVENILE FILM CORPORATION

4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

KEMBLE FILM CORPORATION

The Zeppelin Raids on London and the Siege of Verdun.....5 reels

KULEE FEATURES

Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

LINCOLN MOTION PICTURE COMPANY

The Realization of a Negro's Ambition .....2 reels

C. POST MASON ENTERPRISES

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

MODERN MOTHERHOOD LEAGUE

Twilight Sleep .....

MONARCH PHOTOPLAY CO., INC.

Common Sense Brackett.....6 parts

MORAL UPLIFT SOCIETY

It May Be Your Daughter.....

B. S. MOSS

Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels
The Power of Evil (Margaret Nichols) .....5 reels

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

PATRIOT FILM CORP.

How Britain Prepared.....8 reels

PHOTODRAMA COMPANY

How Molly Made Good.....6 reels

PIONEER FEATURE FILM CORP.

The Soul of a Child.....5 reels

RADIO FILM CO.

Satan the Destroyer of Humanity..7 parts

RAY COMEDIES

6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

RIALTO FILM CO.

The House of Mirrors.....

SHERMAN ELLIOTT

The Crisis.....

STANDARD NEWSFILM, INC.

Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
Demons of the Air..... 2 reels

SUNBEAM MOTION PICTURE CORP.

Ty Cobb in Somewhere in Georgia.6 parts

SUPERIOR FILMS COMPANY

The Faucet.....5 reels

SUPREME FILM CO.

The Cowpuncher.....6 parts

UNITY SALES CORP.

6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels

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Twenty Thousand Leagues Under the Sea.....10 reels

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Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) 5.reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....7 reels

Bluebird Photoplays

11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. A Christmas Carol (Rupert Julian, Francelia Billington and Agnes Vernon) .....5 reels
12—25. The Shriveled Soul (Myrtle Gonzales and Val Paul).....5 reels

Fox Film Corporation

11—20. Jealousy (Valeska Suratt).....5 reels
11—27. The Mischief Maker (June Caprice) .....5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels
11—27. Along the John Muir Trail (Sc) and The Missing One (Krazy Kat), C .....Split Reel
11—28. Hearst International News Pictorial No. 95 .....1 reel
12— 1. Hearst International News Pictorial No. 96 .....1 reel

Ivan Feature Productions

11— 3. The Sex Lure (Louise Vale, James Morrison, Frankie Mann and Donald Hall).....5 reels
12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

11— 6. The Prince of Graustark (Bryant Washburn and Marguerite Clayton), Essanay .....5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....5 reels

Metro Pictures Corporation

11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels
12— 4. The Orchid Lady.....5 reels
12— 4. The Black Butterfly (Madame Petrova).
12—11. The Stolen Triumph (Julius Steger) 5 reels
12—18. The Awakening of Helena Richie (Ethel Barrymore).....5 reels

Mutual

MUTUAL STAR PRODUCTIONS
No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
No. 155. Lone Star (William Russell), American .....5 reels
No. 156. A Dream or Two Ago (Mary Miles Minter).....5 reels
No. 157. Miss Jackie (Margarita Fischer).5 reels
No. 158. The Valley of Decision (Richard Bennett), American.....5 reels
MUTUAL MASTER PICTURES, DE LUXE
No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 153. Immediate Lee (Frank Bozage and Anna Little), American...5 reels

Paramount Pictures

11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky..... .....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels
12— 4. Princess Zim Zim (Irene Fenwick and Owen Moore), Famous Players .....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS
7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
10—22. Prudence, the Pirate (Gladys Hulette), Thanhouser.....5 reels
10—29. The Sultana (colored), (Ruth Roland), Balboa.....5 reels
11— 5. Hidden Valley (Valkyrien), Thanhouser .....5 reels
11—12. Shadows and Sunshine (Little Mary Sunshine), Balboa.....5 reels
11—19. The World and the Woman (Jeanne Eagels), Thanhouser.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels

Red Feather Productions

10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels
11—20. The Devil's Bondwoman (Dorothy Davenport and Emory Johnson)..5 reels
12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels
12—11. The Morals of Hilda (Lois Wilson) .....5 reels

Selznick-Pictures

CLARA KIMBALL YOUNG
10—15. The Common Law.....6 parts
HERBERT BRENON PRODUCTIONS
(Coming) War Brides (Mme. Nazimova)..
KITTY GORDON PRODUCTIONS
(Coming) Vera, the Medium .....

Triangle Film Corporation

11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels

Vitagraph V-L-S-E

11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels
12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. Ninety and Nine (William Courtney and Lucille Lee).....5 reels

World Pictures

11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels
12— 4. All Man (Robert Warwick and Mollie King).....5 reels.
12—11. Broken Chains (Ethel Clayton and Carlyle Blackwell).....5 reels

Mutual Releases for Week of November 27 Include "A Dream or Two Ago"

MARY MILES MINTER, in a five-reel Mutual star production, "A Dream or Two Ago," from the American studios, and Margarita Fischer, in a five-reel Mutual star production, "Miss Jackie of the Navy," from the Pollard studios, head the Mutual schedule for the week of November 27.

"A Dream or Two Ago" is from the pen of Henry Arthur Phillips and was scenarioized by Arthur H. Gooden. This vehicle gives the lovable little Mary Miles Minter a great opportunity to display her charming mannerisms, and she does some exceptionally good work in it.

The story of "A Dream or Two Ago" tells of Millicent Hawthorne, the six-year-old daughter of a rich New Yorker, who is lost in a panic resulting from a robbery in a jewelry store. The little girl falls into the hands of a noted character of the underworld, a certain Mother Gumph. She is brought up in the worst possible surroundings and taught all the tricks of the underworld.

The girl, after spending a few years under the tutelage of Mother Gumph, becomes a match girl, and later, her beauty attracting the attention of a restaurant manager, becomes a cabaret singer in a cafe of rather unsavory reputation.

The unprincipled cafe manager traps the girl into a private dining room adjoining his office. Here a struggle ensues and the girl drops a purse which she had had in her possession years before, when she fell into the hands of Mother Gumph. This purse is the means of the girl's finding her mother and father. There is an intensely dramatic climax in this production and Miss Minter makes the most of it.

Supporting "Lovely Mary" in "A Dream or Two Ago" are Lizette Thorne, Gertrude Le Brandt, William Carroll, Orral Humphrey and little Dodo Newton, who does some very appealing work in the part of Millicent at the age of six years. The production was directed by James Kirkwood and is from the American studios.

The Margarita Fischer production, from the Pollard studios, is most thoroughly enjoyable. Miss Fischer portrays a new role in her latest vehicle, that of a lovely girl who masks as a sailor boy, and her characterization is wonderfully good. Harry Pollard is responsible for the direction of the production and is to be congratulated for the great success he has achieved.

Miss Fischer is given an opportunity in "Miss Jackie of the Navy" to display her light-hearted and sparkling personality.

Jackie Holbrook (Margarita Fischer) is the rollicking daughter of rich parents. Her mother is determined that she wed into the nobility, but this is not Jackie's idea of "wedded bliss." She is the belle of Coronado and all of the men worship at her shrine with the exception of Captain Robert Crowne, who is averse to the girl's actions.

Jackie decides to bring Crowne to her shrine on his knees and she assumes the place of a sailor on his ship. She sails with the ship to the Island of Vergania, where they are sent to quell an uprising of the natives. The girl's effeminate actions cause much mirth on board ship.

When the ship arrives at Vergania Jackie is one of the sailors to be sent into the interior. Here Crowne is captured by the Voodoo worshippers and is about to be offered to their gods when Jackie saves his life. Later, when Jackie's identity is discovered, it causes the sailors much delight, and Crowne, realizing that he has fallen in love with the girl, wins her consent to an immediate marriage.

On Monday, November 27, "When the Tide Turned," a two-reel Mutual drama, featuring Lillian Hamilton and Frederick Church, is scheduled for release. Both of these Mutual stars have proven their ability to inject heart interest into drama, and this production is a very good sample of their work.

"Tours Around the World," the one-reel Gaumont scenic, which contains beautiful and interesting scenes from war-ridden countries of Europe, will be released on November 28.

On Wednesday, November 29, "Mutual Weekly," which never fails to film all of the happenings of interest both in this country and Europe; "See America First," an interesting travel picture showing the noted and beautiful spots in America, and "Kartoon Komics," on the same reel, will be released.

A single-reel American comedy, featuring Louise Lester, and a two-reel Mutual drama are to be released on Thursday, November 30.

Friday, December 1, will have as its release a one-reel Cub comedy, featuring that ever laughable comedian, George Ovey, supported by the regular comedy Cub cast.

J. Warren Kerrigan will appear in an American drama in one reel, entitled "The Capture of Rattlesnake Ike." Kerrigan is well cast in this story of the wild West and the production is full of thrilling action. This production is scheduled for Saturday December 2 in addition to which is a one-reel comedy, title to be announced later.

Paddy McQuire will be seen in "The Wicked City," and Gaumont's magazine reel, "Reel Life," is scheduled for Sunday, December 3.

"JIM BLUDSO" FINE ARTS' NEXT WITH LUCAS

Wilfred Lucas will make his next appearance on the Triangle program in a Fine Arts version of "Jim Bludso," one of the most famous of the Pike County ballads by John Hay. It was this picturesque poem that first attracted widespread attention to the great American diplomat and secretary of Lincoln—long before he had dreamed that he would some day rank as our ablest modern secretary of stage. This will be the first feature that Lucas has done since the completion of "The Microscope Mystery." Following that production he was laid up for about two weeks with an attack of pneumonia, and has only recently recovered his accustomed vigor. It is expected that "Jim Bludso" will test his stamina to the limit, as the story is a swiftly moving series of events in the life of a two-fisted steamboat engineer on the Mississippi River.

As all readers of the John Hay classic will recall, the climax represents the burning of the big passenger steamer, "The Prairie Belle." In order to secure the essential realism for this effect, the Fine Arts Company has purchased the largest side-wheel river seamer obtainable, and will proceed to burn it to the water's edge. Lucas will direct his own production, and he has engaged Tod Browning to assist him. Olga Grey will take the lead in his support.



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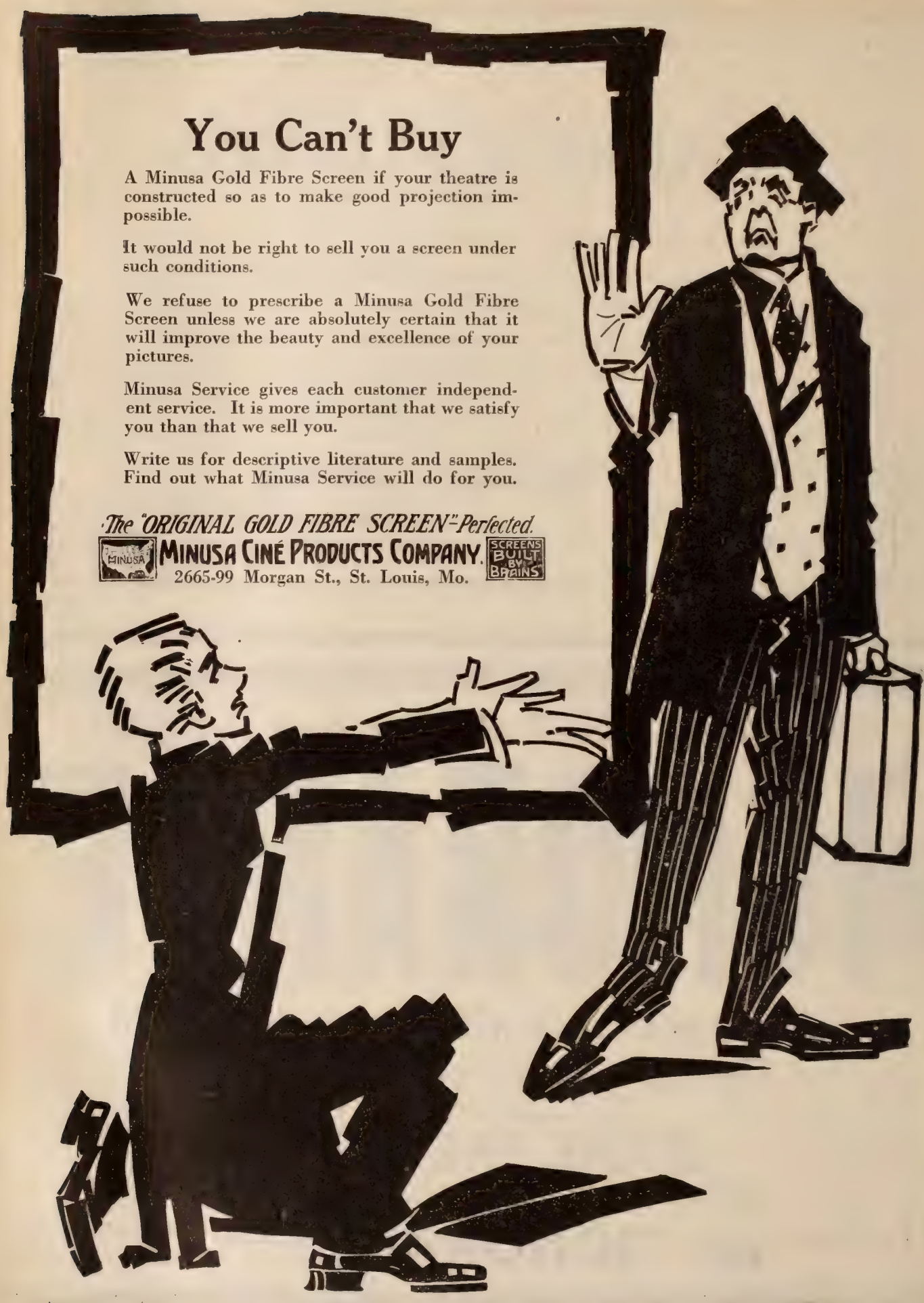
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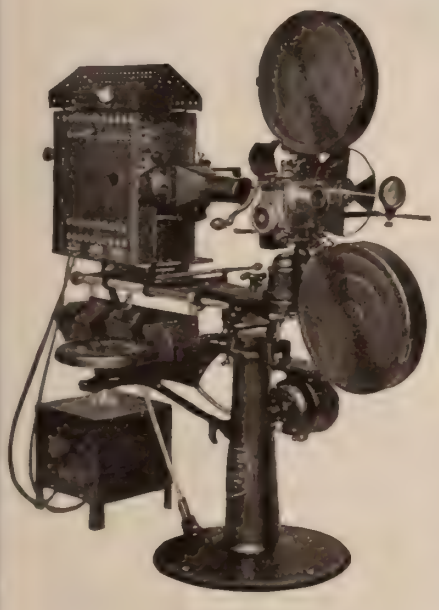


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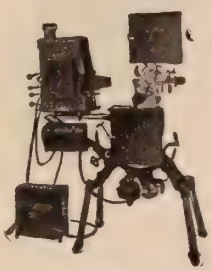
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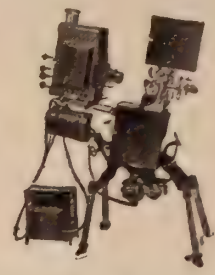
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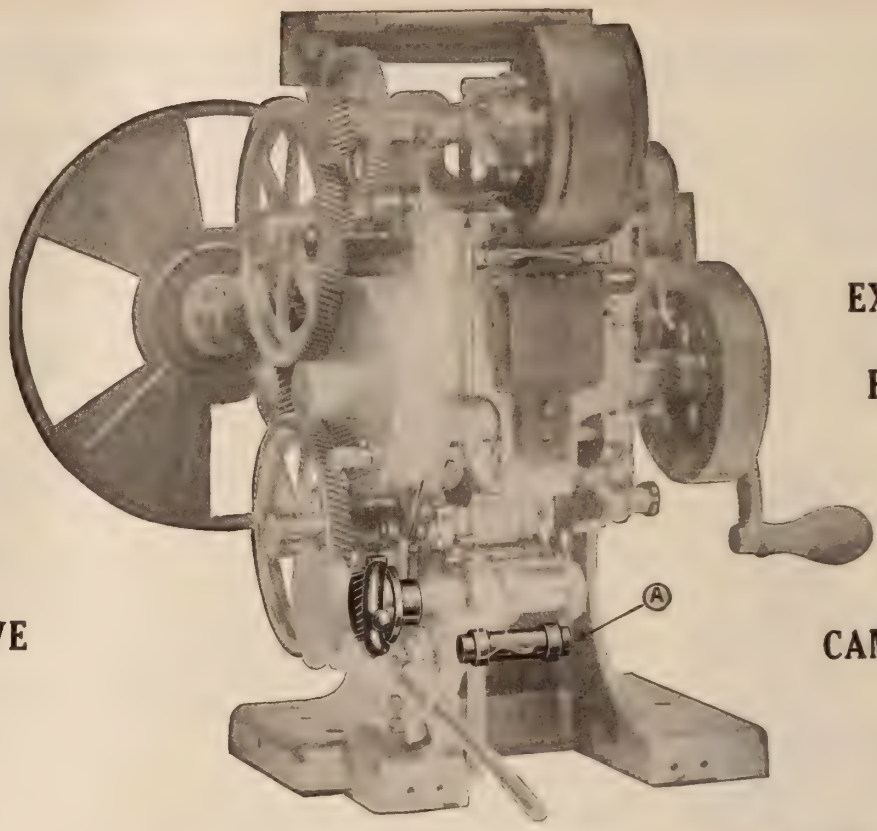
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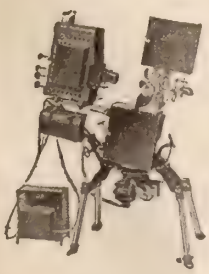


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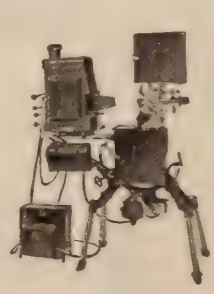
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Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

Credit

LAST week's "get-together" editorial and the letters which it contained brought forth a letter from a prominent exhibitor who speaks feelingly of the condition which confronts us.

Before taking it up, let's see what started the argument and why our friend wrote in.

* * *

THE original question was "Where is the trouble?"—the "trouble" being a question of credit and why it is not as good now as it was two or more years ago.

* * *

IT is admitted that the condition exists to a greater or less degree all the way down from the manufacturer of equipment through the distributor down to the exhibitor. In working out a remedy, we must begin at the root of things—the exhibitor—and work back, as he is the man for whom the goods are produced and whose money keeps the wheels of production in motion.

* * *

WE already find a movement among the dealers—they are out to improve things—a step in the right direction, for anything which is progressive helps even though it does not ultimately work out eaxctly as planned. Any concerted action on their part will be in the form of enforcing credits and demanding security in one form or another. This is all right as far as it goes, but it is protective and not constructive.

* * *

OUR claim is that to be lasting and beneficial, the exhibitor is the man to start things.

Our friend writes:

Gentlemen:

* * *

YOUR suggestion that the exhibitors "get-together" is all right; it will cure a great many of the complaints which the exhibitor is voicing to-day. But how are you going to mix oil and water?

* * *

THERE are but two classes of exhibitors. Those who have succeeded, and those who haven't. The successful ones may be short-sighted and ignorant and doing for the industry at large a harm that can never be remedied. They may secure their film service by methods some men would not want to use. They may act on the principle that they alone have a right to exist and that the less fortunate competitor should get out. The unsuccessful ones are the ones who want to "get together"—and it is often physically impossible for them to do so.

* * *

AN organization in which the most successful men in the business will not join is weak and powerless. An organization dominated by the already strong against the weak is a minority organization. For there are fewer strong men in any business than weak ones. This, unfortunately, is the condition in the motion picture industry to-day. I refer of course to the big issues, the united "front" which a body of exhibitors could present against many of the obviously short-sighted and ignorant policies of the present distributing organizations.

* * *

"GETTING together" by exhibitors can be successfully engineered only where it affects interests which are common to the whole. Sunday closing, unfair taxation, unfair demands from organized employees, flagrant injustice to all theatres from any source, can be "organized" against, successfully, provided there are not personal animuses which keep certain members out. But even in this case, much can be accomplished by those who will get together for the common good. Unfair censorship usually fosters a get-together spirit, but even here frequently the most powerful exhibitors in the district are the ones who always show clean pictures and think "they" will not be affected.

* * *

COME to such questions as discrimination in service, pitting one exhibitor against another in bidding for service, high price of service due to such causes, there will be no "getting together" so long as the "hog" of the crowd is able to get near the trough and elbow the others away. And so long as the film exchanges let this "hog" get all the good films and starve the little fellow to death we will have no "getting together."

* * *

THE thing to do, of course, is for those who will get together, to do so for the common good, for the good of all exhibitors not alone themselves. Then it may be possible for the members of the association, who may be imagined to have helped one another to the point where they are, with a solid front, able to compete with the one or two dominating exhibitors who have refused to join them at the start, to compel even the "hog" to get out of the trough and give somebody else a chance.

Yours truly,

MAKING MONEY.

* * *

OUR friend who signs himself "Making Money" speaks feelingly, but there is another angle to be considered beside actually fighting adverse legislation such as Sun-

(*Continued on page 3705*)

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A B C of the Motion Picture Operating Room

The Final Installment on the Manufacture and Properties of Motion Picture Carbons—The Adaptor for Use with Silvertip Negative Carbons—The Formation of Craters—The Proper Setting of Carbons and Other Projection Remarks

INASMUCH as the lamp of the Motion Picture Projector of today is designed for standard size carbons, a special adaptor is necessary when using Silvertip carbons. It was found in the course of many experiments that steel and cast iron were too high in resistance, which caused overheating of the carbons, excessive needling, and short life. The engineers of the National Carbon Company designed a bronze adaptor; illustrated in Fig. 1, which is being furnished to the users of Silvertip carbons free of charge with initial orders. The life of a 6 in. Silvertip averages about seven 1,000 ft. reels of film, when used at the rated amperage.

In Fig. 2 we see the carbon in the adaptor ready to be placed in the lower carbon jaw of the lamp. The adaptor itself, by referring to Fig. 1 you will see is nothing more than two sections of bronze, so shaped as to fit each other, thus making a most convenient holder and one that will not give the trouble which is experienced by the use of one piece adaptors.

Proper Crater Formation

The formation of craters is an important factor in projection. Crater formation is directly dependent upon the setting and manipulation of the carbons. By setting the lower or negative carbon a trifle ahead of the upper or positive, on both alternating and direct current, better craters can be formed, resulting in increased candle power and minimum trouble at the arc. Continuous freezing of the carbons should be avoided, as the craters are quickly destroyed and the candle power considerably decreased.

Why High Amperage Is Necessary

The high amperage used in motion picture projection, especially for alternating current circuits is necessitated by the thickness and somewhat opaque condition of colored and dark films, and also by the fact that some of the light is obstructed by the aperture plate of the projector. The length of throw, size of picture, and type of screen used are all important factors in determining the amount of current necessary to obtain the most satisfactory screen illumination. High amperage on A. C. is also necessary because of the low efficiency of the A. C. arc.

It has been found, in the testing laboratories of the N. C. Co., that by maintaining a ⅛-inch arc length on A. C. throughout the trim of the carbons the best operating results are obtained. This arc length seems to prevent a double source of light, or colored ghost effect, so often noticeable where screens are illuminated with an A. C. arc.

Cause of Carbons "Needling"

Maximum "needling" or "spindling," as we term it, is reached when the carbon has carried the greatest possible current for a given set of conditions. The higher the current (amperage) the greater the needling. A ⅝ x 12 in. cored carbon will safely carry 60 amperes A. C., but when we go above this current consumption needling takes place, causing destruction of craters and correspondingly decreased screen illumination.

On direct current there is but one source of light to consider—the incandescent tip of the positive carbon. A quarter to half an inch arc length is necessary therefore to avoid obstruction of light by the tip of the negative carbon. A very interesting feature observed by operators when using the Silvertip as a lower is the absolutely clear space in front of the positive crater. No interference with the light from the very small negative carbon is noticed and no yellow cast of light is thrown on the screen from reflections of the negative carbon.

Why the Arc "Flickers"

When large diameter carbons are used on direct current, the amount of current used is usually insufficient to properly shape the tip of the carbon, and a blunt end results which causes the arc to wander, thereby producing a flickering light. The Silvertip negative has just enough surface at the tip of the carbon to keep the arc from traveling. At any time during the trim the arc can be started off smoothly and at full candle power.



Fig. 2

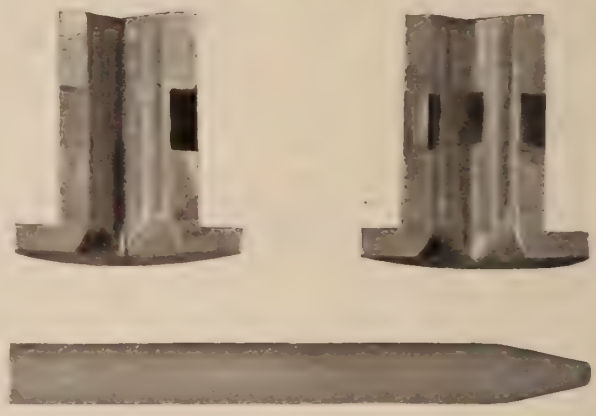
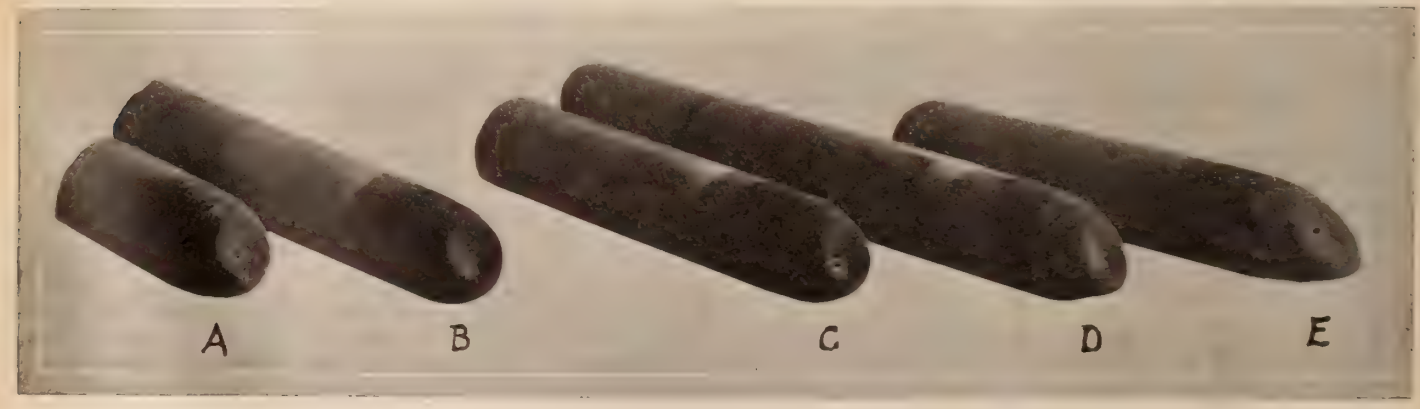


Fig. 1

Tests conducted in the past have demonstrated definitely that the size of the negative carbon together with the arc length are the direct causes in producing the proper crater shape. The use

(*Continued on page 3693*)



Color Cinematography

The "Slow Kinemacolor" Process—Novel Methods Characterize the Production of Color Films as Practised by Wm. F. Fox—Securing Correct Color Distribution and Gradation—An Interesting Method Depending Upon Chemical Reactions

(*Continued from last week*)

ANOTHER of the subtractive systems of color cinematography which is rapidly being brought to the stage of perfection is the so-called "Slow Kinemacolor" process. This interesting process is the invention of Mr. William F. Fox, the laboratory expert of the Kinemacolor Company of America, and the results so far shown promise an active future for the Kinemacolor concern.

In the course of his experiments Mr. Fox has evolved not one process but in reality three different methods of producing cine films the images of which exhibit extremely good natural color effects. A brief outline of the various ways in which this inventor achieves the same end will therefore prove worthy of study.

Taking the processes up in their order as disclosed in patents granted to Mr. Fox, the first method (disclosed in U. S. Patent No. 1,166,121) is worked as follows: A negative is made on panchromatic stock, using the customary Kinemacolor camera. When developed this negative is comprised of red and green sensation images alternating upon the film strip. A positive is next made from this negative, the same being after developments the exact reverse of the negative.

The Fundamental Principles

Getting down to the root of the system, it is ultimately proposed to print from the red sensation images and color them blue-green and then to print right on top of the red sensation positive another positive record from the green sensation negative images, the latter to be colored a shade of red complementary to the blue-green coloring of the red positive images. On further consideration, it will be seen that if we print from the red sensation negative images and superimpose on this a printed record from the green sensation negative images, the composite positive images, when not developed, will not have their transparent and opaque areas so disposed as to form, when colored blue-green and red respectively, a correct color record.

Mr. Fox has found, however, that if a print be made (upon positive stock of course) from the red sensation images of a previously prepared Kinemacolor positive film and if this be printed over (with the images in superposition) from the green sensation images of the original Kinemacolor negative, the developed result will be capable of taking up the two necessary colors in such manner as to correctly reproduce the hues of the objects photographed.

Making the Color and Monochrome Negatives

One mode of procedure is as follows: A "color negative" (so-called by the inventor) is first made by printing in superimposition on one strip a record of the green sensation images of the original negative and the red sensation images of a positive strip prepared from the original negative.

Next a "monochrome negative" is made, this being the result of printing upon one strip the superimposed red and green sensation images of a normal Kinemacolor positive.

Printing the positive for use in the projecting machine is now accomplished through the use of double coated positive stock (emulsion on both sides), an impression from the "color negative" being made on one side while an impression is printed from the "monochrome negative" on the other side (of the double coated positive stock of course).

After this projecting positive, printed on both sides, is developed fixed and dried, the side bearing the positive impressions from the "monochrome negative" is waterproofed with celluloid varnish to protect it from the subsequent coloring operations.

The images on the side of the film printed in contact with the "color negative" are now toned greenish-blue by immersion in a bath containing Vanadium chloride, Ferric chloride and other suitable ingredients. Toning completed in this bath the film is fixed in Hypo and washed, after which it is immersed in a red dye bath compounded with an aniline dye. When the red dye has been taken up sufficiently to make the highlights of the picture show approximately white, the dyeing is stopped and the film washed and dried, when it is ready for use.

As the purpose of the uncolored images (printed from the "monochrome negative") on the other side of the finished film has not been explained, it will be well to state here that these images serve to correct the gradations of the finished result, thus improving the rendition of any blacks and whites which may have been apparent in the objects photographed.

Another Method

A modification of the method above outlined is described in U. S. Patent No. 1,166,122 and is practised as follows:

A negative of the subject is again made (on panchromatic stock of course) with the Kinemacolor camera.

By the use of a special printer a positive is now made bearing (one right after another on the film strip) a record of the green sensation images on the original Kinemacolor negative.

The positive for use in the projecting machine is now produced by printing on ordinary (single coated) positive stock from the red sensation images of the original Kinemacolor negative and then printing over this, in exact superimposition, from the images of the specially prepared green sensation positive. After developing, fixing and washing this combined positive is toned bluish green in a Vanadium and Ferric chloride bath such as was previously mentioned, and, after fixing in Hypo and washing is dyed in a red dye bath as was also previously described. When the color effect is seen to be correct, the film is washed briefly and dried, atfer which the printed and colored picture surface of the positive is given another coating of sensitive positive emulsion. On this re-emulsioned surface, a correcting image is printed, this being formed by printing respectively from the red and green sensation images of the original Kinemacolor negative, the two printings being superimposed and in exact register with each other and also with the previously printed and colored images. When adding the correcting images only about one-half of the usual exposure is given when printing from the red and green sensation negative images respectively. The function of the correcting image is to improve the gradations in the finished positive as has been previously set forth.

In the two methods just described of producing these colored positives such a lot of double, triple, and one might say, quadruple printing is resorted to that, it would be difficult, if not impossible, to produce finished positives having the different color images in exact register and showing no vestige of overlapping color around the edges of objects in the picture.

Something New in Film Coloring

A much simplified and equally efficient method of making projecting positives in natural colors has been devised by Fox and is the subject of U. S. Patent No. 1,166,123.

This method which is, we believe, the one most utilized by the inventor, is very interesting, as it depends more upon chemical reactions than upon mechanical operations.

Again a negative of the customary Kinemacolor variety is made.

A print is next made on positive stock from the red sensation images of the Kinemacolor negative. A special printer must be used, as these red sensation images follow one right after the other on the positive strip. This red sensation positive is now developed and when correct density is attained, development is stopped by immersion in a bath of water to which a slight amount of acetic acid has been added. It is to be noted here that only a light exposure has been given in printing from the red sensation negative images.

Keeping the film in the dark room the developed red sensation positive has its images next toned bluish-green in a bath containing Iron perchloride, Potassium Ferricyanide and Hydrochloric acid. In this blue-green toning operation certain metallic compounds are formed which would prove detrimental to some of the subsequent operations. These are, accordingly, now eliminated by immersing the film (still in the dark room) for a period of about 30 seconds in a 1 per cent. Hypo solution. This brief immersion in the weak Hypo bath, while sufficient to free the posi-

(*Continued on page* 3704)

Projection Questions Answered

Operating Electricity

Repairing Equipment

TRAVEL GHOST AGAIN

Johnstown, Pa.: *I am running a Powers 6-A machine with a two-wing shutter. When I frame clear up there is a travel ghost in the right-hand bottom corner. When I frame clear down the travel ghost is in the upper left hand corner. I have moved my shutter blade both ways, but when I get the ghost out of the bottom it is worse at the top. I have reached the point where I do not believe it is possible to get it out at all, but am writing you to see if you can help me out. When the framing lever is in the centre my picture is all right, but when I change my trouble begins. Am projecting a 14-ft. picture, lens, 4in., E. F., throw 60 ft., current 110 volts D. C., pulling 40 amperes. Condensers a 6½ and 7½. Are these the proper condensers to use? It does not seem to me as if they were, for I have to keep a large spot to get a good picture.*

Answer: From your explanation of the travel ghost the only thing that I can see is that your shutter blade is not wide enough. This can be remedied by riveting on a strip of metal, making the blade somewhat wider; the width would have to be determined by experimenting. I have never favored the use of a two-wing shutter on D. C., and I believe that if you were to write to the manufacturer giving him the size of lens, length of throw, etc., he would send you a shutter that would enable you to get perfect results. If you are one of those who favor the two-wing shutter proposition you might make a drawing of your shutter and send to the factory describing the trouble you are now having and ask them to send you the proper size.

Regarding the condensers, you might try two 7½-inch condensers with your 4-inch lens, which would possibly give better results than those you are now using; before doing that, however, pull your lamp house as far back as it will go, then if the size of the spot is not reduced use the size condensers I have suggested.

TURNING SPROCKETS

James Jordan, New York State: *The intermittent sprockets on both my machines are badly undercut. Will it do any harm if I take them off and turn them around, using the teeth on the opposite side?*

Answer: Reversing the intermittent sprocket is rather a difficult job, and although you might do it successfully the chances are that you might not, and the better and safer way would be to either get a new sprocket or send the movement in to the manufacturer and let their mechanics do the job right. The life of the sprocket could be prolonged by the reversing process, but you would have to be very careful to see that the old pin holes in the sprocket bring the teeth in exact line with the tracks on the aperture plate, or else you would have to drill new ones, a task that might better be left to the manufacturer.

Undercut sprockets are caused by the pull of the film and can be materially decreased by careful adjustment of the tension. If the tension is too tight the strain in pulling the film through the mechanism will become so great that the best sprocket made will soon show signs of wear.

ANOTHER WAY TO CLEAN SLIDES

Jack Melcher, member of Local 355: *In your Projection Department, under date of November 25, I see that you recommend the use of alcohol on slides. I have always found that there is always trouble in getting the smoky effect off with a rag, and consequently have discarded the use of alcohol in my operating room. In its place I am using the well-known cleaner, Bon Ami, for cleaning slides, condensing and projection lenses. I think if you will try this out, using a very thin coating of Bon Ami, you will see a remarkable difference in your projection. I wish you would give me your comments on this matter in an early edition of your department.*

Answer: There seems to be some good points in favor of Bon Ami, as you suggest, but I am rather dubious as to using it on the surface of the projection lens; the surface of a projection lens must be kept as highly polished and as smooth as possible, and even though "it hasn't scratched yet" there is the possibility of its doing so unless great care is exercised in its use. The use of alcohol was recommended by me for this reason: There are times when you will receive a set of slides that are so badly gummed up and so sticky, from careless binding, that it would be a crime to project them upon the screen as they are. By the use of a little alcohol on a rag this substance may be quickly and easily removed; then by breathing upon the slide and wiping the vapor off with a clean cloth the slide will show no trace of fogginess. The same holds true with the projection lens. I experienced the smoky effect, but by allowing the alcohol to dry thoroughly and then breathing on the surface and wiping off with a soft clean cloth I was able to keep the lenses in first-class projecting shape. I would like to have operators try out both methods, Brother Melcher's and my own, and report on them.

MERCURY TUBE STARTS HARD

Harry Kanto, Dubuque, Ia.: *I have been having a little trouble lately on account of the failure of my rectifier tube to start; have to jam my carbons together several times before it will pick up. What can be the matter?*

Answer: It is possible that the tube is losing its vacuum. But unless there are bubbles in the mercury this would not always prove true. The principal cause for failure of the tube to start quickly is, it may be located in a very cold place; this happened some time ago in a certain theatre where the Mercury Arc was placed in the lobby of the theatre for advertising purposes. Everything was all right during warm weather, but as soon as it became colder the tube gave considerable trouble, which was remedied by placing the apparatus inside the theatre.

The safest thing for you to do would be to order an extra tube and keep it on hand at all times for just such an emergency. The putting in of a new tube will only take a few seconds time. In the newer type of Rectifier switches are so arranged that if anything happens to the tube you can instantly change from the tube to the reactance, using the reactance as an economizer. If your rectifier is not equipped with these switches, it should be. And the connections and switch are easily added. The General Electric Company, Schenectady, N. Y., will send you diagram which will show you how to proceed if you write them.

CARBONS TO USE

New Rochelle, N. Y.: *Can you inform me as to the best carbon to use on alternating current? Are there any good carbons made in this country? I have always used Bio's, but they are hard to get now. Would be pleased to have your answer as soon as possible.*

Answer: It is not permissible for this department to recommend the product of any one manufacturer. There are several American carbon manufacturers who are putting out first-class carbons. Look on the advertising pages of the NEWS for their addresses and write each of them asking that they send you samples. Try out each make and the ones that give you the best results are the ones you want. Each operator has his favorite brand, therefore it is hard to come to any conclusion as to what constitutes the BEST. For the proper size carbons used with a given amperage consult the table in the "A B C of the Motion Picture Operating Room" which appeared in a recent issue of the NEWS

CANNOT GET A CLEAR FOCUS

Bayonne, N. J.: *I am having trouble focussing my picture, it is impossible to get the entire picture in focus at the same time, when I get one point sharp another part will be out. Can you tell me the cause and how to remedy it?*

Answer: It is quite possible that you have a worn aperture plate or the tracks are not true, or your tension spring is lapping over the track. My suggestion would be that you examine your aperture plate to see if it has not become badly worn or that one of the tracks has not worn faster than the other, and that your tension springs set square on the tracks and straight up and down. If the trouble is not there, then take out your projection lens and sprinkle a little talcum powder on the face of the front lens, put it back in, turn on the light, keeping the carbons frozen, so that you can look through the lens. The talcum powder will enable you to see an image of the aperture plate on the front lens, and if this image does not appear in the exact center of the lens, the lens needs to be squared up with the aperture. This is probably where your trouble is, if it is not in the aperture plate or tension springs.

A B C OF OPERATING ROOM

(*Continued from page* 3690)

of a comparatively large negative carbon with short arc lengths is the immediate cause of the sharply indented crater formation encountered by many operations when using D. C. This defect can be overcome and the light on the screen greatly improved by the use of the Silvertip carbon.

Hissing at the Arc

Hissing at the arc, especially on D. C., and the flickering arc are caused by faulty carbon manipulation, or improper handling of the arc. Missing is a function of the length of arc, current and voltage. It occurs with any length of arc if the current is increased beyond that which the arc can carry. By lengthening the arc, thus decreasing the amperage, hissing can be avoided. On alternating current, hissing sets in at about 45 amperes and increases with the current. Flickering and hissing on alternating current arc also noticeable when the arc is not centered on the cores.

In Plate 1 we have a variety of D. C. craters which are worthy of study. A and B are poor craters due to low arc voltage. These carbons were consuming 30 amperes of current with a pressure of 45 volts, using a ½-inch solid carbon as a lower; notice the formation of the crater on these carbons and you will realize the amount of illumination being lost and the amount of current being wasted. C shows the crater formed where the current was 30 amperes with 45 volts, and using a 5/16-inch Silvertip lower, an improved condition is noticeable which can be still further improved as we see at D by allowing the amperage to remain the same, 30 amperes, and increasing the voltage to 52 volts, using as before a Silvertip lower, the crater is now taking on a more perfect shape and is forming itself so as to increase the illumination upon the screen, but the ideal condition has not yet been reached. E shows the crater formed with a current of 30 amperes and a voltage of 58, using the same carbons as in the preceding sets. The ideal condition has now been reached. The proper crater formation has been made and every available amount of light is being directed to the condensers in such a way as to increase the screen illumination and consequently the brilliancy of the picture, without any increase in cost for current consumption.

In concluding I wish to emphasize the importance of having the carbon holders and the adaptor free from scale or dirt to insure good electrical contact. This makes for longer carbon life and less needling, which means less ash deposit in the lamp house, and no heating or corrosion of the holders. With proper attention to these few details as outlined above there should be no trouble experienced by an operator in getting the best results.

To William F. Kunzmann of the National Carbon Company, whose hearty co-operation enabled me to present this paper on Carbons, I extend my thanks.

I. G. Sherman.

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MOTION PICTURE OPERATORS OF NEWARK, N. J., HOLD ANNUAL DANCE

ON Friday evening, November 17, Kreuger's Auditorium, Belmont avenue, Newark, N. J., was the mecca for lovers of the dance, the occasion being the third annual reception and dance of the Motion Picture Operators' Union, Local 244, I. A. T. S. E.

The various committees in charge outdid themselves to make this affair one of the most successful ever given by the Newark Local. The dancing began early in the evening and continued until a late hour, or early hour rather, for it was after three A. M. before the last horn blew and we donned our wraps for the return journey home.

That the popularity of "movie" stars is not on the wane was evidenced by the throngs that surrounded the box where was seated the one star who has been rightly termed "the operators' friend"—Rose E. Tapley.

Miss Tapley, with Watler T. McGrail, of the Vitagraph Company, were the first of the celebrities to arrive, followed later by Miss Mollie King, the winsome and pretty little star of the Pathe studios, who is now at work on a feature production for the World-Brady Film Company, and that ever popular leading man who is so well and favorably known to the thousands of movie fans that little is left to be said other than that Carlyle Blackwell was there.

Shortly after midnight Reginald Cooper, president of the local walked upon the stage and announced, in the full glare of the spot light, that he was about to introduce, though the introduction was unnecessary, the prominent stars who had consented to grace the occasion with their presence.

Miss King, the first to be introduced, responded very prettily, and by her charm and grace added to the already long list of her admirers. Carlyle Blackwell, when introduced, made the following characteristic remark: "I am a much better motion picture actor than I am a talker," and from the applause that greeted this remark it was evident that the majority of his hearers agreed with him.

The big surprise of the evening came when Rose Tapley appeared upon the stage, and President Cooper, waiting for the applause to cease, said: "Miss Tapley, on behalf of Local 244, Motion Picture Operators of Newark, N. J., it gives me great pleasure to present you with this token of esteem and admiration which is shared by each and every member of the organization which I have the honor to represent; it is the union card of the I. A. T. S. E. & M. P. M. O. of the Uinted States and Canada, and makes you an honorary life member of Local 244." Miss Tapley received the card, which was enclosed in a handsome morocco card case, with her name in gold on the cover, and with it the solid gold emblem of the local.

It was evident that this was most unexpected, for in making her response, which was in part: "I feel that in receiving this I am receiving a very great honor, and I wish to assure you that I will always try to prove myself worthy of being called your 'sister,' and you can not imagine the feeling that fills my heart at this time," and throwing her arms around Brother Cooper's neck she kissed him (and Cooper's wife there, too)!

After the introductions had been made the floor manager announced that all was in readiness for the grand march, the orchestra under the leadership of Professor Voss began to play and the dancers trooped out upon the floor, Miss King and Mr. Blackwell leading, Mr. McGrail and "Sister" Tapley, next in line, followed by President and Mrs. Cooper and the other members of the exectuive board, with their wives and sweethearts, the march was nicely executed and the ladies each received a handsome bouquet of flowers. Applause greeted the leaders at every turn, and Miss Tapley, with her "union card" proudly displayed, was the cynosure of all eyes and the envy of many. All in all the affair was a grand success, it being estimated that over two thousand were in attendance. Among those occupying boxes as guests of the Newark Local were: Rose Tapley, Mollie King, Lucette Vackey and the Messrs. McGrail, Blackwell and James C. Harvey. The Precision Machine Company was represented by E. M. Porter, general manager, and Messrs. Kaplan, Darrow and others.

The officers of Local 244 are as follows: President, Reginald Cooper; Vice-President, Thomas F. Burns; Recording Secretary, M. A. Carney; Treasurer, William C. Uessler; Business Representative, Jack Walsh; Assistant Business Representative, Michael D'Anton; Sergeant-at-Arms, Joseph Valentine; Trustees, Gus Benner, Edward Wiegers and Arthur G. Whelpley.

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TINTING MOTION PICTURE FILM

In the following article, prepared by the Cine Film Division of the Eastman Kodak Company, will be found some interesting data concerning the characteristics and use of dyes suitable for Cine film tinting. Coming, as this article does, from the world's largest manufacturer of cinematographic film stock, the information therein contained will doubtless prove valuable to all readers interested in the technical aspects of film production. —EDITOR, *Camera Department.*

THERE are numerous ways of reproducing the color of an object on the screen and the precision of the color rendering may be varied from almost scientific accuracy down to a mere suggestion of color. The most perfect rendering of natural colors on the screen is produced by what is known as the three-color process which was worked out in France some years ago. This process consists of projecting three pictures simultaneously through red, green and blue filters, the images being superimposed on the screen. It is not likely that this process will come into general use in view of the extra length of film required—not to mention the special taking and projecting machines, coupled with skilled operation.

Where great accuracy in color rendering is not required, the two-color projection process may be employed, though in this case also twice the length of film has to be used, and likewise a special projector.

In view of the great advantages offered by having color in the film, numerous attempts have been made to reproduce natural colors on the film itself by a purely photographic process. So far this has not been entirely possible though most beautiful results have been produced by painting the film by hand or by means of stencils. Such a method of coloring is naturally expensive, considering that each individual picture must be treated more or less like a water-color painting, though in most cases the end justifies the means.

Still lower down in the scale of methods for producing correct color rendering is that of tinting the film, whereby a veil of color is produced over the black and white picture on the screen. Although somewhat crude, the effect is very pleasing and is usually preferable to no coloring at all. In drama, accurate coloring of the film is secondary so far as the public is concerned, since, when the mind is concentrated on the plot, only a mere suggestion of color is necessary, e. g., blue-green for moonlight, etc. The effect may be produced either by means of color filters used in front of or behind the projection lens, or by coloring the film itself. By using magenta, yellow and blue-green filters, usually consisting of sheets of dyed gelatine either individually or in combination, almost any color may be produced.

Color filters are seldom used at the present time, except for producing special effects, having been abandoned on account of the difficulty in keeping them clean, and because the operator must be continually watching the picture so that he may insert or remove the filter between two successive scenes. Beautiful effects, however, may be obtained by using a composite filter, the upper half blue-green and the lower half red, and placing it in front of the projection lens. The effect is to give a blue-green sky and a red foreground, the degree of shading being determined by the distance of the filter from the lens. The scheme was extensively employed in exhibiting the picture "Civilization" and has great possibilities.

The same effect as that produced by a color filter may be obtained by coloring the gelatine coating of the film, which process is known as tinting. In tinting, successful results are only obtained by close attention to details. The tint is attained by means of dyes, and as most dyes are prepared especially for use with textile fabrics, such as silks, woolens and cottons, a dye which will produce a beautiful tint on silk may be of no use for dyeing a gelatine film. The choice of dyes is, therefore, limited to those which give good results with motion picture film.

The dye must be inert, that is, it must not produce any action in the film. Many dyestuffs when used at a concentration as low as 1 per cent. will affect gelatine at a temperature of 70 F. and at 80 will soften the film to the extent of partial solution. A gelatine coating that has been softened in this way will lose its flexibility on subsequent projection, producing what is known as "brittleness."

There are several factors that produce brittleness. The dye may corrode, depending upon its particular make-up, or it may contain impurities in the form of adulterants, especially during war times. A good way to find out if a dyestuff is likely to develop brittleness is to heat a sample of film, half of it dyed, for forty-eight hours in an oven at 100 C. If any difference in brittleness is noticed between the dyed and undyed portions of the film after this treatment, the particular dye should not be used for tinting. To prevent softening of the film, only a diluted dye solution should be used, say, one of about 2-10 of 1 per cent.; a solution of ½ of 1 per cent. is seldom needed.

Another peculiarity of many dyes is the tendency of the dye to bleed or be washed out on immersion in water. If film, which has been tinted with such a dye, is allowed to remain too long on the racks previous to drying, the little pools of water left on the film will become charged with dye, and on drying uneven markings will be produced. This effect is very apparent on the screen, so that the selection of suitable dyes is further restricted to those which have the least tendency to bleed.

Hypo is another bitter enemy of tinted film and a dyestuff that is not affected by it must be used; otherwise any fixing solution left in the film, or any drops accidentally splashed onto it, will at once take out the color.

After careful experiments the Eastman Kodak Company has found the following dyes to meet the requirements as nearly as possible. They are known commercially as Chromotrop F. B., Orange G.R.X., Quinoline Yellow, Brilliant Patent Blue and Napthamine Blue 12B. In formulae they are referred to as Cine Red, Cine Orange, Cine Yellow, Cine Blue-Green and Cine Blue respectively. They are made in Germany and obtained through the dye houses in this country. From these five dyes almost any desired tint can be obtained by suitable mixtures. A beautiful green, for instance, is obtained by a combination of cine yellow, 9 ounces, 130 grains; cine blue green, 7 ounces, 175 grains and 50 gallons of water. If a deep, rich blue is desired, dissolve 4 ounces of cine blue in 50 gallons of water. The solutions are best obtained by dissolving the dyestuff in as small a quantity of hot water as possible and filtering through fine muslin. This solution is put into the tank and water at 70° F. added to make the required amount.

The above dyes are the commercial grades and contain about 20 per cent. loading material, but in view of the heavy dilution of the dye, this will not materially affect the film. Pure dye-stuffs can be obtained but their relative high cost prohibits their use commercially.

The usual strength of the dye bath is 1-5 of 1 per cent. Fire scenes, sunset and moonlight effects require a stronger bath, say, ½ of 1 per cent. To obtain the best results, only good, plucky, positive film should be used. Fifty gallons of solution will usually tint about 40,000 feet of film.

The dyeing is done either by the tank or drum method. If by the former, the film is wound on racks and lowered into tanks. While dyeing the racks must be agitated to prevent uneven dyeing and the accumulation of air bubbles. The drum method is somewhat easier to manipulate but requires more floor space. The film is wound on drums that revolve in shallow trays containing the dye solution. Ten minutes will usually be sufficient for tint-

(*Continued on page 3703*)

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Music and the Picture

Music Still Neglected in Smaller Theatres

THE real importance of supplying a good and suitable musical accompaniment to moving pictures is being acknowledged with greater insistence from day to day by all who are interested in this phase of the amusement. During the past few years there have been ever-increasing inquiries as to the suitable music for particular films. This has created the so-called "Musical Cue Sheet," a list roughly classifying the scenes into their various moods.

But when that is done, how much does the musician benefit?

The conscientious musician will strive to improve the appropriateness of his music as he plays to the film at each successive performance, but he is obliged to experiment in the presence of his audience, and by the time he has brought about a fairly good result the picture has finished its run at that theatre and an unknown film takes its place.

And this process must be repeated by thousands of musicians. No wonder that lazy or incompetent musicians give up the struggle in despair and resign themselves to playing musical doggerel. What is the remedy? Acquire an up-to-date music library and insist upon reviewing every feature before the regular performance, but this is impossible for musicians playing in theatres changing pictures every day. The only remedy is to provide every film with a specially arranged musical score in book form. But the musician should be able at once to recognize the dramatic possibilities of the pictures and be able to augment and support them through the medium of his art. But how many do this? Not many, and it is not because they are not capable to fit music to the various scenes of a picture, but because they do not possess the necessary suitable music.

Up to the Managers

No leader can afford to spend $5.00 or $10.00 every week for music, and the managers or theatre owners do not seem to realize that the effect of a moving picture is heightened to an extraordinary degree if each situation represented therein is brought into proper atmosphere and that this result can be attained only through the rendition of good program music selected with special reference to the settings of the picture.

Experience has also demonstrated that managers and theatre owners invariably cut down on their orchestras just as soon as their box-office receipts show any signs of diminishing. They do not seem to know that it is possible to make the orchestra a special attraction and that the public invariably enjoys and is willing to pay for hearing a good concert.

It is true certain incidents of pictures are difficult to illustrate with a fitting musical accompaniment. There are various reasons for this, although one of the principal ones is that most leaders are still equipped with the self-same sets of dramatic music they used years ago for the spoken drama and which consisted of short bits of music for rise and fall of curtain, series of comic episodes and not long enough to cover scenes in the picture.

Some of the better orchestras use extracts from more ambitious works such as *Allegros* from overtures, or excerpts from selections; but in most cases this is connected with great difficulties to find the marked page quickly enough, and very often orchestras begin to play the *Allegro* after the scene it was intended for is over.

Let us work together to help increase the value of the picture shows and prove to the different managements of theatres that music is important and indispensable. It make good pictures better and gives the public double value—a fine show and a fine concert.

MUSICAL REVIEW OF LATEST NUMBERS MOST SUITED FOR PICTURE PLAYING

"Mo-Ana," by Olsen—A fine and original Hawaiian Waltz—for ballroom scenes. (Witmark Edition).

"World in Arms," March by Teike—An extraordinarily fine March and a splendid number for topical subjects. (Carl Fischer Edition).

"Twilight," Intermezzo by Theo. Bendix—An exceptionally good number. One that will become an immediate avorite with your audience, suitable for bright scenes. (Chappell Edition).

"Love Me at Twilight," Fox Trot by Grant—A song hit from Lew Field's production "Step This Way." Suitable for ballroom scenes. (Snyder Edition).

"Chanson D'Amour, by Saar—A fine number for picture work. Most appropriate for a love theme. (Carl Fischer Edition).

Zigfeld's "Follies of 1916"—A selection containing all famous hits of a most famous show. Very good or an opening or encore number.

"On to Plattsburg," March by W. Lowe—A big favorite with Harvard assemblages and the Plattsburg contingents. A fine number for military scenes. (Oliver Ditson Edition).

Two Sketches by H. Frimmel—No. 1 Serenade, No. 2 Romance. Really artistic arrangements of these famous compositions which will appeal to every leader. Fine accompaniments for interior scenes of slow action. (Schirmer Edition).

LEON COLES BECOMES MUSICAL DIRECTOR OF NASHVILLE'S STRAND THEATRE

PROF. LEON COLES, formerly connected with the Alcazar theatre, Chattanooga, Tenn., in the capacity of musical director, has recently been secured by the Peerless Amusement Company of Nashville as musical director of the Strand theatre. Mr. Coles comes to the Strand with some of the highest of recommendations as to his musical ability. It is a pleasure to note that General Manager Carson Bradford was very fortunate in securing Mr. Coles' services for the Strand. Since having taken up his duties as musical director, Mr. Coles' music for pictures are being widely commented upon.

THE DUDLEY IN BOSTON WILL OPEN WITH THE NEW YEAR

THE new Dudley theatre, Boston, is scheduled to open January 1. It is located on Washington street, near Dudley. It seats 1,500, and is the largest strictly picture house in Boston, and one of the best equipped, having every modern improvement, including a $20,000 Estey organ. Harry E. Gustin, formerly of the B. F. Keith forces, will be manager of the house.

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THEME—"Heart Throbs," Reverie by Arnold.

1—"Flower Song" (Andante) by Barnard until—T: "Ashmore meets an old friend." 2—"Melody" by Kretschmer until—T: "Jesse Craven who dominated," etc. 3—"Sieste" (Lento) by Laurense until—T: "Specialists arrive for a consultation." 4—"Dramatic Tension" by Winkler until—End. Reel 1. 5—"Fantasia" (Maestoso) by Bach until—T: "If you are one of the reporters," etc. 6—"Berceuse" (Andantino) by Jaernefelt until—T: "Ashmore and Larry Craven," etc. 7—"Caprice" (Moderato) by Ascher until—End. Reel II. 8—"In Cupid's Net" (Allegretto) by Armand until—T: "You're a fine dummy," etc. 9—"Dramatic Tension No. 1" by Reissiger until—T: "Ashmore directs Mr. Craven's affairs," etc. 10—"Prelude" (Dramatic) by Bizet until—T: "The yachting trip." 11—"Aero Travelers," waltz by Weiss until—T: "Tying up for the night." 12—"Theme" until—End. Reel III. 13—"After Sunset" (Andante-Dramatic) by Pryor until—T: "The storm." 14—"Furioso No. 2" by Lake until—T: "At break of day." 15—"Dawn" (Adagio) by Kate Vannah until—T: "The stock market opens." 16—"Olympia" (Dramatic) overture by Ascher until—End. Reel IV. 17—"Yelva" (Dramatic) overture by Reissiger until—T: "Three o'clock." 18—"Contiue pp. until—T: "I got him." 19—"Venetia" (Andante) by Tobani until—T: "Mr. Lawrence Ashmore," etc. 20—"Theme" until—End.

Musical Setting for

"THE MEASURE OF MAN."

(A Bluebird Photoplay)

THEME—Berceuse by Iljinsky.

1—Maximilian Overture by Ascher until—T: "But what had happened?" 2—Continue pp. until—T: "Out of the big country." 3—Alita (4/4 Gavotte) by Losey until—T: "Who's goin' to tell Pattie?" 4—Pathetic Andante by Margis-Berger until—T: "The lash of disgrace." 5—Melody of Peace (4/4 Andante) by Losey until—T: "You are a parson." 6—Dawn of Hope (Adagio) by Casella until—T: "Billy Batch was sure." 7—Evening Breeze, Idyl (Allegretto) by Langey until—S: "Two men fight." 8—Hurry No. 42 by Becker until—T: "In a little clearing." 9—Longing Reverie (Andante Expressive) by Armand until—T: "When I've prayed." 10—Theme until—S: "Exterior view of saloon." 11—Fantasia by Bach (4/4 Maestoso) until—T: "Why this is going to be." 12—Organ to action (Church Scene) until—T: "Impelled by circumstances." 13—Felize Canzonetta (Andantino) by Langey until—T: "Hell to pay." 14—Piano Solo, Improvise Rags (Saloon Scene) until—T: "Get out of here." 15—Western Allegro by Winkler until—T: "The labor of love." 16—Murmuring Breezes (Andante) by Jensen until—T: "Parson, I can't do right." 17—Baby Sweetheart (Moderato) by Corri until—T: "I'll take her to his cabin." 18—Melody (Moderato) by Kretschmer until—T: "Flack comes to swamp." 19—Andante Moderato No. 40 by Becker until—T: "Mare attack Flack." 20—Dramatic Tension No. 1 by Reissiger until—S: "Two girls bathing Mare's wound." 21—Dramatic Tension by Winkler until—T: "Minister to the human needs." 22—Night Song (Moderato) by Stults until—T: "Ginger seeks the Parson's advice" 23—Affection Idyl (Andante) by Himan until—S: "Interior of church scene." 24—Organ improvise (Church Music) until—T: "Rough Bill." 25—Western Episode by Trinkaus until—T: "Not in high." 26—Theme until—End.

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WRITE TO THE

CARL FISCHER MOVING PICTURE MUSIC DEPT.
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Musical Setting for

" THE MISCHIEF MAKER."

(Fox Production)

THEME—Romance of the Rose (Andante) by Trinkaus.

1—Springtime (Overture) by Zeigler until—T: "Or place of proper discipline." 2—Sparklets (Intermezzo) by Tobani until—T: "On the next estate, etc." 3—Jasmine (Allegretto) by Kretschmer until—T: "The days pass, etc." 4—Cinderella (Intermezzo) by Loraine until—T: "That evening." 5—Poor Relations (Mysterious) by Bendix until—T: "Let's get Effie." 6—Sweet Jasmine (Allegretto) by Bendix until—S: "Girls dancing." 7—Any good popular one step until—T: "You mean thing, etc." 8—Le Secret (Intermezzo) by Gautier until—T: "Next day, Effie rises on the occasion." 9—Organ to action until—T: "The following Day." 10—Kick Me Quick (Novelette) by Isenman until T: "And so at the appointed time, etc." 11—Heart Throbs Reverie (Andante) by Arnold until—T: "May keep an appointment." 12—Garden of Sunshine (Serenade) by Lincoln until—T: "What must you have been thinking?" 13—Theme until—T: "So next day, Effie is restored, etc." 14—Organ to action (short scene) until—T: "Bert stays on in the neighborhood." 15—Adoration (Andante) by Barnard until—T: "Meanwhile at the trysting place." 16—Bitter Sweets (Intermezzo) by Engelman until—T: "I understand you posed for Mr. Gerard." 17—Organ to action until—T: "Wait here, dear, etc." 18—Good Agitato to action until—S: "After the fight." 19—Theme until—T: "If it wasn't Effie, May posed for that statue." 29—Andante by Kretschmer until—T: "And so the Moonsprite gets married." 21—Blissful Dreams (Intermezzo Moderato) by Meyer Helmund until—T: "To think that a daughter, etc." 22—Theme until—End.

Musical Setting for

" THE SUNBEAM."

(Metro Production)

THEME—Camelia (Dramatic) Melody by Yon.

1—La Rose (Intermezzo) by Ascher until—T: "Prue's Grammy." 2—Theme until—T: "It's for Ellen, Grammy." 3—A La Ballerina (Valse Lento) until—T: "Prue decides to beard the lion." 4—Berceuse (Andante) by Jaerenefelt until—T: "All you think of is, etc." 5—Clair De Lune (Moderato) by Thome until—T: "Give me your savings." 6—Longing (Andante) Reverie by Armand until—T: "I'll ask Ellen to say, etc." 7—Theme until—T: "You mean there ain't goin', etc." 8—Berceuse (Andantino) by Delacour until—T: "Come down and see, etc." 9—Anona (Intermezzo) by Grey until—T: "In the still of the night." 10—Andante Mysterioso No. 15 by Lake until—T: "Danny, the kid." 11—Dramatic Tension by Ascher to action (Watch the shots) until—T: "This looks like an inside job." 12—Dramatic Andante by Ascher until—T: "I borrowed a tener, etc." 13—Theme until—S: "When Prue kneels by Grandmother." 14—Dawn by Kate (Adagio) Vannah until—S: "Police and detective enter room." 15—Amo (Adagio) by Robyn until—T: "God moves in mysterious ways." 16—Good Agitato to action until—T: "He was christened Stephen." 17—Another Agitato to action until—T: "Nothing serious, etc." 18—Theme until—T: "Sunday afternoon." 19—Balladora by Tobani (Characteristic-light) (Watch drum to action) until—T: "Say, Bobby, wouldn't he look, etc." 20—Capricious Ninette (Moderato) by Orth until—S: "When children enter Bobby's room." 21—Saucy Pet (Allegretto) Morceau by Puerner (Watch effects of Toy Trumpets, etc.) until—T: "We've made an awful error." 22—Teddy Bears Picnic (Characteristic Allegretto) by Bratton until—S: Ellen dear, etc." 23—Sparkling Eyes (Allegretto) by Puerner until—T: "The Army encamped." 24—Lillies (Moderato) by Bendix until—S: "When Ellen sees her child." 25—For You Alone (Andante) song by Goehl until—"Where's the girl?" 26—Theme until—End.



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Building and Furnishings

PHILADELPHIA REGENT THEATRE TRANSFORMED

THE Regent, small in actual size, yet booming large in the history of Philadelphia filmdom. For the Regent was a pioneer, not one of the barbarian, store converted things, but one of the first really, truly buildings put up decently in a good neighborhood, with real music and realer pictures, intended to cater to the people of discrimination and intelligence.

But that was about four years ago, almost ancient history in the swift moving panorama of present day celluloids and their palaces.

How much has come to pass since Al Boyd, that venturesome spirit, first put up the Regent! And when he put in that "organ



Front and Lobby of "The Regent," Philadelphia, Pa.

with the human voice" and charged actually fifteen cents, we all stood around and gasped, but did not fail to crowd in to see and hear. Time's picture whirligig spun around faster than ever.

The big Stanley came right next to the little Regent and all the other big houses round and about. Then Boyd built the handsome Arcadia and sold the Regent to the Regent Theatre Company, comprising business as well as showmen in its personnel. They soon saw that the Regent, once a pioneer, must undergo a transformation to keep its place in the procession. Forthwith this was done. The house was closed during July and August last, and, after the expenditure of $20,000, celebrated its renaissance on Labor Day, 1916. In its new dress the Regent is as pretty a little picture house as you would find anywhere.

It is situated at 1632 Market street, right in the heart of "downtown," near shopping centres and railroad stations. But the nightly string of motor cars shows there are other ways of reaching the house besides train and trolley.

The theatre is substantially built, of gray brick with stone columns, and occupies a 50 x 150 feet space.

The lobby, with its marble wainscoting, tiled floor, mahogany woodwork, iridescent glass paned doors, Colonial mirrors and well done life-sized oil paintings of leading World and Metro stars attracts at once. So do the doormen, cashiers and footmen who, like the five ushers and even the water boys, are uniformed in old blue broadcloth with silver braid caps to match. White gloves and for the girls gray shoes and stockings complete this novel and attractive costume.

These colors carry out the motif of the theatre, which is all done in the artistic tones of blue, silver and gray.

The carpets, hangings and curtains across the screen are dark blue velvets; the seats are of gray wood, upholstered in blue leather, while the chandeliers and sidelights are of dull silver.

It is particularly in the decorations that this color scheme has full play. Here the blue background with its allegorical figures of the fine arts done in silver lend a distinctive charm to the whole and make a pleasing change from the usually rose or red of the generality of playhouses.

The lighting of these decorations by a system of dimmers that shows amber blue and red alternately are the greatest novelty to Philadelphians and add to the effect of the whole.

The J. B. Barbarita Co. of Pittsburgh, Pa., were the decorators. Lit Brothers of Philadelphia furnished the hangings and carpets. Heywood Brothers and Wakefield of Philadelphia the chairs.

The screen is a Rembusch Crystal (gold) Fibre and was installed by the Calehuff Co., Philadelphia.

In the many improvements made in the theatre proper this year were the new floor and the new ventilation system. The floor is now bowl shaped, which reduces the capacity from its former 500 to its present 400, but every seat in the house is a good one. About $2,500 was spent in perfecting the ventilating system con-



The Regent, Philadelphia, Showing Lighting System

sisting now of exhaust ceiling fans and wall fans with ventilating fans over the lobby.

The building is heated by hot water and lighted by the semi-indirect method. One of the improvements is a cozy ladies' retiring room with enameled furniture, mirrors galore, every toilet accessory, dainty writing materials, even a well-filled medicine cabinet of first aids, all in charge of a matron. The men also have their room.

The original organ, a Kimball, is being overhauled to the tune of about $3,000. In addition there is now a small but excellent

(*Continued on page* 3702)

CUMBERLAND THEATRE, BROOKLYN, IS DISTINCTIVE

THE Cumberland theatre is located in the so-called "hill section" of Brooklyn, at Cumberland and Greene avenues, and caters to many wealthy residents. The building was constructed by the Sound Holding Corporation, of 164 Montague street, Brooklyn, who are the owners. The theatre's manager is president of the corporation. The construction and installation costs were approximately $100,000.

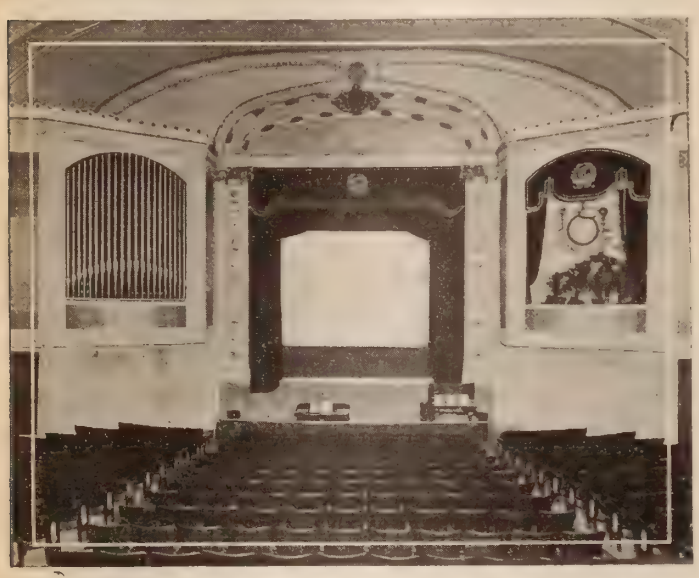
The Cumberland measures 75 x 80 feet, with a quaint exterior in cement stucco. In the lobby, several ornamental lamps decorated with leaves hang from the ceiling. From the manager's office, which is situated at the right of the lobby, stairs lead to the projection booth and business offices.

Composition flooring is used throughout the house, the interior being covered with green carpet. The seating capacity is 600, the seats being of upholstered leather. An ornamental frieze embedded with electric lights spells "something different" in interiors. A large lighted dome sends down a beacon of light during intermissions.

Mr. Manquis, the manager, claims to have the best projection in the city. He personally supervised the construction of the screen, and admits that its composition is a secret. A drapery covers the screen and is controlled by an electric push button in the projection booth. The screen is framed in gold.

At the screen's left is installed a $7,500 Austin organ. To the right of the screen is a singer's gallery, which is used frequently.

A span of 16 feet was left between the ceiling and the roof when the building was constructed, to provide for ventilation.



Floor of the Cumberland in Brooklyn

The Cumberland has a house staff of twelve people. Pretty girl ushers are a feature. Eight reels constitute a performance, and there are four performances a day. Mr. Manquis has a predeliction for Paramount pictures, although he occasionally exhibits such features as "The Birth of a Nation." His theatre has a comfortable and a distinctly refined atmosphere.

ELITE AT BOWLING GREEN, KENTUCKY, REOPENS

THE new Elite theatre, Bowling Green, Ky., formerly known as the Strand, which has been closed for several months, undergoing repairs, was opened to the public November 14. The house has been remodeled throughout and presents an up-to-date appearance. A new Power's machine has been installed.

FRESNO AMUSEMENT MEN RETURN JOYFULLY TO OAKLAND, CALIFORNIA

EMIL KEHRLEIN AND SONS, who conduct the Kinema theatre at Fresno, Cal., and who have been interested in amusement enterprises in other sections of the state, have taken a five-year lease on the premises now occupied by the Oakland Photo theatre on Broadway, near Fifteenth street, Oakland, Cal. The new owners plan to make extensive improvements in the house and will reopen it about the middle of December as the Kinema theatre.

A large organ will be installed and arrangements have been made for securing exclusive film service, it being the intention to show quality attractions only to the accompaniment of the best music obtainable. The Kehrleins are not strangers in Oakland, having controlled a house there several years ago.

CHICAGO EXHIBITOR SHOWS FAITH IN KANSAS CITY FUTURE

SAMUEL ZUCKER, of Chicago, has opened the New Centre theatre at 15th and Troost avenue, Kansas City. The building will cost $25,000 and is being erected by the Altman Realty Co. The theatre is controlled by the New Centre theatre company of Kansas City. No limit has been set to the furnishing of the house, it seems, and Mr. Zucker intends to make it the most up-to-date place in the city. To prove his belief in Kansas City as a motion picture town he has sent for his family to come here.

CHILDREN ENACT NEW FIVE REELER TAKEN ABOUT THE UNIVERSITY OF CHICAGO

THE Rothacker Film Manufacturing Company of Chicago has completed the printing of a new subject entitled "Modern Mother Goose," to be released by the Fort Dearborn Photoplays Company, Inc. This is a five-reel subject acted almost entirely by children.

Mathew C. Von Betz, former actor and director for the Universal and other film companies, was the producer. Mr. Von Betz also wrote the introduction and re-wrote the entire scenario.

The principal exterior scenes were taken at the University of Chicago by courtesy of the faculty there.

LARGEST CALIFORNIA HOUSE FOR LOS ANGELES

WORK of constructing a motion picture theatre building at Third and Broadway, Los Angeles, was begun this week, and when completed it will be the largest in California. The building requires a space 129 by 196 feet, and will consist of twelve stories. The theatre will occupy a space 120 by 131 feet with seats on the main floor and one balcony. There will be no boxes, and the seating capacity will be three thousand.

REGENT, PHILADELPHIA

(*Continued from page 3701*)

orchestra of two violins, 'cello and pianist under the leadership of Louis Van Es. The organists are Anton van den Brock and H. B. Ronillet. The music is made a special feature and so advertised.

Four out of the seven daily performances have orchestra selections and are called "de luxe."

Other improvements are the ice water through coils of pipes and the latest plumbing system.

In the operator's booth, where Rupert Sheiblein, George Gamble and Ferrell Morton alternately hold sway, there is a dissolving machine which can be operated by one man. Two Simplexes furnish the projection, the throw being 94 feet 3 inches.

A Potter money changer and Automatic ticket selling machine are used.

Twenty employees all told cater to the Regent patrons.

First-run World and Metro features divide the week, together with comics, scenics and news, nine reels being shown at each performance.

The prices have raised from 10 and 15 cents to 15 cents for matinees and 25 cents straight for all evening performances. Advertising is used extensively.

An electric sign outside the theatre, novel one sheet frames, indirectly lighted, glasses with painted designs and transparent signs constitute the lobby part.

All daily newspapers, display frames in hotels, an extensive mailing list, weekly programs, throwaway cards, take care of the printed part.

Hoffman & Co. of Philadelphia were the architects for the remodeling of the house.

Over 2,500 admissions were registered the first day of the opening and the patronage has been consistently large ever since.

Much credit is due Harry Bissinger of the Regent Theatre Company, who is managing director of the theatre, and to the young manager, Lionel Keene, many of whose live-wire ideas have been put into practice in the renovation of the Regent.

TINTING MOTION PICTURE FILM

(*Continued from page* 3696)

ing; more or less time will produce darker or lighter tints. The film is then rinsed in clear water. In drying, it is very necessary that surplus water should be first removed. This is done by tilting the racks or whirling the drum, or the surface of the film may be gone over with a soft sponge.

The process is necessarily very briefly described in a short article of this nature. For those interested, the Eastman Kodak Company has issued a book with examples of tinted film, with formulae for duplicating them, and very complete working directions.

(*The book here referred to was reviewed and described in the Camera Department of the* NEWS, *issue of May 20th, page 3138. Its cost is $2.50 and it is well worth the price to those interested in film tinting or toning.*—EDITOR.)

A LETTER FROM "SISTER" TAPLEY

On Friday evening, November 17, Rose E. Tapley, the popular Vitagraph star, was made an honorary life member of Newark N. J. Local 244, I. A. T. S. E., making her the only woman life member in the United States or Canada. In appreciation of the thought which prompted the boys to do her this signal honor Miss Tapley sent the following letter to the department:

November 18.

"MY BROTHERS OF THE I. A. T. S. E.:

"Last evening I had the great honor of being made an honorary member for life of your Local No. 244.

"I realize that this honor conferred upon me entails certain duties and responsibilities, so with this feeling at heart, I am writing to you to assure you that I shall always try to be worthy of the exception and honor which you have done me, and I want you to feel that you can always depend upon me to do my share in working for the betterment and advancement of the boys, my Brothers, who are so vital a part of the industry, and I shall always strive to see that they receive the recognition due them wherever and whenever it is possible for me to do so.

"Again assuring you that I highly appreciate and value the honor your Local, '244,' has done me in making me the only woman life member of your organization either in the United States or Canada, I remain

"Loyally and fraternally your 'Sister,'

"Signed. ROSE E. TAPLEY."

It has been announced that Miss Tapley is to retire temporarily from the acting forces of the Vitagraph Company for the purpose of touring the country as a speaker for the concern with which she has so long been identified.

TESTING FOR GROUND

Ralph Holmes, Wichita, Kan.: *How can I find out when my lamp is grounded which arm is at fault, or whether the lamp is grounded or not?*

Answer: A simple method of testing for grounds is to attach one wire of your test lamp to the rack bars of the damp, and the other wire to either of the carbon arms, with the machine switch thrown in but with no arc burning. If the lamp lights up the leakage or ground is in the opposite arm from that on which you have your test wire; for instance: fastening one wire by means of a clip clamp to the rack bar, touch the upper carbon arm, near the carbon with the end of the other wire; if the test lamp lights it means that the lower carbon arm is grounded; should the lamp not light on the upper arm but does so when applied to the lower it means that the upper arm is grounded. If it does not light on either arm then the ground is probably elsewhere. This is not a positive test unless the lamp is absolutely clean, for the lamp might become grounded through the deposit of carbon dust which, while it will not carry sufficient current to light the test lamp will cause some little annoyance in handling the arc. The best and surest test I know is to wait until the lamp is cold, then throw in the switch and with one finger on the rack bars place another finger on the carbon arm, taking care that you have insulated yourself from the floor of the operating room by either wearing a pair of rubbers or standing on a rubber mat.

If you feel a shock the ground is in the opposite arm to that from which the "kick" came.



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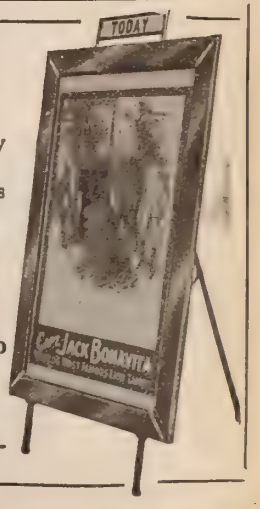
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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

COLOR CINEMATOGRAPHY

(*Continued from page* 3691)

tive of undesirable metallic compounds, does not materially affect the balance of the unexposed emulsion remaining on the film. After a thorough wash the film is dried, still remaining in the dark room.

When this positive with its red sensation images developed and toned bluish-green has dried, it is again printed upon, this time from the green sensation images of the original Kinemacolor negative, these latter being printed right over the previously treated red sensation images. The film is again developed and it is found that the alkaline character of the ordinary developer causes the bluish green color to bleach out of the previously toned red sensation images, thereby allowing the progress of the second development to be judged with ease. After fixing and washing the last printed or green sensation images are subjected (in daylight now) to the action of a bath containing Vanadium Chloride, Potassium Ferricyanide and Oxalic acid, which bleaches the green sensation images to a yellow color and at the same time restores to the red sensation images the bluish-green color which they had lost during the second developing operation.

Preparing Images to Receive Basic Dye

In turning the green sensation images yellow the Vanadium, Ferricyanide and Oxalic acid bath has mordanted them, thus preparing them to receive and retain a basic dye. This Vanadium bath, it should be noted, is entirely different in character from the Vanadium bath used for blue-green toning in the two methods previously outlined. After treatment with the Vanadium solution, the film is next fixed in a Hypo bath and well washed.

The next step is the dyeing of the green sensation images (those printed last) in a bath compounded with a red basic dye of such tint as will combine with their yellowish tinge to form a hue complementary to the bluish-green tone of the red sensation images. When such a result is attained and the red dyeing has proceeded far enough, the film images will appear to reproduce the colors of the scene photographed. Dyeing is then stopped and after immersion in a weak acetic acid (and water) bath and drying, the film is ready for projection.

The foregoing is a simplified description of some very interesting processes prepared for Camera Department readers from the complicated text of the patents cited. Now as to the results secured by the inventor.

We have a sample of this film prepared apparently by the last method described. The images exhibit a very satisfactory approach to "natural colors" and the film is, as will be inferred, intended to be projected on an ordinary machine with no filters or attachments and at regulation (16 per second) speed. We had the surprise of our life when we saw such a film projected, for the coloring reproduced on the screen was, indeed, most beautiful and faithfully rendered.

Color fringes or overlapping edges due to the double printing operation are sometimes in evidence, and a pink tinge in the highlights due to the action of the red dye bath is noticeable in most of the results so far exhibited, but the process, although a radical departure from other methods, will rank with any two color cinematographic process yet shown as regards fidelity of color rendition.

A study of the methods by which Mr. Fox produces his "Slow Kinemacolor" films will make it apparent that the mechanical and chemical operations upon which this process is based require knowledge of a highly specialized character. We are by no means satisfied that the average laboratory superintendent or the average class of laboratory help could cope with a process which depends upon such precise mechanical manipulation and upon chemical processing of such a quantitative nature.

The fact that special printing machines are required arouses interesting speculations, however, and we shall, in the next chapter introduce Camera Department readers to something new in printing machines, namely—optical printers.

(*To be continued next week*)

STUDIO FOR STILL PHOTOGRAPHY ADDED TO TRIANGLE PLOT

A NEW and complete photographic studio has been added to the Triangle-Keystone plant in Los Angeles. The department comprises three rooms—an office, an enlarging room and a developing and printing room. All of the up-to-date devices for graflex and portrait work have been installed in the still studio.

CREDIT

(*Continued from page 3689*)

day closing, censorship, etc. It is this—the cleaning up within the organization of the organization itself.

* * *

IF the struggling exhibitors get together, why should not the strong ones come in too? Can they hurt their position? Obviously not, for their presence will at least keep the others from scheming against them.

* * *

WILL their presence do any good? Most certainly, for if they do not do anything else, they will be able to help the question of credit which is the crux of the whole situation. An organization of this kind can work with the exchanges and supply houses, who would keep the secretary of the organization informed as to the credit standing of each and every exhibitor in the association and out.

* * *

IF they decide any individual's credit is bad they inform every dealer and exchange that further credit to "so and so" is not advisable. They are at once forced to pay all back indebtedness, after which they must show financial responsibility or pay cash.

* * *

WHAT does it mean? Financially irresponsible competition is pushed out of the business—it is the survival of the fittest. The number of seats in a neighborhood are automatically reduced until the people are taken care of properly and everyone is making enough to at least cover their expenses.

* * *

IT means co-operation all around to put it over, but if properly worked, it means better business to the more popular houses and actual money for the exchange, dealer, and manufacturers—Is it worth while?

NEW MEXICO BANKER BUYS SCREEN IN TEXAS FOR HIS THEATRE

THE new Crystal theatre, of Columbus, N. M., now being erected by J. L. Greenwood, president of the Columbus State Bank, will install a Minusa Gold Fibre screen No. 1, sold by the Consolidated Film and Supply Company, of El Paso. Mr. Greenwood assumed charge of the old Crystal a year ago, completely renovated the house, installed a 15-horse power engine and later added to his equipment three 30-horsepower engines to supply his theatre and furnish the town and camps with electricity.

The new Crystal will open about December 1 and will exhibit Bluebird features in addition to the regular Universal program.

THEATRE SUPPLY HOUSE LONG FAMOUS OPENS IN CHICAGO AND DALLAS

SAM LEARS of the Lears Theatre Supply Company of St. Louis, Mo., has just announced that he intends opening a large branch office in Chicago, Illinois, as well as one in Dallas, Texas.

The three offices which Mr. Lears will then have under his guidance will carry a complete line of motion picture theatre equipment, which will enable him to take care of the requirements of any theatre owner in the territory which he covers.

TRANSFER IN STOCK OF LEXINGTON STRAND

NEGOTIATIONS are underway for the purchase of the stock of Michael Switow, one of the chief stockholders of the Princess Amusement Company which controls the Strand theatre, Lexington, Ky., by officials of the Colonial Amusement Company of that city.



FLORAL ZONE PERFUME

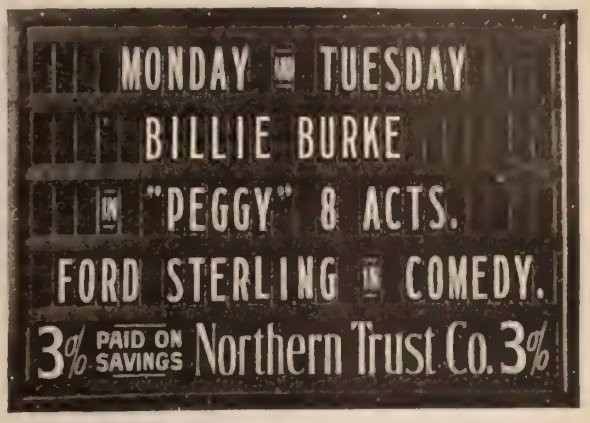
Make Your THEATRE a GARDEN of ROSES

BY USING THIS HIGH-GRADE PERFUME

Don't judge FLORAL ZONE by cheap perfumes put on the market under similar names. FLORAL ZONE has several imitators but no competitors. Write for prices and information. **SPECIAL OFFER TO DEALERS.**

EXHIBITORS' SUPPLY COMPANY, 503 Mallers Building, CHICAGO, ILL.

This sign will cost you Nothing



Inform your audience of your coming attractions by installing this electric announcement bulletin at the side of your stage. It is so simple that anyone can change the lettering in a jiffy. **Your patrons will read and remember your announcements on this sign when they won't remember your slides.**

The bottom line pays the cost of the sign and besides brings you in a weekly income with practically no effort on your part.

These signs are being installed in the best theatres from coast to coast and are meeting with popular favor everywhere.

Write your name and address on the margin of this page, mail it to us today, and we will forward you full information.

RAWSON & EVANS CO.

710-712 W. Washington Street CHICAGO

New York Salesrooms — Fourteenth Floor
71 W. 23rd St., (With Mutual Film Exchange)



We have secured good advertisers to talk to YOU. Listen to them!

ATTENTION—MR. EXHIBITOR

WE HAVE MADE A CONTRACT FOR AN ENORMOUS QUANTITY OF THE

BEAUTIFUL COLORED OFFSET PORTRAIT CARDS OF THE POPULAR FILM STARS

which runs into many millions and we are going to give you the benefit of the difference in price which we were able to obtain in placing this large order.

Our reason in placing such a large order is that we have been convinced that these Colored Portrait Cards of the Popular Film Stars are one of the best business stimulators ever used by Exhibitors. We have hundreds of testimonials from leading Exhibitors throughout the country telling us of the benefit they are getting from using same.

These colored photos of the popular film stars are made up on cards with post card back for mailing purposes, Wallhangers or cards, sixe 4 x 8, with a plain back, and also printed on Program Covers.

Every Exhibitor has at least one day during the week on which his business is not as good as the rest. Pick out that dull day and start giving one of the colored cards at a cost of a fraction more than one-third cent each to every patron who attends the performance on that day, and see how long it will be before that same day will show you the best receipts of any day in the week.

What these cards have done for others they will do for you. Order from your supply house at once. If they do not handle them order direct from us.

NOTE OUR NEW PRICES

POSTCARDS .....$3.50 PER 1000
WALLHANGERS, 4 x 8.....$4.50 PER 1000
PROGRAM COVERS.....$5.00 PER 1000

REMEMBER—OUR PORTRAITS ARE PRINTED UP IN SEVEN COLORS.
We have over 100 of the most popular stars to select from. List of stars and samples sent on request.

KLINE POSTER COMPANY, Inc.

WHOLESALE DEPT..... 1423-5 VINE ST., PHILA., PA.



B. F. Sturtevant Co.
Hyde Park, Boston, Mass.
and all principal cities in the world
Largest Manufacturers of Fans, Heating & Ventilating apparatus in the world.

The Leading Moving Picture Houses of This Country Are Equipped with

Sturtevant
(REG·U·S·PAT·OFF·)

Ventilating and Heating Systems

Capitalize good air by making your theatre known as a comfortable, well-ventilated place. You will find an increase in patronage and people who avoid moving picture houses because of their lack of ventilation.

No matter how large or small your house, there is Sturtevant equipment that will exactly meet your need. Write us today, stating the size, seating capacity, arrangement of balconies, doors and windows of your theatre. Include a rough floor plan if possible. Address

B. F. STURTEVANT COMPANY, Dept. 5, Hyde Park, Boston, Mass., and all principal cities
Largest Manufacturers of Fans, Heating and Ventilating Apparatus in the World.

TO WHOM IT MAY CONCERN

The

PIONEER FILM AGENCY Ltd.

of

LONDON, ENGLAND

ARE OPEN TO NEGOTIATE FOR BRITISH RIGHTS. A LIVE FIRM WITH UP-TO-DATE METHODS. WE HAVE BEEN ESTABLISHED SEVEN YEARS AND HAVE A REPUTATION TO UPHOLD, THEREFORE — WE ONLY WANT THE BEST

We are at present handling for this country the following subjects: Pavlowa in "The Dumb Girl of Portici," "Satan," "Message from Mars," (Charles Hawley), "Mrs. Wiggs of the Cabbage Patch," "Children of Capt. Grant," Eve Balfour films, etc.

Directors and sole proprietors
Frank Wheatcroft and C. Y. Tucker
THE PIONEER FILM AGENCY Ltd.
23-25-27 Cecil Court, Charing Cross Road, London, W. C., England

THE WILLIAMS PRINTING COMPANY, NEW YORK



Paramount Pictures of the Week

RELEASED THURSDAY, NOVEMBER 30th

PARAMOUNT

PRESENTS

ROBERT CONNESS

MABEL TRUNNELLE

AND

A CAPABLE CAST

IN

THE MARTYRDOM OF PHILLIP STRONG

A DRAMA OF LIFE IN THE SLUMS THAT WILL MAKE YOUR AUDIENCES THINK

Released by

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

DECEMBER 16, 1916

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

PROTECTED Paramount Pictures FRANCHISES

A Paramount Exhibitor recently sold his Theatre. In the Bill of Sale were these items: Lease, *so much;* Improvements, *so much;* **Paramount Franchise,** *so much.*

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

VOL. XIV. No. 24

PRICE 10 CENTS

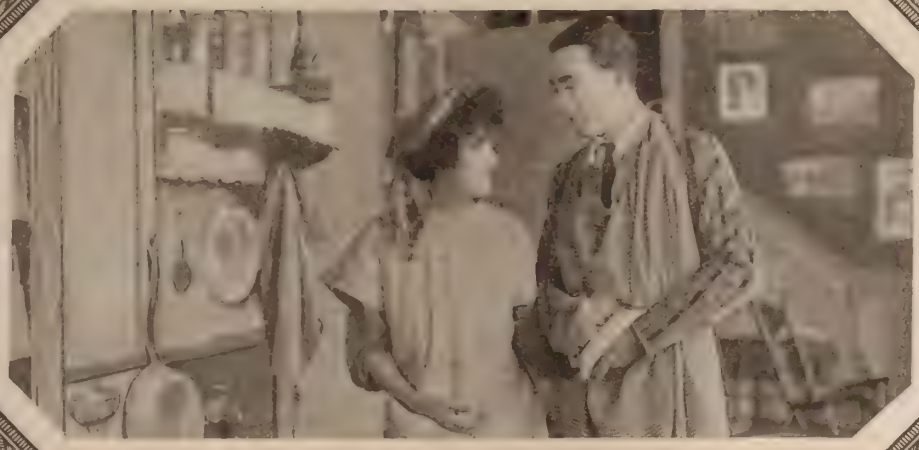
RED FEATHER PHOTOPLAYS

Hobart Henley in "A Child of Mystery"

A Romantic Drama of Little Italy.....
Directed by Hobart Henley



Book Thru Any UNIVERSAL EXCHANGE



Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 4th

DANIEL FROHMAN

PRESENTS

IRENE FENWICK

AND

OWEN MOORE

IN

A CONEY ISLAND PRINCESS

BASED UPON "THE PRINCESS ZIM-ZIM," BY EDWARD SHELDON

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 7th

OLIVER MOROSCO

PRESENTS

LENORE ULRICH

IN

THE ROAD TO LOVE

A STORY OF ALGERIA

Produced by

THE OLIVER MOROSCO PHOTO PLAY CO.

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

ART DRAMAS INCORPORATED

Wm. L. Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec.-Treas.

"STORY FIRST!"

Art Dramas pictures are produced on the principle of "story first!"

Good direction, fine acting, and splendid settings and photography make them powerful box office magnets.

"THE LASH OF DESTINY," featuring GERTRUDE McCOY, embodies all of these requisites for an Art Dramas picture. It will be released December 21st, and distributed by the best exchange in every territory.

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SOUTHERN NEW JERSEY, EASTERN PENNSYLVANIA, MARYLAND, DELAWARE, VIRGINIA and DISTRICT OF COLUMBIA
Electric Theatre Supply Co.,
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Liberty Film Renting Co.,
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Mayer Silverman, Mgr.

MICHIGAN
Tri-State Film Exchange, Inc.,
120 Broadway, Detroit, Mich.
A. W. Blankmeyer, Mgr.

NORTHERN OHIO
Tri-State Film Exchange, Inc.,
Sincere Bldg., Cleveland, O.

SOUTHERN OHIO and KENTUCKY
Tri-State Film Exchange, Inc.,
23 Opera Pl.
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ILLINOIS, INDIANA and SOUTHERN WISCONSIN
Art Dramas Service, Inc.,
207 South Wabash Avenue, Chicago, Ill.
R. O. Proctor, Mgr.

NORTHERN CALIFORNIA and NEVADA
De Luxe Film Lasky Corporation,
Humboldt Bldg., San Francisco, Cal.
Mark M. Leichter, Mgr.

SOUTHERN CALIFORNIA, ARIZONA and NEW MEXICO
De Luxe Film Lasky Corporation,
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General Film Service



DEFINED FEATURE COMEDY
HARRY MYERS &
ROSEMARY THEBY
DECEMBER 15
CHARITY BEGINS AT HOME
She's kind to Everybody but her Husband

General Film Service



DECEMBER 15'
BURNS & STULL AS POKES & JABBS
"WHATS the USE!"

General Film Service



Knickerbocker

Star Features

Present Dec. 8th

A Strong Drama with an Exceptional Cast

MASTER of HER SOUL

3 ACTS

Supervised by H.M. & E.D. HORKHEIMER

General Film Service

SELIG *Presents*

Edith Johnson

Supported by a cast of distinguished players in

"THE FIVE FRANC PIECE"

A drama of the love of a maid for a man and of how the machinations of a crook were thwarted.

"The Man He Might Have Been" With Robyn Adair and Eugenie Forde!

The Selig Tribune Twice-a-Week Gets all the news and shows it first!

"A Coward of Conscience" FEATURING KATHLYN WILLIAMS PRODUCED BY COLIN CAMPBELL

Book in General Film Company's REGULAR Service!

—— ONES, THREES AND SIXES ——

TRADE S MARK

Selig Polyscope Co.
Chicago, Ill.

General Film Service

THE HAZARDS OF HELEN

The record-holding film series has proven to thousands of exhibitors in the trying test of a two year run that Helen Gibson's sensational exploits mean one sure-fire, guaranteed packed house every week.



Make Your Patrons "Helen Gibson Fans"—They'll Do the Rest If You Start With the Next Episode:

"THE MIDNIGHT EXPRESS"

Running a motorcycle on to a flat car and then leaping to a speeding train is only one of the thrills in this stirring one reeler.

Released Saturday, December 16th

"The Icemen and the Artist"

Ham, Bud, Ethel Teare and Henry Murdoch in a laugh that lasts for a thousand feet.
Released Tuesday, Dec. 12th.

"The Stain of Chuckawalla"

Marin Sais and True Boardman "clean up" a frontier town in a two reel episode of "The Girl from 'Frisco." Released Wednesday, Dec. 13th.

"THE MENACE," an Episode of "Grant, Police Reporter"

Red-blooded thrills follow each other in rapid succession in this episode of Kalem's one reel super-series. Grant foils an anarchist's plot that has New York's Police Parade as its object.

Featuring George Larkin and Ollie Kirkby Released Friday, Dec. 15th

Eye-catching one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from 'Frisco."

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

IS MARRIAGE SACRED?

Presenting

ESSANAY'S NEW STOCK COMPANY

Marguerite Clayton Edward Arnold
Lillian Drew Sydney Ainsworth
Thomas Commerford

By Charles Mortimer Peck *Directed by E. H. Calvert*

This is an unusually striking series of photoplays on marriage and divorce; the infelicities of mismated couples, the joys of real love; wholesome, clean. This subject will grip every individual for it touches real life. Begins December 16. Released every Saturday. Here are the first five. BOOK THEM NOW.

"THE BURNING BAND" "DANCING WITH FOLLY"
"WIFE IN SUNSHINE" "THE SINFUL MARRIAGE"
"WHEN THE MAN SPEAKS"

SCREEN TIME APPROXIMATELY 33 MINUTES

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago


The First
ESSANAY-CHAPLIN
REVUE of 1916
Today
Screen Time
1 Hour
17 Minutes
GENERAL FILM SERVICE
ESSANAY
GEORGE K. SPOOR PRESIDENT
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KLEINE-EDISON-SELIG-ESSANAY

SERVICE

HERE'S A SURPRISE!

ESSANAY

George K. Spoor, President

offers

An Extra Feature

"THE PHANTOM BUCCANEER"

presenting

RICHARD C. TRAVERS

and

GERTRUDE GLOVER

A thrilling story of a South American revolution—a vendetta which leads to a chase across seas and continents—a girl's attempted assassination of the "double" of an adventurer—the slaying of the real adventurer by conspirators—the accusation of the girl and the "double"—their rescue in the shadow of the gallows—their realization of love.

By Victor Bridges Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

ESSANAY

GEORGE K SPOOR PRESIDENT

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HENRY B.

THE FOREMOST ACT

With

MARY CHARLESON

is presented in

"THE TRUANT SOUL"

A SUPER FEATURE

The Greatest of all the Great Walthall Photoplays

He himself says: "It Is My Masterpiece"

Arranged by
Charles J. McGuirk

SCREEN TIME 2 HOURS

Directed by
Harry Beaumont

KLEINE-EDISON-SELIG-ESSANAY SERVICE



ESSANAY
GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

WALTHALL

OR OF THE SCREEN



Victor Rousseau's

POWERFUL DRAMA

of a

HIDDEN MENACE



KLEINE-EDISON-SELIG-ESSANAY SERVICE



BRYANT WASHBURN
and
NELL CRAIG
are presented in
"The Breaker"

By Arthur Stringer
Directed by Fred E. Wright

A thrilling drama of a counterfeiting band; a girl's love for an innocent man in the toils of the police; how she captures the "coin men" and frees her sweetheart.

SCREEN TIME: 1 HOUR AND 23 MINUTES

ESSANAY
1333 Argyle St., Chicago


KLEINE-EDISON-SELIG-ESSANAY
SERVICE
By arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE Presents
Miss
Billie Burke
in
GLORIA'S
ROMANCE
Supported by HENRY KOLKER
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES
Capacity houses result wherever the new 20 chapter photodrama of love and adventure, "Gloria's Romance," is shown. Let Billie Burke pack YOUR theatre. For bookings wire, write or see the nearest Kleine-Edison-Selig-Essanay exchange or write
GEORGE KLEINE
80 Fifth Ave.
NEW YORK CITY

KLEINE-EDISON-SELIG-ESSANAY

SERVICE

"SWEET ALYSSUM"

Charles Major's wonderful drama of the oil fields featuring an all-star cast of players including *Kathlyn Williams, Tyrone Power, Edith Johnson* and *Baby Jean Fraser.*

"UNTO THOSE WHO SIN"

James Oliver Curwood's gripping story of a soulless woman who exerts her wicked wiles to ensnare the man she covets. *Fritzi Brunette* has every opportunity for strong emotional work.

"THE CIRCULAR STAIRCASE"

Mary Roberts Rinehart's tale of mystery and adventure. What was the dreadful secret that lurked there beyond the circular staircase. *Eugenie Besserer,* the Ellen Terry of the Motion Picture, stars, and is supported by *Stella Razeto, Guy Oliver* and others.

"A TEXAS STEER"

Charles Hoyt's merriest comedy with *Tyrone Power* as *Maverick Brander* and *Grace Darmond* as "Bossy." Five reels of fun and frolic presenting a clever satire on political life in Washington. There is also a strong love story.

Book These Selig Red Seal Plays Now

RED SEAL SELIG PLAYS

SELIG POLYSCOPE CO.

Chicago, Illinois

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 16, 1916

Chaplin's Newest Mutual Comedy Is Entitled "The Rink"

FUNNY as he has been in the past, Charlie Chaplin has devised a wholly new set of pranks for himself in "The Rink." This is the eighth of the Mutual-Chaplin Specials. It is released the week of December 11. It presents Charlie in a wholly new atmosphere. He appears in a skating rink and a cafe. Perhaps you can imagine the fun that results. But you can't—for Charlie alone could originate such delightful fun.

New Comedy Situations.

Naturally, such a unique locale for his comedy as a skating rink enables the inimitable Chaplin to create some decidedly out-of-the-ordinary comedy situations. The laughable situations, alone would make "The Rink" a comedy long to be remembered, but when to this is added the funny "business" that Chaplin orignates, the production becomes even more uproarious. "The Rink" is the eighth of the Mutual-Chaplin Specials. It is booking now at all 68 of the Mutual film exchanges. Bookings can also be obtained on the following Mutual-Chaplin Specials: "The Floorwalker," "The Fireman," "The Vagabond," One A. M.," "The Pawn Shop," "The Count" and "Behind the Screen."

Helen Holmes Serial Is Highly Endorsed

Exhibitors all over the country are praising the new Helen Holmes chapterplay, "A Lass of the Lumberlands." All of them are pointing out that it is proving an even greater box-office magnet than they had expected.

The manager of the Theatorium at Richmond, Ind., writes: "It surely is a pleasure to say that the 'Lass of the Lumberlands' is a great serial. It is packing our house both afternoon and evening. We had to close the ticket window several times as we have no standing room to sell, but they go away saying they will come back a little later, and they always come back, too. We thought 'The Girl and the Game' a great moneygetter, but this one is even better."

From Aberdeen, S. D., the manager of the Bijou theater writes: "You will pardon me for not answering your wire re extra days' booking on 'Lass of the Lumberlands,' but I desired to know first if business would warrant it. I find that it does, so kindly book me for two days hereafter."

The five-reel Mutual Star Production released this week, is "Lonesome Town." Kolb and Dill are featured.

Mutual Star Productions For December

Week Beginning December 4th.

Title. Lead.

The Valley of Decision.....Richard Bennett

Week Beginning December 11th.

Lonesome Town.....Kolb & Dill

Miss Jackie of the Navy.....Margarita Fischer

Week Beginning December 18th.

The Twinkler.....William Russell

Week Beginning December 25th.

The Innocence of Lizette.....Mary Miles Minter

TWO NEW SERIES ARE

Seven One-Reel Star Comedies "Uncle Sam's Defenders"

READY FOR RELEASE

Two brand new series of motion-picture stories have just been released by Mutual. One of them is a series of seven one-reel Star Comedies. The other is a series of six single-reel subjects on the topic of Preparedness. Bookings on both of these new series can now be made at any of the 68 Mutual film exchanges.

The Star Comedies, as has been said, are single-reel subjects. Each features a famous comedian or comedienne. Their titles, and the stars who appear in each, are as follows: "Grouchy," featuring Tom Wise, released December 2; "Admirers Three," featuring Ruth Shepley, released December 9; "One Dollar, Please," featuring George Derr, released December 16; "Every Lassie Has a Lover," featuring Alice Dovey, released December 23; "Grimsy, the Bellhop," featuring Alex Clark, released December 30; "The Girl Who Can Cook," featuring Lois Meredith, released January 6; and "The Honeymooners," featuring George Derr, released January 13.

The "Uncle Sam's Defenders" series should have a wonderful appeal at this particular time, when the nation is seriously considering the subject of universal military training. The titles of the series are as follows: "From Civilian to Soldier," "Our Boys at the Border," "A Jack Tar in the Making," "Afloat and Ashore," "Scouts of the Sea and Sky," and "Bulldogs of the Deep." The first is released on Friday, December 8—the others appearing each following Friday.

Nance O'Neill Signs With Mutual for Star Productions

NANCE O'NEILL, famous star of both the screen and the speaking stage, is now a Mutualite. She signed a contract last week calling for her appearance in Mutual Star Productions. She is the second famous actress acquired by Mutual since the announcement of President John R. Freuler that he was going after the very biggest stars in the world. Last week it was Marjorie Rambeau. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now being carried on. The Mutual Film Corporation is determined to supply its patrons with feature productions starring the most notable men and women of the age. Announcements of the next few weeks will bear out the statement that it has them.

Brilliant Career.

Few actresses have enjoyed such a brilliant career as Nance O'Neill. For years she has been numbered among the most talented emotional actresses of the speaking stage. Born in Oakland, Cal., her debut was made under the management of McKee Rankin at the Alcazar theater, in San Francisco. Her first New York appearance was made at Weber & Fields', in 1896. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah, the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." Critics have lauded her in every big city of the land. In pictures she has enjoyed a series of triumphs. She has appeared in Lubin, Fox, Metro and McClure productions. Film patrons know and admire her as much as do audiences accustomed to gather in the $2 houses of the speaking stage.

Has Toured World.

Not only in America is Nance O'Neill a name familiar to every theater patron. She has toured the world, and her engagements in Australia, London, Paris and other cities on the continent added to her fame. Inquiries now at the nearest Mutual Film Exchange will enable the exhibitor to arrange for an early booking of her first production under the Mutual banner.

"Diamond" Sequel Going Big.

Capacity business has been the rule at every theatre showing the $10,000 sequel to "The Diamond From the Sky." Thousands of people have been waiting to see if they won the prize offered for the best sequel, and the only way they can find an answer is on the screen.

MUTUAL

Announcing

Another Big Mutual Star

NANCE O'NEILL

THE MUTUAL FILM CORPORATION has just signed a contract with Nance O'Neill, the celebrated emotional actress, calling for her appearance in a number of new Mutual Star Productions. Miss O'Neill has enjoyed a brilliant career both on the speaking stage and in films. Critics everywhere have praised her wonderful art. She has been starred in such productions as "Madga," "Hedda Gabler," "Leah the Forsaken," "Camille," "Ingomar," "Lady Teazle," "Tess of the D'Urbervilles" and "Macbeth." In the new series of Mutual Star Productious she will be cast in roles of a highly emotional sort, in which she will have ample opportunity to display her talent. Early in 1917 these Nance O'Neill features will be available thru the 68 exchanges of the Mutual Film Corporation. Last week the signing of Marjorie Rambeau was announced. This week it is Nance O'Neill. Next week it may be any one of half a dozen famous stars with whom negotiations are now pending. The new Mutual Star policy for 1917 will result in providing exhibitors with productions in which are featured only the most notable stars of the age.

Mutual Film Corporation

John R. Freuler-President

68 Exchanges in America

Produced by
Frank Powell Producing Corp.

MUTUAL



MUTUAL

ANNOUNCING

CHARLIE CHAPLIN

IN

THE RINK

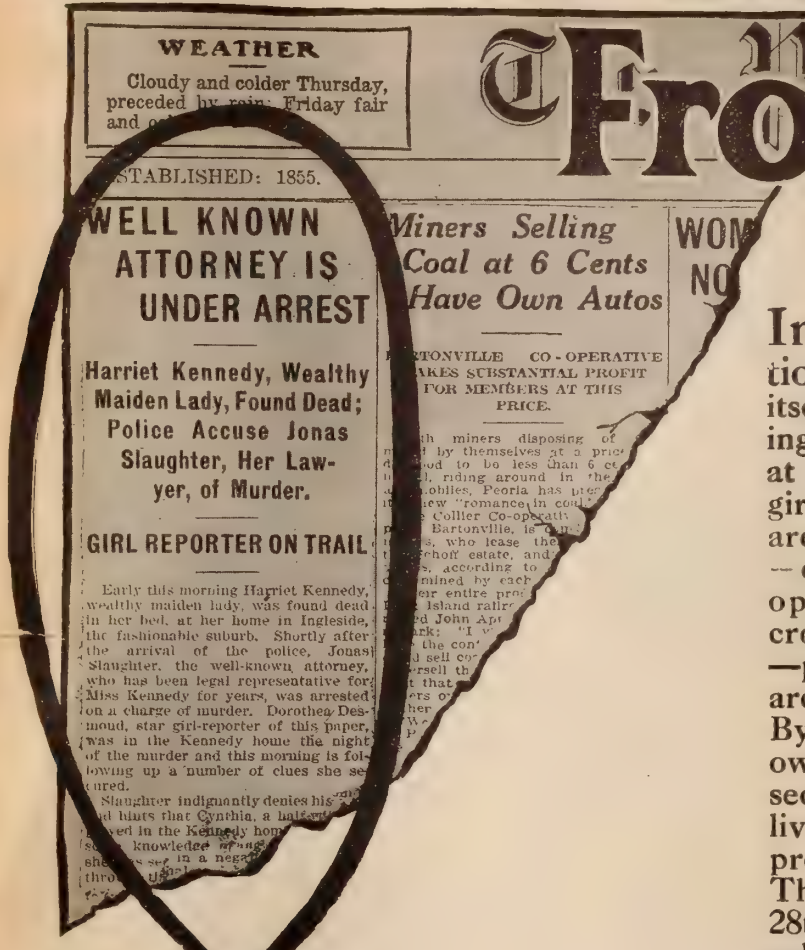
Eighth of the New Mutual-Chaplin Specials. Chaplin In a New Atmosphere. A Skating Rink and a Cafe. Many New and Original Comedy Situations. Released the Week of December 11th Through 68 Mutual Exchanges.

Now Playing:-

"THE FLOORWALKER" "THE COUNT"
"THE FIREMAN" "THE VAGABOND"
"ONE A.M." "THE PAWNSHOP"
"BEHIND THE SCREEN"




Gaumont
MUTUAL
The VAMPIRES
In the small hours of the night—in the crowded thorofares or the lighted ball room, the ruthless band of Vampires boldly carry on their depredations, preying upon rich and poor alike. This sensational motion picture serial consists of nine thrilling French detective stories—each in three parts. A complete story released each week. These celebrated Gaumont feature productions will increase your attendance tremendously. If you want to reap a harvest of rich box office receipts book "THE VAMPIRES" NOW thru any Mutual Exchange.
Booking Now at 68 Mutual Exchanges



The Front Page

In this startling series of motion picture stories—each complete in itself—*real* reporters are shown *really* gathering the front page news which the public reads at its breakfast table. The perils faced by girl reporters in the underworld of a great city are shown in detail. Suave society blackmailers—crafty international spies—shrewd Chinese opium smugglers—terrified murderers—crooked politicians—rich society debutantes—police court habitues—all of these and more are but grist to the mill of the girl reporter. By sheer nerve she meets them all on their own ground—foils their plots—exposes their secrets—makes "copy" of their adventurous lives. The stories are filmed by real artists—produced with care—perfectly photographed. The first story in the series is released Dec. 28th. Each story is in two acts. A new story is released each week for fifteen weeks. Arrange for bookings on this big series NOW!

THE PERILS OF OUR GIRL REPORTERS

15 Thrilling Motion Picture Stories—Each Complete.

News In The Making!

The Perils of Our Girl Reporters is something really new in motion pictures—real stories of newspaper life from the "inside"—each story two reels in length. Splendidly photographed—powerfully enacted. The news that builds circulation for newspapers will now build bigger box-office receipts for YOU! Produced by Niagara Film Studios. Directed by George Terwilliger. Earl Metcalfe, Helen Green and Zena Keefe are featured.

The Stories in the Series:

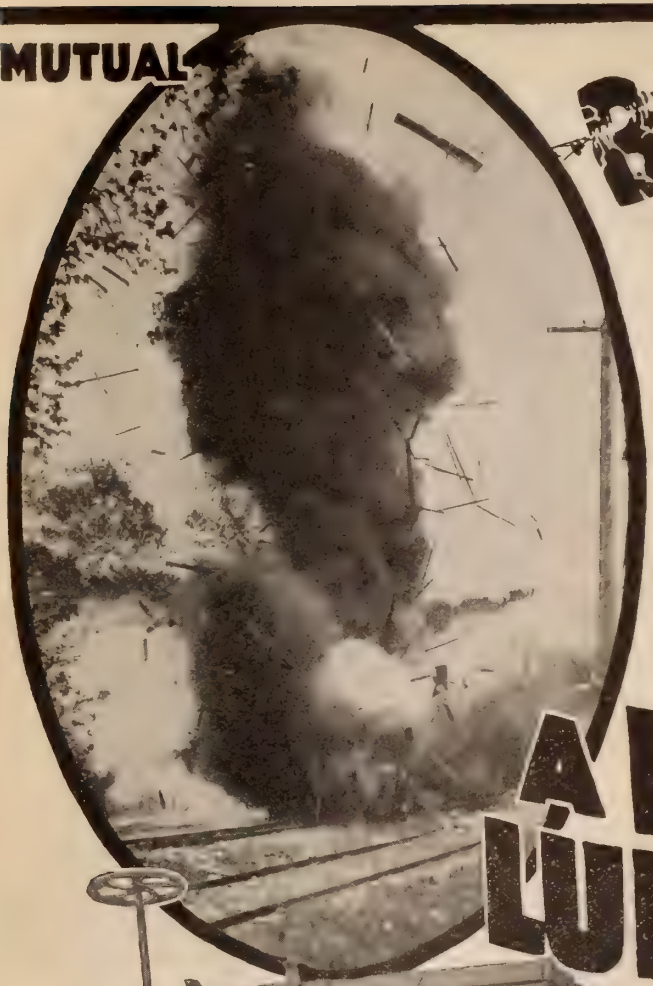
1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

Now Booking At 68 Mutual Film Exchanges!

When You Book this Series You'll Need to Dust Off the "S. R. O." Sign!



MUTUAL



BLOWN TO ATOMS!

A runaway car-load of dynamite—a downhill grade—a speeding passenger train rushing at 60 miles an hour in the opposite direction. A collision seems inevitable. Death and destruction seem sure to result. Such is one of the thrilling incidents pictured in the latest chapter of "A Lass of the Lumberlands." By skill and quick-wittedness Helen Holmes foils the plot of a conspirator to wreck the Limited. How she does so makes one of the most fascinating pictures ever screened. Theatres playing this sensational chapter-play are packed to the doors. The S. R. O. sign is needed nightly. Startle YOUR patrons with this thriller. Now booking at 68 Mutual Exchanges.

A LASS OF THE LUMBERLANDS

Spectacular Chapter-Play in 15 Chapters.

Featuring HELEN HOLMES.

Fifteen chapters—a new two-reel chapter each week—capacity business for fifteen weeks. Don't hesitate. Don't delay! Book it NOW!



Now Booking at Sixty-Eight Mutual Film Exchanges

MUTUAL

CHARITY

A SENSATIONAL EXPOSE OF CHARITY AND CHILD-WELFARE!



Featuring
LINDA A. GRIFFITH

Miss Caroline E. Hughes, president Child's Welfare Club, Philadelphia:

"CHARITY? is a wonderful play with a very good, strong appeal to the sympathies. It is sure to have a good influence."

Bishop Samuel Fallows, of Chicago, says:

"The play has a distinct value, sociologically speaking. It directs attention to abuses which stand in need of correction."

Mrs. Norton Smythe, president of the Woman's Home Organization of Philadelphia:

"I am strongly in favor of plays, such as this one, which direct the public's thoughts to children's welfare. We cannot have too many of them."

Madame Caroline Le Favre, a lecturer of international repute:

"CHARITY? is a great sermon. It appealed to me strongly because I have been gathering data along the line dealt with in Mrs. Griffith's remarkable drama."

SEVEN BIG ACTS!

These are some of the opinions of celebrated students of child welfare on "CHARITY?". "CHARITY?" is in seven big acts. As powerful in its appeal as "Damaged Goods." Produced by Frank Powell Productions. Linda Griffith, Creighton Hale and Sheldon Lewis are starred. Available NOW at all Mutual exchanges.

$100.00 Per Day

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68 MUTUAL EXCHANGES!

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MUTUAL FILM CORPORATION *Announces*

UNCLE SAM'S DEFENDERS

Series of Six Single Reel Subjects on Preparedness



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Take advantage now of the tremendous interest in Preparedness — Capitalize on the present discussion of universal military service—show at YOUR theatre this series of films that depict in detail the real strength of the United States. Each picture of the series is complete in itself. Released weekly beginning Friday, December 8th

"From Civilian to Soldier"—Released Dec. 8th
"Our Boys at the Border"—Released Dec. 15th
"A Jack Tar in the Making"—Released Dec. 22nd
"Afloat and Ashore"—Released Dec. 29th
"Scouts of the Sea and Sky"—Released Jan. 5th
"Bulldogs of the Deep"—Released Jan. 12th

Now Booking at 68 Mutual Film Exchanges



Each production features a celebrated star —a player known to Broadway—a favorite of prominent standing. Each production is complete in itself—perfectly produced—powerfully enacted—superbly photographed. Released weekly beginning Saturday, December 2nd. Bookings can be made NOW.

The Stories and Stars of the Series:

"Grouchy"—Featuring Tom Wise.
"Admirers Three"—Featuring Ruth Shepley.
"One Dollar Please"—Featuring George Derr.
"Every Lassie has a Lover" Featuring Alice Dovey.
"Grimsy the Bell-hop"—Featuring Alex Clark.
"The Girl Who Can Cook"—Featuring Lois Meredith.
"The Honeymooners"—Featuring George Derr.

Now Booking At 68 Mutual Film Exchanges

MUTUAL

If you are showing the Gaumont Single Reels, you are pleasing your Patrons

Reel Life
See America First
Tours Around the World
The Mutual Weekly

Gaumont Co.

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NORMA TALMADGE
IN

"PANTHEA"
By
Monckton Hoffe

A DRAMA OF PASSION AND INTRIGUE

DIRECTED BY
ALLAN DWAN

Harry Rapf
PRESENTS
ROBERT WARWICK
IN

BY ARRANGEMENT WITH KLAW & ERLANGER
THE ARGYLE CASE
By
Harvey J. O'Higgins, Harriet Ford and William J. Burns

THE GREATEST DETECTIVE DRAMA EVER SCREENED

DIRECTED BY
RALPH W. INCE

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Presentation of

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In

"WAR BRIDES"

By Marion Craig Wentworth

IS SHOWING TO CAPACITY HOUSES AT ADVANCED PRICES

BRENON'S NEXT PRODUCTION

FLORENCE REED

In A Superb Spectacle

Soon To Be Released

CLARA KIMBALL YOUNG



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"THE FOOLISH VIRGIN"

By Thomas Dixon

Author of "The Birth of A Nation"

The Great Star at Her Best In A Powerful Story Of MONEY MADNESS

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WORLD PICTURES BRADY-MADE



ACT

ON YOUR CONVICTION
THAT
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ARE THE BEST BUY
FOR YOUR HOUSE
BECAUSE
THEY ARE SO
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WILLIAM A. BRADY
PICTURE PLAYS Inc.
in association with
WORLD PICTURES
presents

ETHEL CLAYTON

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CARLYLE BLACKWELL



IN

"Broken Chains"

Directed by ROBERT THORNDY

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ARTCRAFT
ANNOUNCES ITS POLICY

which is, briefly, that it purposes to supply the Exhibitor with a limited number of stellar attractions during each year—attractions that will provide the occasional business building stimulus necessary to all enterprising theatres.

Authors, Artists, Producers and Directors who are seeking the very best distributing channels for their work should communicate immediately with Artcraft.

Whatever you may have to offer must come up to the standard set by Mary Pickford attractions and the George M. Cohan productions.

ARTCRAFT PICTURES
CORPORATION

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At Last—

GEORGE M. COHAN

Betsy Ross designed the American Flag,
but George M. Cohan made it popular.

Artcraft presents him in his greatest success,

"BROADWAY JONES"

The story of an idle rich young American who knows every electric light bulb on Broadway, but who makes good in a pinch.

To be released in February

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IN HER LATEST PICTURE

"LESS THAN THE DUST"

(Exhibitors who have not yet booked this greatest of all features should wire at once for terms.)

FOXFILM COMEDY SERVICE

Foxfilm Comedies

Coming January 1, 1917

MR. EXHIBITOR:

THIS is an open letter to you.

YOU know the value of a laugh in your theatre.

YOU know how it stimulates your bank account.

YOU know how hard it has been for you to find real laugh producing comedies.

IF you don't offer a comedy picture each day, you are not giving your patrons a complete program.

IF you don't give them the best comedies made, you are not deserving of their favor.

BEGINNING Jan. 1, 1917, WILLIAM FOX will inaugurate his Foxfilm Comedy Service releasing, a two-reel comedy picture each week.

HE will thus supply you with the means of completing your program.

YOU know the FOX reputation and you know that Mr. Fox will never endanger that

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

reputation by releasing comedies unless he knew they were bigger, better, funnier than any other comedies released; unless he knew that this comedy producing organization is so good, so reliable, and so experienced that he could depend on it for a two-reel laugh producer every week in the year.

BOOK FOXFILM COMEDIES NOW. Your patrons are deserving of the best.

GET in touch with the FOX exchange manager in your territory and take out more insurance on the life of your box office by booking Foxfilm comedies yourself.

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St. Louis, Mo., 3632 Olive St.
Syracuse, N. Y., 445 S. Warren St.
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Liverpool, 15 Manchester St.
Manchester, 28 Deansgate Arcade, Deansgate
Newcastle-on-Tyne, 20 Westgate Road
Leeds, 29 Albion Place
Birmingham, 1-3 Temple St., New St.
Cardiff, 9 and 9-A Wharton St.
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FOX FILM CORPORATION

FOXFILM COMEDY SERVICE

For Her Brother's Sake-

Although her parents and associates were thieves she reforms and sacrifices herself to years of misery

WILLIAM FOX

PRESENTS

Gladys Coburn

IN

THE BATTLE of LIFE

Written by James Garey
Directed by James Vincent

FOX FILM CORPORATION

Pathé

A serial with a patriotic message -
A star with tremendous drawing power -
A production that is all quality -

Pearl of the Army

The military-mystery serial

featuring

Pearl White

Pathé knows how to make serials for Pathé has put out twelve big serial successes. "Pearl of the Army" is timely - it unmasks America's secret foes. In the all-star cast are Ralph Kellard, Theodore Friebus and Marie Wayne. It is directed by Edward José and produced by

Astra

Advertised everywhere

Book it NOW!

Released Dec. 3

Pathé

The most sensational stunt ever done in a serial is the seizing of Jerry by an octopus in

The Shielding Shadow

and this is only one of hundreds of thrills!

Our offices have been besieged by telephone calls from fans who want to know how the octopus feat was accomplished.

"'The Shielding Shadow' is sure to make the cold chills run up and down the backs of audiences but it will keep the people coming back for the next chapter."
Columbus, O. Monitor

See it — then book it!

Produced by Astra
under the direction of Louis J. Gasnier and Donald Mackenzie. Featuring
Grace Darmond, Ralph Kellard and Leon Bary

Pathé



Announcing

Frederick Warde

The most famous Shakesperian actor in the country in

King Lear

One of the world's masterpieces.

Produced by Thanhouser

Released Dec. 17.







Facts for you!



Beginning with Cavalieri in "The Shadow of her Past"

Pathé Gold Rooster Plays

have averaged as high in quality as any features on the market. Proof?—Read these opinions of just a few of the many exhibitors who know!





"I take this opportunity to congratulate you upon the marked improvement and uniform goodness of the Gold Rooster features. We have had recently 'The Shine Girl', 'The Test', and 'The Fugitive'—all excellent pictures."

Manager Dunlevy, The Bank Theatre
Akron, O.



"Your Gold Rooster features are the most popular moving pictures we have had, and that is saying a great deal, as we have played nothing but the best—or what we thought was the best, until we adopted Gold Rooster films."

John R. Elliott, Manager Hippodrome
Youngstown, O.



"I congratulate you upon 'The Shine Girl.' It is a real gem and a credit to the Pathé trademark."

Manager O'Keefe, The City Square Theatre
and The Cort Theatre, Atlantic City, N. J.



Ask our Exchange serving you to screen some Gold Rooster Plays for you. You'll like them!









We have secured good advertisers to talk to YOU. Listen to them!

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 10

DOUGLAS FAIRBANKS

IN

"THE MATRIMANIAC"

FINE ARTS

A romping, rollicking, joyous play. The kind that has made Douglas Fairbanks one of the greatest stars on the long list of Triangle celebrities.

With Fairbanks dashing through the scenes of this rapid-fire picture in a veritable kaleidoscope of fun and thrills, there is not one moment free from breathless excitement and laughs.

Frank Keenan *with* Margery Wilson

IN

"THE SIN YE DO"

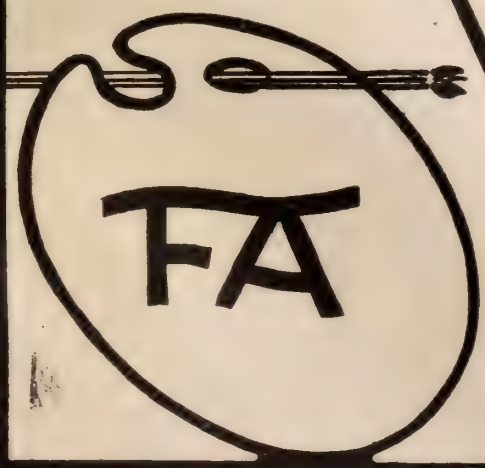
KAY BEE

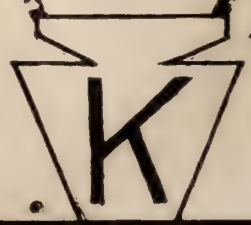
"There is a girl in the Tombs accused of murder, and I am going to defend her. That girl is my daughter. Grant me the time for her defense, and I will make any reparation that you demand of me. This I promise, so help me God!"

There has never been a play released by Triangle more replete with thrills, heart-throbs and gripping situations than this.

KEYSTONE COMEDIES

The name "Mack Sennett" on these two comedies means wholesomeness and bushels of FUN.

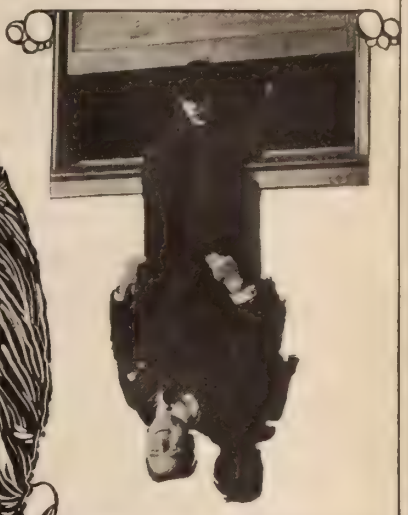


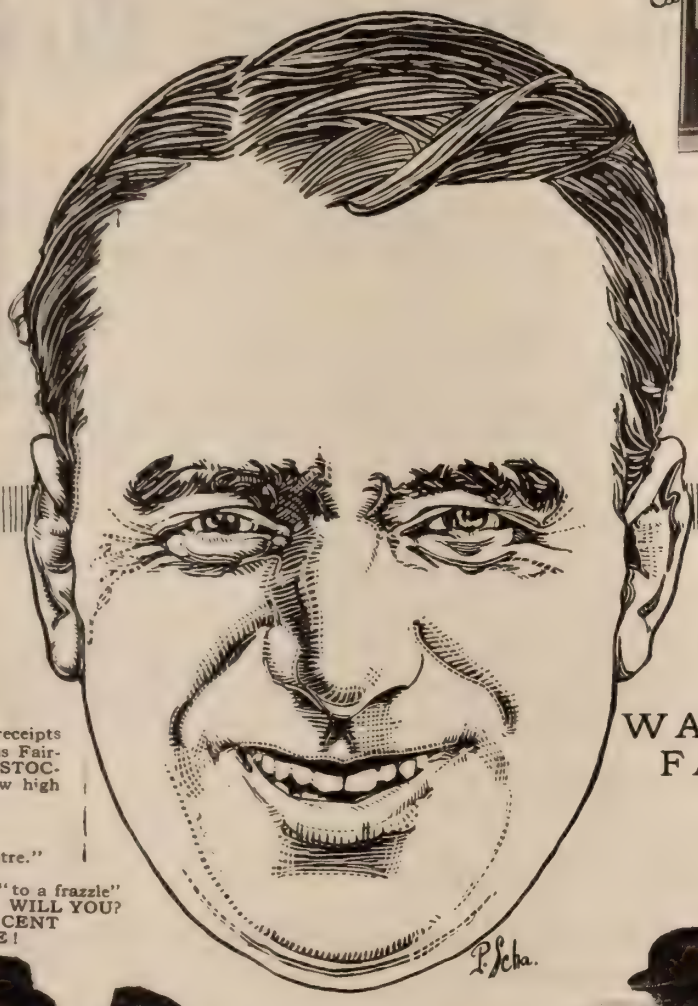




DOUGLAS FAIRBANKS IN THE MATRIMANIAC







THIS FACE MEANS CROWDED HOUSES

WITNESS: "Our box office receipts for the week we showed Douglas Fairbanks in 'AMERICAN ARISTOCRACY' totaled $14,600, a new high record for the RIALTO!"

"S. L. ROTHAPFEL
"Managing Director
"Rialto Theatre."

The Rialto will beat this record "to a frazzle" with "THE MATRIMANIAC." WILL YOU? IT'S A FIFTY PER CENT BETTER PICTURE!

THE PHOTO-PLAY WAS MADE FOR ACTION—SO WAS DOUGLAS FAIRBANKS





TRIANGLE PLAYS

TRIANGLE-FINE ARTS PRODUCTION

We have secured good advertisers to talk to YOU. Listen to them!

It does NOT pay to advertise

on a large scale unless the production merits the expenditure.

We are going the limit on

"The Witching Hour"

WHY?

Because we believe it to be an extraordinary release and the critics bear us out. Here is what they say:—

"Tense, Suspenseful, Admirably acted, Startling situations, Never to be forgotten by the spectators. The appeal of the picture is likely to be universal in its scope, a quality of infinite importance to the exhibitor."—*Exhibitors Trade Review.*

"In these days of big productions it takes something out of the ordinary to make any photodrama stand out from all the rest, but The Frohman Amusement Corporation in 'The Witching Hour' has produced another masterpiece."—*Billboard.*

"A smashing Hit."—*Variety.*

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"Undoubtedly a Big Suceess."—*N. Y. Tribune.*

"A Bully Film Play. Big, Vigorous and Elaborate."—*N. Y. Evening Mail.*

"No matter where you see it advertised, go, it will hold you from beginning to end."—*N. Y. Evening Journal.*

"Better than program picture. Will certainly create business."—*Motion Picture News.*

Because

"The Witching Hour"

is a heart-gripping, red-blooded, human drama by an internationally famous playwright who never wrote a failure,

Augustus Thomas

with a hand-picked cast of celebrated stars, headed by

C. Aubrey Smith

and to complete the superlative talent employed in the making of this attraction, there are

George Irving, Director **Anthony Kelly, Scenarioist**

Because

"The Witching Hour"

deals with a vital, soul-absorbing subject replete with startling and never-before attempted effects and situations.

Because

State Right Buyers have asked us to give them the chance on any **big** release and have asked us to realize that they know higher prices must be charged and they are perfectly willing to pay for a big production.

You have been telling us that your customers, in addition to their regular feature program, must have a real big release in order to meet the competition of other extraordinary special attractions.

Here Is Your Opportunity!

We are offering you the opportunity to make **real big money** with a **real big show.**

The Frohman Amusement Corporation

William L. Sherrill, President

18 East 41st Street New York City

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The term Superpicture is a description-not the name of the product of any company

SUPERPICTURES will be unusual pictures, unusual in quality or subject or length, with unusual stars, unusual timeliness, or unusual box-office value.

SUPERPICTURES will be few in number—perhaps not more than twelve in any one year—chosen by impartial judges from the world's best product, without regard to the name of the producing company and without regard to the cost of the undertaking.

SUPERPICTURES will be confined to individual productions as distinguished from serials, or series, or travelogues, or news weeklies or any other productions of a continuous or semi-continuous nature.

SUPERPICTURES, Inc. will, however, release many important productions of the highest quality in fields that do not fall within the technical limits of the Superpictures definition—for instance, in the serial field—and in all such productions, the greatest care will be used to make the phrase "released by Superpictures" a guarantee of super-quality for that particular kind of production.

SUPERPICTURES, Inc. is not bound by contract to accept Superpictures from any producing company or group of companies—a unique situation in the film business which enables this company to maintain the highest standard that anybody can reach.

Superpictures

CAPITAL STOCK inc. $ 9,000,000

1459 Broadway New York



SHIRLEY MASON
leading Woman in new
McCLURE SERIES

Photograph by Ira L. Hill

SEVEN DEADLY SINS

Will be released January 8 by Superpictures, Inc., through Triangle Exchanges

McCLURE PICTURES

McCLURE PICTURES

Form 1

WESTERN UNION

TELEGRAM

GEORGE W. E. ATKINS, VICE-PRESIDENT NEWCOMB CARLTON, PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

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DATED LOS ANGELES CAL DEC 3/16

TO MR STATE RIGHT BUYER AND MR EXHIBITOR

THIS IS THE BIGGEST AND MOST IMPORTANT FILM MESSAGE YOU HAVE EVER RECEIVED TWO MASSIVE PRODUCTIONS OF PROVEN BOX OFFICE VALUE ARE TO BE LEASED ON A NEW PLAN RAMONA IN TEN REELS AND MY LATEST SUCCESS THE EYES OF THE WORLD FROM HAROLD BELL WRIGHTS FAMOUS STORY ALSO IN TEN REELS RAMONA HAS BEEN CALLED BY ONE NOTED CRITIC THE FARTHEST NORTH IN MOTION PICTURES AND WAS ACCORDED THE HIGHEST RATING EVER GIVEN BY NATIONAL BOARD OF REVIEW ON OCCASION OF ITS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

MOTION PICTURE NEWS Vol. 14, No. 24

PREMIERE IT PLAYED TEN WEEKS TO OVER TWO HUNDRED THOUSAND PATRONS AT AUDITORIUM LOS ANGELES LARGEST THEATRE WEST OF CHICAGO BOOK RAMONA HAS BEEN SOLD TO FIVE MILLION BUYERS SINCE 1880 EYES OF THE WORLD HAS HAD SALE TWO MILLION COPIES THIS PRODUCTION MADE AT UNLIMITED COST AND SIX MONTHS UNDIVIDED LABOR WITH ACTIVE COOPERATION OF NOTED AUTHOR WHEN SHOWN IN CABRILLO THEATRE SAN DIEGO WEEK NOV 6 THOUSANDS UNABLE TO GAIN ADMITTANCE CRITICS SAY GREATEST PRODUCTION RECENT YEARS WRITE OR WIRE BEFORE TOO LATE MY REPRESENTATIVE H O MARTIN NOW IN EASTERN TERRITORY WITH BOTH PRODUCTIONS WILL EXPLAIN PLAN WHICH IS WITHIN YOUR REACH HE CAN COMMUNICATE QUICKLY ADDRES ALL MESSAGES AND LETTERS TO 547 SOUTH BROADWAY LOS ANGELES ACT QUICK. THIS IS THE TIME AND THE DAY

W H CLUNE

We have secured good advertisers to talk to YOU. Listen to them!

Commonwealth Pi

Capital Stock,

ORGANIZED ON A CO-OPERATIVE
OWNERS. PRESENT METHODS of FILM
RUIN. HOW MUCH LONGER WILL
IF YOU ARE OPPOSED TO THE
IF YOU WANT PERMANENT
IF YOU WISH TO **SHARE** THE **PROFITS**
SUPER-PRODUCTIONS with **BIG STARS**
AFFILIATE WITH US AT ONCE. ONLY
TRIBUTION OF FILMS AND PRODUC
WILL THE EVILS IN THE PICTURE

NOTE WELL

Only one responsible exhibitor in each neighborhood can affiliate with us. By writing us immediately you may become a Shareholder in this Corporation and thereby get:

1. Absolute territorial protection.
2. Freedom from the deposit system on all our productions.
3. An extra profit on all our releases throughout the United States.

COMMONWEAL

CONSUMERS BUILDING

CHICAGO

ctures Corporation

$2,000,000.00

BASIS FOR THE BENEFIT OF THEATRE
PRODUCING and RENTING MEAN YOUR
YOU STAND for PRESENT METHODS?
ADVANCE DEPOSIT SYSTEM,
TERRITORIAL PROTECTION,
OF PRODUCING AND DISTRIBUTING
AT PRICES YOU CAN AFFORD to PAY,
BY EFFICIENT AND ECONOMICAL DIS-
ING ON A CO-OPERATIVE PLAN
INDUSTRY BE ELIMINATED.

TH PICTURES CORPORATION

H. A. SPANUTH

President

TWEEDLEDUM COMEDIES

WILL PLUG THE GAP IN YOUR PROGRAM

And Send 'em Away Glad They Came



THE BEST
THEATRES
THE
COUNTRY
OVER
Are finding these
THE BEST
Short Releases
Now Offered



BEAT YOUR NEIGHBOR TO IT
HE'LL BOOK THEM IF YOU DON'T

NEXT RELEASE

"THE BURLESQUE SHOW"

1 REEL, DEC. 11th

PRODUCED BY
EAGLE FILM MFG. CO.
JACKSONVILLE, FLA.

Exclusively distributed by

BILLY DUNN
Supervising Director

UNITY
729 7th AVE., NEW YORK

30% INCREASE

IN GREATER NEW YORK
THE PAST THREE WEEKS

IS THE BOOKING RECORD OF

"The Yellow Menace"

Of all the serials now being shown in Greater New York, only one has a larger number of bookings than "The Yellow Menace"

Think What This Means To You!

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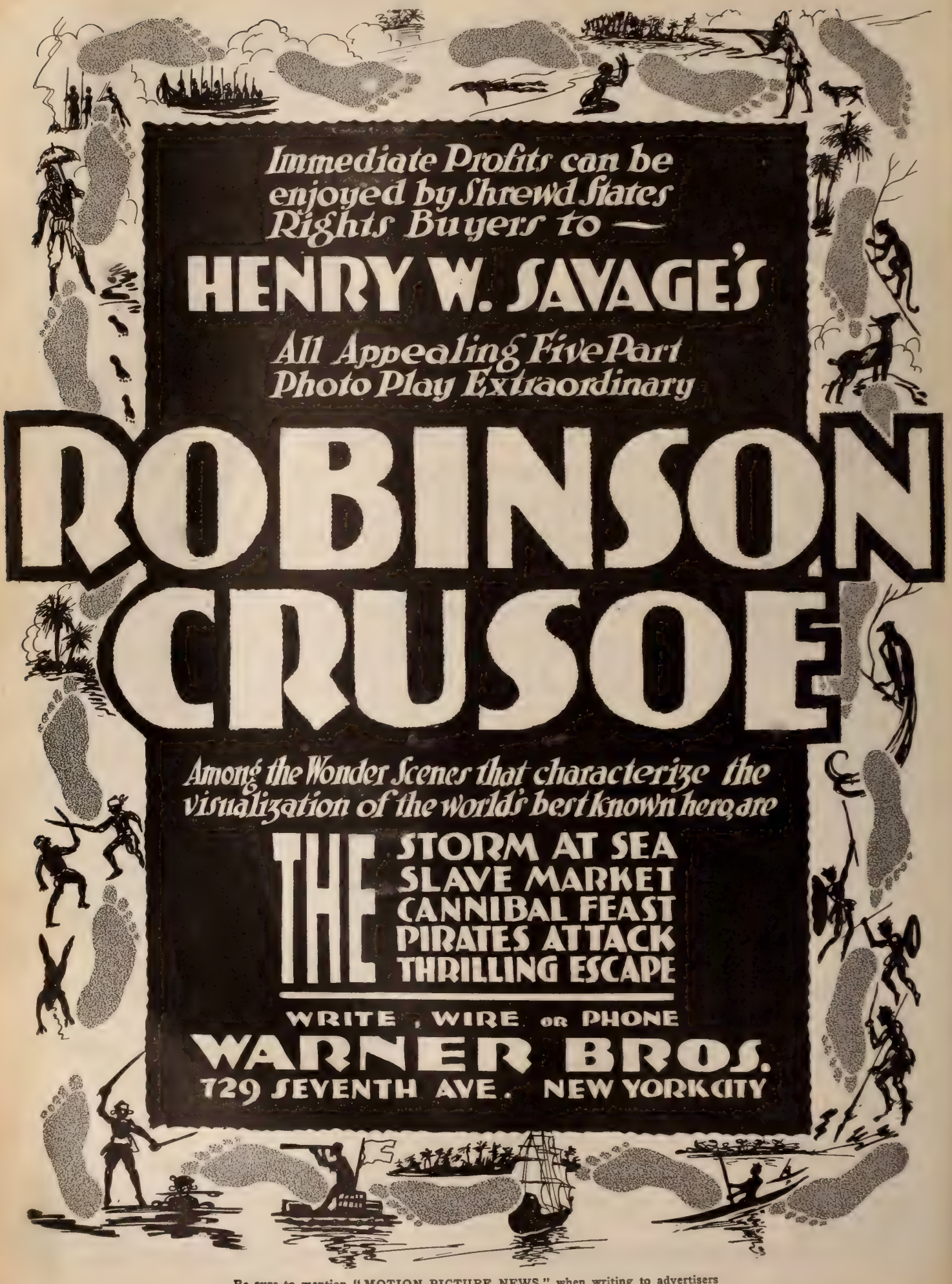
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Immediate Profits can be enjoyed by Shrewd States Rights Buyers to —
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All Appealing Five Part Photo Play Extraordinary
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Among the Wonder Scenes that characterize the visualization of the world's best known hero are
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Best known
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Exhibitors, the press and New York Society who saw the private views of Patria, enthusiastically concede it to be the greatest serial ever offered.

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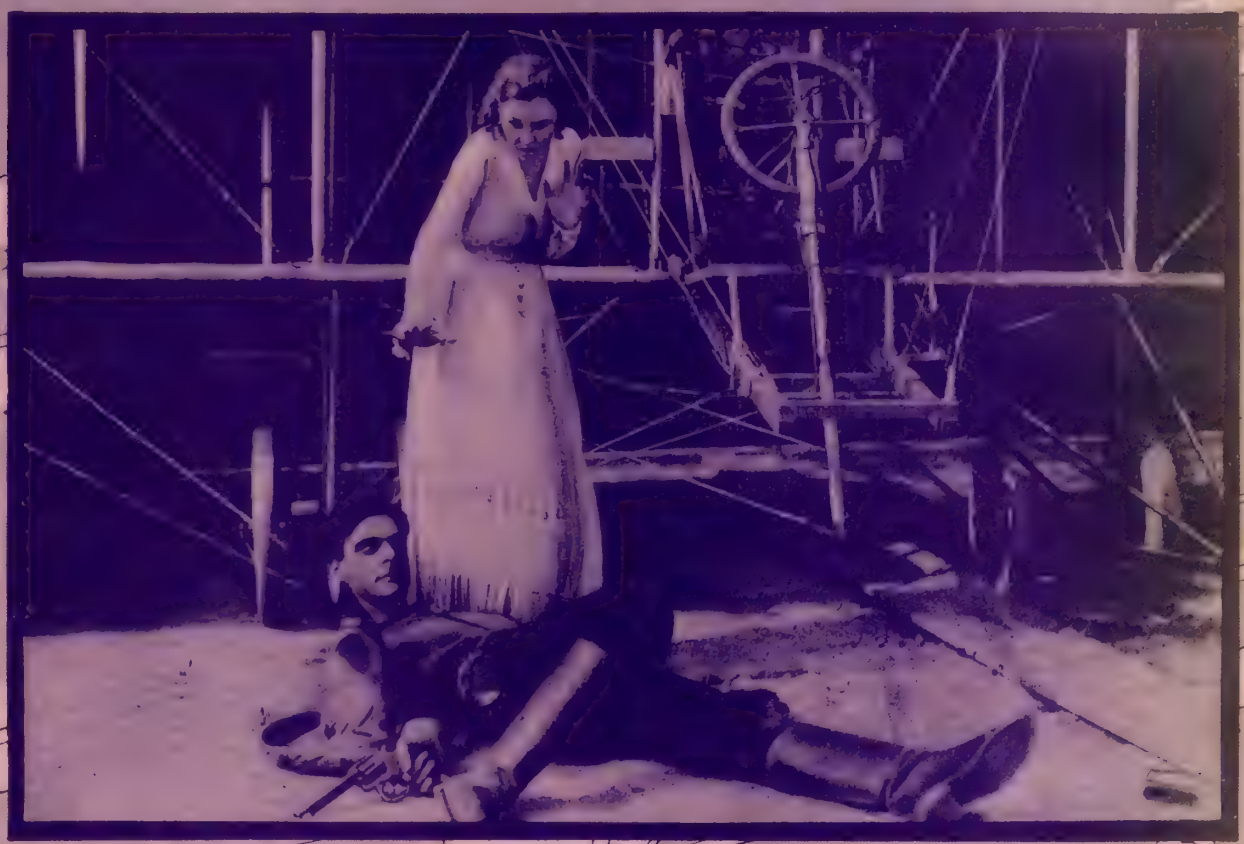


INTERNATIONAL

in PATRIA

National preparedness is the theme of Patria, with a delightful romance interwoven. Louis Joseph Vance, the author, never wrote a better story.

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INTERNATIONAL

The Ocean Waif





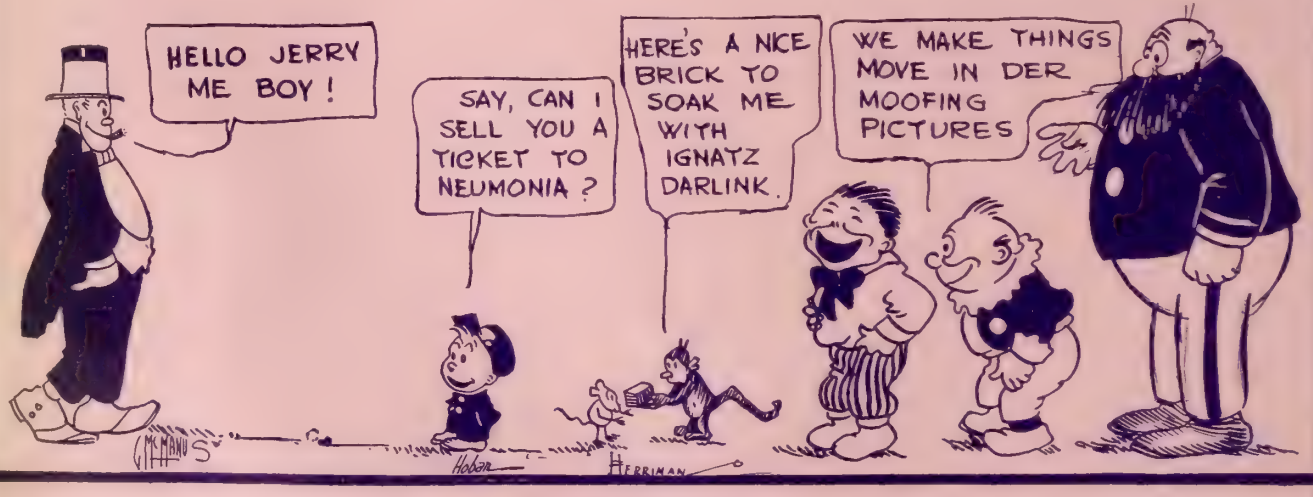
The Jockey of Death

"The Ocean Waif," "The Jockey of Death," "The Flower of Faith" and "Jaffery" are features worth seeing twice. That's the reason why so many return bookings of these four splendid features are demanded by motion picture patrons. Return bookings mean big box office receipts.

"MOTION PICTURE COCKTAILS"

The funniest animated cartoons on the screen.

"THE ORIGINAL KATZENJAMMER KIDS." The series that has made the whole world laugh.
"BRINGING UP FATHER." George MacManus' side-splitting character.
"KRAZY KAT." By George Herriman, the funniest animal cartoonist.
"JERRY ON THE JOB." Walt Hoban's famous kid.



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INTERNATIONAL

Like the Sterling Mark on Silver—

"O. K.—J. S. B."

On a Film is the Absolute Guarantee of Quality.



Commodore Blackton putting on a big scene

O.K.
J.S.B.

J. STUART Blackton is the pioneer producer in the motion picture industry.

For more than twenty years he has blazed the trail of film progress. Under the personal guidance of himself and Albert E. Smith, Vitagraph has led the field from the days of sixty-foot reels to this day of the Greater Vitagraph organization.

THE GUARANTEE FOR THE FUTURE

The experience of those twenty years goes into every Vitagraph feature.

Today Commodore Blackton personally supervises every Vitagraph production, just as he did in the beginning, personally directs the biggest undertakings and writes many of Vitagraph's notable successes.

On the floor of the studio, actually and intimately in charge of each production, Commodore Blackton does more than lend his name to Vitagraph offerings. Every foot of Vitagraph film, today as always, bears his personal attention and approval before it is released.

His "O. K." is as essential to the release of a film as the projection machine is to its showing.

"O. K.—J. S. B." is the sign of Vitagraph quality—the film standard for twenty years — the guarantee of box-office value and satisfied patrons.

Commodore Blackton, E. H. Sothern, and M. E. Stone, President of the Associated Press, discussing a new scenario for Mr. Sothern.



Greater Stars—Greater Plays Greater

VITAGRAPH

VITAGRAPH DAYS

JAN. 1

"The Man of Mystery," by A. C. Gunter

Featuring the Most Famous Actor of the Modern Stage

E. H. SOTHERN

Supported by the Popular Stage Favorite, CHARLOTTE IVES

A drama of a man who returned from the Valley of the Shadow, to live again among those who thought him dead.

JAN. 8

"Indiscretion" by William Addison Lathrop

Featuring

LILLIAN WALKER

Dedicated to youth that it may glimpse the tragedy that lies beyond the walls of convention.

JAN. 15

"The Glory of Yolande" by Maibelle Heikes Justice

Featuring America's Daintiest Actress

ANITA STEWART

A drama of the fidelity of a Russian dancing girl who chose Siberia and the man she loved to luxury and pretense.

JAN. 22

"The Soul Master," by James Oliver Curwood

Featuring

EARLE WILLIAMS

A drama of a man's soul, reborn in the afterglow of shattered faith.

JAN. 29

"Blind Justice"

Written, Produced by and Featuring

BENJAMIN CHRISTIE

Author, Director and Star of "Sealed Orders."

Proclaimed by every newspaper and photoplay critic the most perfect film offered this season. A symphony of sentiment and technique.

FEB. 5

"Her Right to Live," by Paul West

Featuring

Peggy Hyland and Antonio Moreno

The heart story of a little child waif, whom Fate made mother bird to the fledglings in the family nest.

Blue Ribbon Features Make Red Letter Days

VITAGRAPH

VITAGRAPH DAYS

FEB. 12

"Money Magic," by Hamlin Garland
From the Widely Read Novel of the Same Title
Featuring
EDITH STOREY, ANTONIO MORENO and WILLIAM DUNCAN
A story of a woman who sacrificed her love on the altar of duty, and of a man who gave his life in payment for her faithfulness.

FEB. 19

"Who Shall Cast the Stone?" by Milton Nobles
Featuring
Alice Joyce and Harry Morey
A mistaken love of a noble woman for a man who leaves her heart an empty shell.

FEB. 26

"Kitty Mackay," by Catherine Chisholm Cushing
From Last Season's Biggest Broadway Hit of the Same Ttitle
Featuring
LILLIAN WALKER
A "glad" play in which an adorable girl faces a heart saddening denial, but in the end gains her life's desire through the sheer force of an everlasting faith.

MAR. 5

"The More Excellent Way," by Cyrus Townsend Brady
From the Book of the Same Title
Featuring
ANITA STEWART
A story of a young girl torn between the love of two men—one a tower of strength, the other a romantic adventurer.

MAR. 12

"Arsene Lupin," by Paul Potter
From the Famous Detective Drama of the Same Title
Featuring
EARLE WILLIAMS
The regeneration of the master criminal who was made to see the light of day by a woman of his own class.

MAR. 19

"The Grand Duke," by Maibelle Heikes Justice
Featuring
PEGGY HYLAND, MARC MAC DERMOTT and BOBBY CONNELLY
The thrilling experiences of a resourceful young woman, in a contest with the unscrupulous diplomatic agents of a foreign principality.

Greater Stars—Greater Plays
Greater
VITAGRAPH

VITAGRAPH DAYS

MAR. 26

"Aladdin from Broadway," by Frederick Ishman
From the Book and Play of the Same Title
Featuring
Edith Storey and Antonio Moreno
The adventures of a "good fellow" who braves the perils of a forbidden city, and wins love and fortune.

APRIL 2

"The Countess," by Adrian Gil Spear
Featuring
Alice Joyce and Harry Morey
Picturing the strength of the weak in a crisis that called for the supreme heights of self-denial.

APRIL 9

"Sally in a Hurry," by A. Van Buren Powe
Featuring
LILLIAN WALKER
A drama of a lowly girl who rises to great heights through an unselfish love.

APRIL 16

"Happiness," by Marguerite Bertsch
Author of "The Law Decides"
Featuring
ANITA STEWART
A beautiful conception, written especially for America's daintiest actress, and providing for her a setting of such charm as that which earned for her the title of "The Wood Violet."

APRIL 23

"The Hawk"
From the Famous Play of the Same Title, in Which William Faversham Achieved Such Great Success
Featuring
EARLE WILLIAMS
The heart tragedy of a man who buried his better self, and who was redeemed through the love of a woman.

APRIL 30

"The Green God," by Frederick Arnold Kummer
From the Book of the Same Title
Featuring
Peggy Hyland and Marc MacDermott
An absorbing mystery revolving about the loss of a sacred relic and the murder of the man who stole it.

MAY 7

"The Captain of the Gray Horse Troop"
From the Book of the Same Title by Hamlin Garland
Featuring
Edith Storey and Antonio Moreno
A man's battle for a down-pressed people, and his victory over the champions of greed and persecution.

A Big Star Featured Every Week

VITAGRAPH

VITAGRAPH DAYS

MAY 14

"Northward Ho!" by Harry James Smith
Featuring
Alice Joyce and Harry Morey
A thrilling fight of a man in the Arctic zone against the rigors of the frozen north from without, and of a scourge from within his own heart.

MAY 21

"Princess of Park Row," by Paul West
Featuring
LILLIAN WALKER
A romance of a little princess who flees from a royal love match, only to be captured by an American prince of "good fellows."

MAY 28

"Babette," by F. Berkley Smith
From the Book of the Same Title
Featuring
ANITA STEWART
A criminal's rescue from the depths of black despair, through the influence of an innocent girl, who never knew the vengeance she averted.

JUNE 4

"Apartment 29," by Edward J. Montagne
Featuring
EARLE WILLIAMS
Proving that truth is stranger than fiction, and turning the tables on a man who sought to order life as it should be, and not as it is.

JUNE 11

"The Agony Column," by Earl Derr Biggers
From the Book and Saturday Evening Post Serial of the Same Title
Featuring
Peggy Hyland and Marc MacDermott
How the quest for a wife involved a man in a series of astounding mysteries, and incidentally resulted in a happy ending.

JUNE 18

"The Magnificent Meddler," by Lawrence McCloskey
Featuring
Edith Storey and Antonio Moreno
The struggles of a young man who set honor above love, and had the courage to unmask the father of the girl of his desires.

JUNE 25

"The Human Desire," by Violet Irwin
From the Book of the Same Title
Featuring
ANITA STEWART
A story of a convent girl who gave her all for love, and the price she paid.

Each Star Featured Every Sixth Week

VITAGRAPH

The Greater VITAGRAPH

THE NEW YORK HERALD.

At the Rialto there was the first public showing of Edward H. Sothern in the Vitagraph Company's motion picture version of "An Enemy to the King," a romantic drama of France in the Huguenot wars, in which Mr. Sothern appeared several years ago on the real stage.

The heroine who is forced to play false to the chevalier impersonated by Mr. Sothern, is excellent. It is a delight to see the care with which the costumes and surroundings of an always interesting historical period are portrayed.

New York Press Unanimously Acclaims

The Sun.

E. H. Sothern in the film version of his stage success "An Enemy to the King," is the most interesting of the offerings in the Broadway picture houses this week. The screen version of the late R. N. Stephens's play at the Rialto was prepared by Frederic Thompson, and is elaborately presented by the Vitagraph Company.

"AN ENEMY TO THE KING"

with

E. H. SOTHERN and EDITH STOREY

A Triumph of Art and Dramatic Power

New York Tribune

Those who like costume picture plays will do well to see E. H. Sothern in "An Enemy to the King," which is the feature at the Rialto this week, and those who do not care for that style of play will do well to see the picture any way, for the work of Mr. Sothern and Edith Storey is worth while.

Mr. Sothern is a handsome and gallant Ernanton de Launay, but in spite of his great art it is not he but little Miss Storey who dominates every situation.

Perhaps this is true because one takes Sothern's perfection for granted and does not comment on it; but it takes a vast amount of personality to play opposite a star of such magnitude and not be eclipsed. Miss Storey was never eclipsed. She shone brightly from start to finish.

In "An Enemy to the King" she held the sympathy of the audience at all times, although her mission was to betray Ernanton de Launay. The onlookers loved her in spite of her treachery, just as de Launay himself did.

The play is beautifuly staged, with an attention to detail which is quite gratifying to those sensitive souls who feel that their day has been spoiled if a belle of the sixteenth century uses a lorgnette or the king of that period signs her lover's pardon with a fountain pen.

The World.

The play "An Enemy to the King," in which E. H. Sothern has been seen on the speaking stage, served to introduce him as a motion picture star to the patrons of the Rialto Theatre yesterday. With the same exceptional acting (for the screen) that characterized the first Sothern picture, which was shown recently at the Strand, it proved an interesting and effective work.

Playgoers, of course, recall that the story deals with the time of Henry III. and the Huguenot persecution and is an adventurous romance giving Mr. Sothern opportunity to display his skill as a swordsman. The company which had acted before the camera in support of the star included Edith Storey as the Huguenot beauty. A good production had been made by the adapters, Robert H. Stephens and Frederic Thompson.

The New York Times.

A motion-picture version of An Enemy to the King," which afforded E. H. Sothern one of his most popular romantic rôles when it was first acted by him, twenty years ago last September, was exhibited yesterday at the Rialto.

"An Enemy to the King" is an exceptionally artistic reproduction of a swashbuckling melodrama, with Mr. Sothern in one of those rôles in which he won his first fame and in impersonating which he has had few equals in his own generation.

The story of Ernanton de Launay, friend to Henry of Navarre, and of Launay's love for Julie de Varion, is well suited to exposition by movies.

The thrills of the melodrama have been effectively translated to the screen. Most of these arise from sword duels indulged in by Launay whenever he finds himself embarrassed by an adversary. Mr. Sothern was ever a most convincing hero with the foils, and, with the added illusion of the screen, his combats were more exciting than ever.

With the story and the actors satisfactory there remained the third element of mis-en-scène to make the picture successful. This was in keeping with the excellence of the other features. The settings fairly exuded the atmosphere of the period. The interiors had an air of solidity and were furnished with regard to the demands of the time, and the outdoor scenes were most pleasing. "An Enemy to the King," in short, is a film for Mr. Sothern to be proud of.

VITAGRAPH

The Greater VITAGRAPH

"'An Enemy to the King,' a Big Money Maker," Says

S. L. ROTHAPFEL

Manager of The Rialto, New York's Theatre De Luxe

RIALTO THEATRE CORPORATION
OPERATORS

S. L. ROTHAPFEL
SECRETARY AND MANAGING DIRECTOR

TELEPHONE (1406 / 1407 / 1408) BRYANT

THE RIALTO
"THE TEMPLE OF THE MOTION PICTURE"
TIMES SQUARE
NEW YORK

OFFICE OF THE
MANAGING DIRECTOR

Vitagraph Company,
1600 Broadway,
New York City.

December first
1 9 1 6

Gentlemen:

The week is now closing with Mr. Sothern's latest picture "An Enemy To The King" and I feel that I should like to express my appreciation and gratitude to the Vitagraph Company for the splendid manner in which they have handled it and for the splendid artistry and production of the picture itself.

In spite of the fact that it is a costume play and which is generally shunned by exhibitors, the picture has done an enormous business here and will play close to $14,000 gross, and not alone this but it has made a countless number of new friends for the theatre. The remarks heard throughout the entire week have been complimentary in the extreme. The daily press, as you know, has been unanimous in its praise and altogether the engagement was an unqualified success and an artistic triumph.

It is pictures like these that have a tendency to solidify and create new friends both for the theatre and for the industry itself.

You may use this letter anyway you see fit and I unqualifiedly give my endorsement to "An Enemy To The King" and I know it will meet with success everywhere it is shown.

Yours truly,

S. L. Rothapfel

Managing Director

VITAGRAPH

Better to read fifty advertisements than to miss the one YOU need.



The Greater VITAGRAPH

To See It Is To Book It—

Vitagraph's Serial Supreme

"The Secret Kingdom"

By Louis Joseph Vance

A Wonder Story of a Struggle for a Throne

Featuring

Charles Richman and Dorothy Kelly



With

Joseph Kilgour,
Arline Pretty,
William Dunn,
Ned Finley,
Charles Wellesley
and a host of Vitagraph Favorites

Fifteen Episodes —Every Episode a Feature

All Filmed— Ready to Be Shown

Greater Stars—Greater Plays

Greater VITAGRAPH



The Greater VITAGRAPH

A Superb Serial of Romantic Adventure

"The Secret Kingdom"

Love, Thrills and Adventure, Beautifully Pictured— A Sensational Gem in a Tiffany Setting

Charles Richman the Star of the Serial, Says:

"In all my experience as an actor, which has covered many years, I have made it a rule never to boost any production with which I was connected. I always left that to the managers and their publicity man, but in the case of this picture I want to go on record as believing that it is the best serial ever filmed. It contains romance and excitement enough for the most ardent adventure lover, yet is convincingly and beautifully unfolded."



See "The Secret Kingdom" Now at Your Nearest Vitagraph—V-L-S-E Exchange

Greater Stars–Greater Plays
Greater
VITAGRAPH

We have secured good advertisers to talk to YOU. Listen to them!



The Greater VITAGRAPH

Peggy Hyland, Evart Overton and Charles Kent

In a Vivid Dramatization of the Sensational Novel

"THE ENEMY"

By George Randolph Chester and Lillian Chester

Directed by Paul Scardon



Read by a million people when it was published serially in Hearst's Magazine, "The Enemy" with its deep human appeal, will be hailed as one of the most powerful productions the screen has ever seen.

Not a sermon, not a propaganda picture, but a startling drama of the weak and the strong who battle against "The Enemy"—a losing fight for all who have not the strength to say, "I won't."



Greater Stars—Greater Plays
Greater
VITAGRAPH



The Greater VITAGRAPH

"THE FALL OF A NATION"

By Thomas Dixon *Special Musical Score by Victor Herbert*

An Overwhelming Success in Every Theatre—

Unprecedented Box Office Value

As Opening Attraction of $100,000 Theatre, "Packed House for Week," Says Manager.

"After a long search, I decided to open my hundred thousand dollar theatre, with 'The Fall of a Nation,' for a week's engagement—a longer run than ever attempted here before.

"I was right—the only difficulty was in handling the immense crowds which came to see this wonderful picture. It certainly is a money maker for any exhibitor."—***J. F. Allman, Mgr. Avon Theatre, Decatur, Ill.***



Greater Stars—Greater Plays
Greater
VITAGRAPH



WHY YOU WILL MAKE MONEY WITH

Selig's

"THE NE'ER-DO-WELL"

By Rex Beach

1 From the trenchant pen of Rex Beach, "The Ne'er-Do-Well," as a successor to "The Spoilers," is a red-blooded, typically American drama, full of punch and action.

2 "The Ne'er-Do-Well" contains all the necessary elements of human appeal, heart interest, plot and counterplot, intrigue, love and passions of men and women for good and evil.

3 "The Ne'er-Do-Well" offers wonderful opportunities for advertising, and can be played at advance admission prices.

4 A past record of big success wherever shown.

5 At admissions from 25c. upward, "The Ne'er-Do-Well" had extended runs and did exceptional business at

Forrest Theatre, Philadelphia
Broadway Strand Theatre, Detroit
Pitt Theatre, Pittsburgh
Fine Arts Theatre, Chicago

Greater Stars—Greater Plays
Greater
VITAGRAPH
By arrangement with Sol L. Lesser



The Greater VITAGRAPH

THE SUCCESS OF OTHERS WITH SELIG'S DRAMATIZATION OF REX BEACH'S "THE NE'ER-DO-WELL" MEANS SUCCESS TO YOU

"My showing of 'The Ne'er-Do-Well' brought the greatest returns of any picture I have ever played, and was by far the most successful of any of the superb pictures, which I have shown at 25c admission. I believe I am safe in saying that 'The Ne'er-Do-Well' played to more people in Elyria than any other picture in the past. It was a record-breaker for my house."

Irwin J. Bannon, Manager,
Bannon's Theatre, Elyria, Ohio.

Keep your dates open for this seat-filling feature.
Write, right today for bookings.
Real money awaits your action.

ACT NOW!

Greater Stars—Greater Plays
Greater
VITAGRAPH
By arrangement with Sol L. Lesser



The Greater VITAGRAPH

Manager of Strand Theatre, New York, Testifies to Tremendous Drawing Power of *The New De Luxe Edition of*

"MY OFFICIAL WIFE"

Featuring

Clara Kimball Young, Earle Williams, Harry Morey

And An All Star Vitagraph Cast Including



Rose Tapley	Arthur Cozine
Mary Anderson	Louise Beaudet
L. Roger Lytton	Charles Wellesley
Eulalie Jensen	Helen Connelly

This is the Opinion of the Director of One of America's Greatest Theatres:

"Permit me a word of congratulation to the exhibitors of the country upon the announcement that you are about to re-issue a de luxe edition of 'My Official Wife.'

"Of the many photoplays that have been produced during the past few years, this is one of the very few that will bear re-issuing. In fact, my own belief is that it possesses a re-run value greater than the first run value of a majority of new pictures. It should make a great deal of money for exhibitors."—***Harold Edel, Manager, Strand Theatre, New York.***

"My Official Wife" is not a part of the Vitagraph regular program, neither is it a special—but an extra offering put out as an additional service to exhibitors, because of its tremendous re-run value and money-making possibilities.

Greater Stars—Greater Plays
Greater
VITAGRAPH

BROADWAY STAR FEATURES

"SUNSHINE" MARY ANDERSON

IN A THRILLING COMEDY-DRAMA

"A BIT OF BENT WIRE"

THE FIRST OF THE SERIES OF

"THE DANGERS OF DORIS"

Doris is a harem-scarem girl from the country who can ride like the wind, but dreams of the lights of the city.

One single hairpin starts her on her career which is full of romance and swiftly moving action.

Released Friday, December 22d

A New Adventure of "THE DANGERS OF DORIS"

Each Friday thereafter
through the

General Film Company



EVERY CRITIC AGREES THAT "The MASQUE of LIFE" IS A BOX-OFFICE SUCCESS

Mr. Marcus Loew

Controlling the Largest Number of Moving Picture Theatres in the World

Has Booked This Spectacular Photo Play

For Every Theatre He Owns

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ROGSON FILM COMPANY, Inc.

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Released on the METRO Program, December 18



B. A. ROLFE *presents*

ETHEL BARRYMORE

in Margaret Deland's

The Awakening *of* Helena Richie

A METRO wonderplay supreme in Five Acts – *Directed by* John W. Noble *for* Rolfe Photoplays Inc.

(*By Arrangement with* HARPER and BROS.)

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FRANCIS X.

BUSHMAN

in

The Great Wonder

Fourteen chapters of the greatest mystery, the most noble romance, the finest thrills in the world.



Supported by a whirlwind newspaper and billboard campaign unique in motion picture advertising

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BEVERLY

and BAYNE

the Serial

Secret



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QUALITY PICTURES CORPORATION

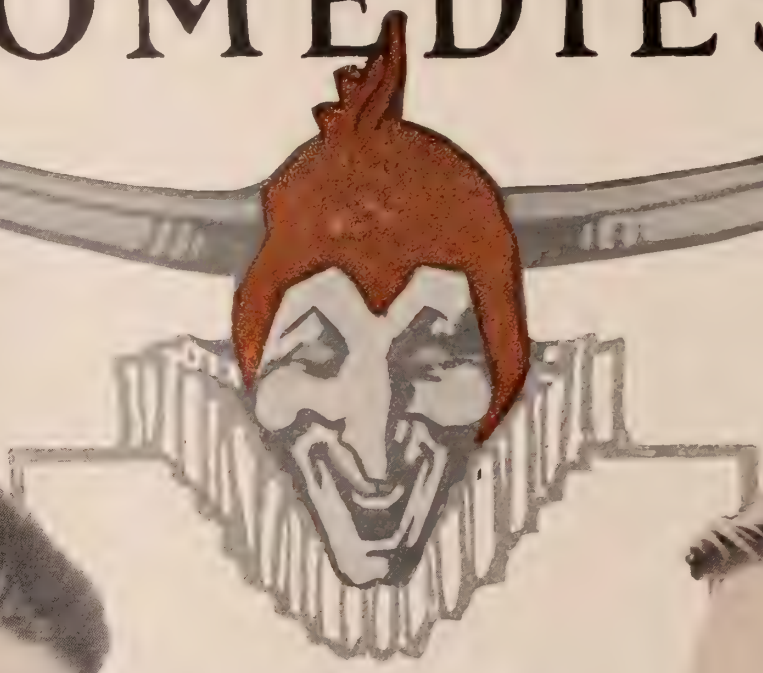
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SERIAL PRODUCING COMPANY

METRO EXCHANGES

METRO-DREW COMEDIES







Arouse the laughs that last because they are genuine comedies

There is no finer, no funnier entertainment

WILLIS and INGLIS

Wright & Callender Building, Los Angeles
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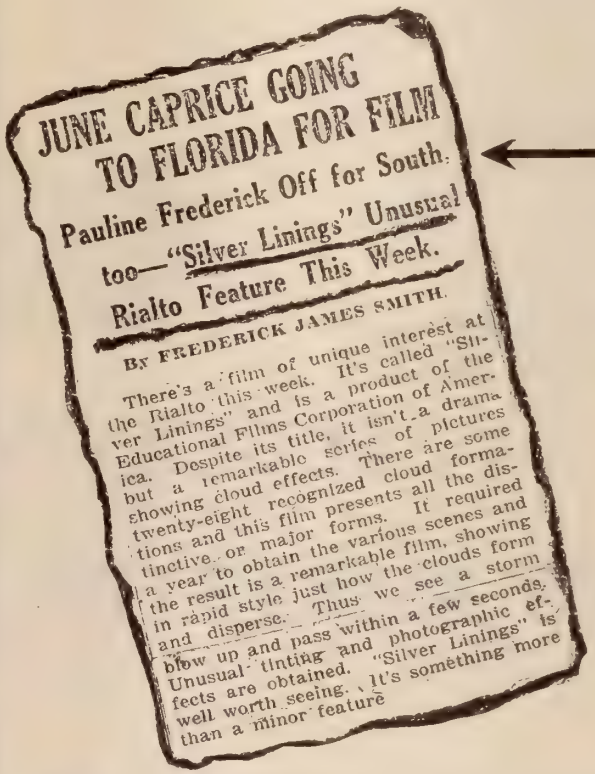
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LIGHTING PROBLEMS
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THE ACKNOWLEDGED AUTHORITIES ON THE PACIFIC COAST ON ANYTHING PERTAINING TO THE PHOTOPLAY

MAKING GOOD

In New York's Largest Broadway Theatres

WE ARE SHOWING ENTIRE WEEK OF NOV. 26th AT THE



JUNE CAPRICE GOING TO FLORIDA FOR FILM

Pauline Frederick Off for South, too—"Silver Linings" Unusual Rialto Feature This Week.

By FREDERICK JAMES SMITH.

There's a film of unique interest at the Rialto this week. It's called "Silver Linings" and is a product of the Educational Films Corporation of America. Despite its title, it isn't a drama but a remarkable series of pictures showing cloud effects. There are some twenty-eight recognized cloud formations and this film presents all the distinctive or major forms. It required a year to obtain the various scenes and the result is a remarkable film, showing in rapid style just how the clouds form and disperse. Thus we see a storm blow up and pass within a few seconds. Unusual tinting and photographic effects are obtained. "Silver Linings" is well worth seeing. It's something more than a minor feature

Rialto Theatre
"SILVER LININGS"

Read what the
N. Y. EVE. MAIL says

Strand Theatre
"THE STAMPEDE"
Manager Harold Edel says—
The hit of the bill in one part

Academy of Music
"THE YARN OF THE SLOWERN'ELL"
One part

Broadway Theatre
"SNOWS OF MANY YEARS"
Now playing with "War Brides." One part

Japanese Gardens Theatre
"THE MAZAMAS AND THREE SISTERS"
Two part

Mr. Exhibitor:—*Why don't you give your patrons the opportunity of seeing the same scenics and educationals that are pleasing all Broadway?*

Book at the Following Exchanges:

METRO FILM EXCHANGE, Philadelphia, Pa.
Eastern Penna. & Southern New Jersey
ALLIANCE FILM CO., Dallas, Texas
Texas-Arkansas-Oklahoma
DAVISON'S FILM SALES AGENCY, London
British Isles, Africa
ZENITH FEATURE FILM CO., Minneapolis
Minnesota, Wisconsin, N. & S. Dakota
UNITED FILM SERVICE, Detroit, Mich.
Michigan
CONSOLIDATED FILM CORP., San Francisco.
Arizona-California-Nevada

Some Territory Still Open—Write

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

THE EYES THAT SEARCH

MONEY FOR YOUR BOX OFFICE ARE



"JIMMIE DALE ALIAS THE GREY SEAL"

PRODUCED BY

Monmouth Film Corporation

E.K. LINCOLN PAUL PANZER
EDNA HUNTER DORIS MITCHELL

BASED ON FRANK L. PACKARD'S STORIES IN "THE PEOPLE'S MAGAZINE"

JIMMIE'S BUSINESS IN LIFE IS GETTING MONEY FOR THOSE WHO NEED IT!

DO YOU?

AND THE

BILLY WEST COMEDIES

A SERIES OF TWO REEL YELLS

NOW BOOKING

"HIS MARRIED LIFE"
"BOMBS AND BOARDERS"

UNICORN FILM SERVICE

CORPORATION

EXECUTIVE OFFICES 126-130 WEST 46TH ST.
BRANCHES IN 28 CITIES



Broke All Records at The Rialto Theatre, New York. Tremendous campaign arranged for co-operative playing with leading newspapers. Over fifty varieties of startling advertising cuts—Sensational lobby displays—Striking lithographs.

THE FIRST **PRACTICAL,** MONEY-MAKING WAR PICTURE EVER OFFERED ON A STATE RIGHTS BASIS

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NATIONALIZED ADVERTISING by HESSER PUBLICITY BUREAU

CONTROLLED BY

DONALD C. THOMPSON FILM CO.

AEOLIAN HALL

W. 42nd St. NEW YORK CITY

"WAR AS IT REALLY IS"

SEVEN REELS ... FULL OF ACTION
TAKEN ON THE FRONT LINE IN FRANCE
... AND AT SALONIKI BY ...

CAPT. DONALD C. THOMPSON

STAFF PHOTOGRAPHER ... LESLIE'S WEEKLY



DEAD AT AN ALTER
"SOMEWHERE IN FRANCE"



FRENCH ARMORED TRAIN



CHARGING UP MACHINE-GUN SWEPT HILLSIDE



SKULLS OF FRIEND AND FOE IN "NO-MAN'S LAND"





TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported dead. I was wounded, but I am now feeling very much alive. I object to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to make the public laugh, I will be willing to consider myself a dead one. But not till then.

I will be with you personally, on the screen, soon.

Yours for fun,

MAX LINDER



Essanay

GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA MAIN OFFICES: NEW YORK CITY CHICAGO, ILLINOIS

Volume XIV DECEMBER 16, 1916 No. 24

AN EXHIBITOR HAS HIS SAY

THIS week an exhibitor has something to say to "Keep the Ball Rolling."

There is some good, practical, showman sense—of direct box-office interest to exhibitors and of enlightenment to manufacturers and distributors.

* * *

THE exhibitor, apparently out of considerable experience, tells how to advertise the show—the ability to do which would put many a dragging theatre today solidly upon its feet.

* * *

THE writer has something to say later upon film service. If his second letter proves as meaty as this—and we have no doubt it will—we welcome it.

New York, November 15, 1916.

MOTION PICTURE NEWS Editor,
729 Seventh avenue, New York City.

MY DEAR SIR:

YOUR Start the Ball Rolling articles are the best I have seen on the subject under discussion, and it is to be hoped they will be followed up with other letters and comments equally as good and to the point.

The two points which seem to me to be of paramount importance in these articles are the proper expenditure for film service, and appropriation for advertising on the part of the theatre.

* * *

I SHALL leave the film end to others, but the advertising I am going to discuss.

There is no reason why picture houses, and, in fact, all picture business, whatever the branch, should not be a steady, lucrative business, and in no sense a gamble such as the theatrical business has always been, vaudeville excepted. Its cheapness was what originally recommended it; don't overlook this fact.

* * *

THIS cheapness of admission was possible by reason of cheapness of operation. I contend, and have clearly proven it to my own complete satisfaction, that no newspaper advertising is necessary to a neighborhood theatre, and, as a matter of fact, I think a canvass of the entire country will show few who are doing it.

Now, regarding posters; lurid colors, sameness of subjects, poor reproduction and other details have made the majority of picture posters worthless.

* * *

YEARS ago posters had great value. The subjects were carefully thought out, and *artists* drew and redrew the sketches until they finally were about right. The show people who used them depended on the posters to bring about one-third of the business to the theatre; newspapers another third, and, the show making good and favorable mention by word of mouth, to complete the final third.

* * *

LET it be borne in mind that people did not go out for a walk and stroll up to the theatre, take a look at the posters outside to see what the show was, and then decide as to whether they would go in or not! They do this in the picture houses, allowing, of course, that the posters on the outside of the house draw the business, a point the writer does not for an instant wholly concede.

Does the reader appreciate the fact that the theatrical manager aforementioned depended upon the quality and attractiveness of his posters to draw one-third of his business? On the contrary, does it not strike the reader with full force that the film manfacturer has no direct interest at all as to whether the posters he gets out draw any money to the theatre, as he gets only so much for his film anyhow? The film manufacturer gets out posters as a matter of form, and not with the same interest as the theatrical manager used to do.

The writer believes in posters, but they should be discriminating and carefully thought out, well sketched and well lithographed, and not mere fill-the-gap colored sheets of paper.

On page 3275 of the NEWS, in the final paragraph of the first column, a chorus of motion picture advertising men replied to a question as to whether it was not possible for directors to make stills of the strongest situations in their productions. They said, "It hasn't been possible."

* * *

IF picture directors are willing to let that statement stand, it is a sad reflection on their ability and intelligence.

* * *

THEATRICAL managers made flashlights of the strongest situations only and everything had to be done by flashlights, with nothing like the facilities that the picture men have. It looks like a verification of the published letter (page 3272, first column, next to last paragraph), where the exhibitor writes: "Men are dictating policies about which they really know nothing."

I contend that a picture house in a neighborhood locality, showing evenings only, as a rule takes in under a thousand dollars a week, and this applies to fine, high-grade houses. The majority, with seating capacities of five and six hundred, won't take in half of that amount. The small-capacity house of three hundred seats in a business location, playing day and night, won't take in more than five and six hundred dollars a week.

* * *

NONE of these houses can afford newspaper advertising, and as a rule they don't require it. The business-street house is all transient trade and the neighborhood house has its regular patronage. There are always exceptions. In the small town, for instance, to insert an ad in the paper with a circulation in the surrounding country brings good results and is obviously an advertising necessity.

The large theatre, with 1,500 seating capacity, in the business district requires newspaper advertising, as these theatres draw from all sections, and not as the other houses mentioned. I do not think our page-one man had this type house in mind when he said no newspaper advertising was required.

* * *

WE have passed the stage where impossible posters draw money to a box office. Select the ones which you feel will reflect a credit to the lobby or front of your theatre, and refuse all others. Install a three-sheet frame on either side of the front of your house and also in your lobby, and have a neatly painted paper sign done by a sign-painter, stating just what your program is for that day and the star of each film, with name of manufacturer if you feel that same is an asset. Your patrons by simply reading over that sign can tell in an instant what your show is, and whether they want to see it or not.

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Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES

Published on Tuesday Every Week by

Motion Picture News, Inc.

729 SEVENTH AVE., COR. 49TH ST., N. Y.—'PHONE 9360 BRYANT.

WILLIAM A. JOHNSTON.....PRESIDENT AND EDITOR
HENRY F. SEWALL.....VICE-PRESIDENT
E. KENDALL GILLETT.....SECRETARY
H. ASHTON WYCKOFF.....TREASURER AND BUSINESS MGR.

CHICAGO OFFICES.....MANAGER, T. S. MEAD
110 SOUTH DEARBORN STREET—'PHONE, 755 RANDOLPH
LOS ANGELES OFFICES.....MANAGER, J. C. JESSEN
427 S. FIGUEROA ST.—'PHONES, 7140 MAIN, 462 BD'WAY, F-2188

The office of the company is the address of the officers.
Entered as Second-Class matter at the New York Post-Office.

Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands, Canada, $3. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book.

VOL. XIV December 16, 1916 No. 24

SINCE the beginning of motion pictures no greater irritant has been so persistently offered the theatre patron by the exhibitor everywhere than the "time gamble." Never yet has a patron been able to buy his ticket of admission and enter a photoplay house, absolutely certain that he will see the show straight through from start to finish. Many, if not all exhibitors too, are at a loss to arrange a selected bill that will meet with the unanimous approval of every possible patron. It is quite an accomplishment to have booked each day, one picture that will appeal to twenty per cent. of the spectators. The other eighty per cent. are going to be grieved if they are compelled to sit through a production they do not like, in order to view the one they came to see in its completeness.

* * *

HOW simple to arrange some sort of a clock face in front of the box office of every theatre, which would inform the passer-by at a glance of the state in which the entertainment inside is *then*. By an arrangement of wires or even by personal attention from an employee of the theatre, this clock could be made, all day, a screaming appeal for patronage from the admirers of each and every particular star or company on exhibition—as they pass by!

* * *

THE busy photoplay fan who has but an hour to spare and wants to see Olga Grey in her latest Fine Arts drama which he knows is at the theatre he will pass on his way to lunch, need not risk eight or ten reels of celluloidic entertainment in which he has not the slightest interest—to say nothing of the possible loss of his lunch! He only has to glance at the clock face before the up-to-date exhibitor's place, and learn what is on the screen at the moment and how long it has been on, and what is the next offering and when.

* * *

THEN if his money does not slide across the box office ledge at that moment, it probably will later in the day, and most important of all, a friendly and satisfied patron has been won by the house.

A GOOD point would be to time the program carefully and mark on the sign just the hour each picture subject goes on. Copies from vaudeville—yes—but what of it? Aren't we exhibitors showmen, and should we not run our houses on show lines?

* * *

ANOTHER point—Why not frame the one-sheet posters of stars and hang them in the lobby as permanent display? Few of the one-sheets issued are good enough for the purpose, but the manufacturers would doubtless be glad to spend money for good ones and give them free to the theatres if they were assured they would be hung in lobbies. It would pay them to give frames as well.

Lack of co-operation, that is the trouble, regardless of the angle you view the business from, it is always there.

* * *

CERTAINLY the average exhibitor is glad to advertise a star and hang her or his picture up in the lobby, but not when the manufacturer asks him from 10 to 25 cents for the poster. There is a certain topical weekly which charges seven cents for a cheap type one-sheet which should be given free, as at the outside it doesn't cost over two cents to get out, and if a large edition was ordered it could be done for a cent and a half.

* * *

CLEAN, direct and judicious advertising is what is needed.

* * *

FEW posters, but good ones; painted signs of your programs; no heralds or stills.

I have found that the very best advertising was a specially printed program of the entire week's showing, delivered in the mail boxes for a radius of several blocks from the theatre, and has brought the very best results.

* * *

I AM figuring on getting out a calendar next year and sending them out once a month instead of with the entire monthly program on it. It involves a good bit of work to get out the same and to lay out a definite program so far ahead, but I hope to accomplish it. I intend distributing them over a wider territory and getting out a much larger edition than I do with the weekly folders.

THE calendars will be put in envelopes and delivered to each householder in hand instead of putting in mail boxes. In rural points they could be mailed. This is direct advertising, the best in the world.

* * *

PERSONALLY, I feel that I am going through the leavening period of the business. The cheap, "blood and thunder," five-cent man has practically eliminated himself from the business. The reckless "first run at any price" man is going to do the same thing. Then the conservative, solid exhibitor will be the factor, and a dependable one, providing, of course, that the manufacturing and distributing end do their part and show the proper co-operative spirit. Later on, I may give my views on film service, but much prefer to see it expressed by others in the meantime.

EXHIBITOR.

* * *

THE "conservative, solid exhibitor" is just the exhibitor we, too, pin our faith to for the broad, true development of the motion picture industry.

He will be the man running a community theatre, wherein he will give his patrons each week a composite view of the world's progress in art, literature, drama, news, science, travel, fashion, etc. He will be helped by the manufacturer and distributor of films—helped to receive and disburse his goods with a profit—just as the manufacturer today in other industries looks after his retailer's welfare. He will belong to a local organization founded upon the elimination of cut-throat competition and for the business welfare of each member—and through this local he will belong to a state and to a national body of exhibitors who will be a big and constructive power in and for the motion picture industry.

This isn't a Utopian situation. It will come about. The outlook is hazy now but the end is merely a matter of inevitable and economic development.

WM. A. JOHNSTON.

Goldfish and Selwyn Form $3,000,000 Corporation

The Goldwyn Pictures Corporation Will Screen Many Stage Successes—Stock Is All Subscribed For—Margaret Mayo in Scenario Department—Studios in East and West

THE Goldwyn Pictures Corporation is now prepared to announce its intentions to the motion picture trade. The statement was given out last Wednesday afternoon in Samuel Goldfish's office at 1451 Broadway, as follows:

"Samuel Goldfish, who resigned recently as chairman of the Board of Directors of the Famous Players-Lasky Company has gone into the motion picture producing business with Edgar Selwyn, Archibald Selwyn, Margaret Mayo and Arthur Hopkins. They decided that the name of the new concern should be the Goldwyn Pictures Corporation, the name 'Goldwyn' having been compounded from Goldfish and Selwyn. The corporation was formed with a capital stock of $3,000,000, all of which has been subscribed for by the organizers and their associates.

"The plans of the new company are elaborate. Motion picture rights to a large number of plays which are controlled by the individual members of the company have already been secured, and contracts with several well-known actors and actresses of the stage and screen have been signed.

"Margaret Mayo and Edgar Selwyn will take immediate charge of the scenario department. Arthur Hopkins will supervise all productions. Robert Edward Jones will be associated with him as art director."

Goldfish Is President

"The officers of the new company are as follows: Samuel Goldfish, president; Edgar Selwyn, vice-president, and Crosby Gaige, treasurer."

It has been known for some time that Mr. Goldfish was planning to form another motion picture producing company, and his activities with the Lasky and the Famous Players-Lasky Companies have convinced all of those who know him that the new venture would be stupendous. Mr. Goldfish has occupied a prominent position in the motion picture field for years. He was one of the founders of the Lasky Company, and a large proportion of the present success of that concern is credited to his aggressive efforts and unusual foresightedness. He became head of the Board of Directors when the Lasky-Famous Players merger took place.

Edgar Selwyn, vice-president of the new concern, is president of Selwyn and Company, theatrical producers. He is well-known as a dramatist and producer, and has been known for years as one of the most successful figures on Broadway, because of the manner in which he has applied his artistic talents to the stage.

The Selwyn family has been responsible for some of the most striking stage successes in recent years. Individually or collectively, Edgar Selwyn, his brother, Archibald Selwyn, his wife Margaret Mayo, and Arthur Hopkins have created and produced such popular plays as "Within the Law," "Fair and Warmer," "On Trial," "Polly of the Circus," "Country Boy," "Under Cover," "Twin Beds," "Baby Mine," and others.

Arthur Hopkins, Producer

Arthur Hopkins, the supervising director of the new Goldwyn enterprises, is a successful producer. His present Broadway production is "Good Gracious Annabelle."

Robert Edward Jones, the Goldwyn art director, is the man who has created a sensation in the art world with his scenic conceptions for the Russian Ballet, and other productions.

The Goldwyn Pictures Corporation will produce pictures in California and in the East.

National Board Wants Children's Films

THE demand for special performances of films suitable for the family group and for young people, as a means of meeting certain problems that have arisen in the motion picture industry, is so widespread that the National Committee on Films for Young People (affiliated with the National Board of Review) has decided to take steps toward securing the definite co-operation of those in different parts of the country who are interested.

Plans for bringing about this desired co-operation through the affiliation of the various committees which have been formed in different communities, were prepared a few days ago.

It was decided to give the loose organization under which the various co-operating committees will work, the name "The Affiliated Committees for Better Films."

The following statement was given out: "The chief function will be that of exchanging information as to the causes of success and failure in the promotion of special performances of the kind described, answering questions and distributing lists of films suitable for special performances. It is to exist on the basis of service co-operation and independence.



Samuel Goldfish Margaret Mayo Edgar Selwyn

Ochs Trial is Fast and Furious, but Results Are Few

Metro Attorney Present—Ochs Refuses to Testify—Stock Books and Ledger Are Denied Keppler—Reporters Are Unanimously Voted Out—Closed Session Lasts Until Evening

THE investigation of Lee A. Ochs, which is being conducted to determine whether or not he has used his office of president of the Exhibitors' League of America to further his personal ends, was continued Friday morning, December 1, at eleven o'clock.

Two hours were consumed in useless argument and debate. Repeated efforts on the part of Tobias Keppler, attorney for Fleischman and Goldreyer, to induce Mr. Ochs to take the witness stand were thwarted by Attorney Goldsmith, who is Lee Ochs' counsel.

It developed at an early stage of the hearing that the stock certificate books and stock ledger of Ochs' new trade publication, which Keppler had defied him to produce without avail, were examined by the executive committee at their monthly meeting on the Wednesday previous.

An atmosphere of nervous impatience, lightened by the bright and snappy remarks by the three lawyers present, prevailed at Friday's session.

Since the last postponement of the investigating committee that body has acquired the services of J. Robert Rubin, to advise them on legal matters. Mr. Rubin is attorney for the Metro Pictures Corporation as well as of "Variety."

Mr. Keppler did not arrive on time, so Mr. Goldsmith undertook to settle matters once and for all by calling his client, Ochs, to the witness stand.

Ochs Has Quick Answers

Ochs answered with apparent eagerness a series of questions.

"Mr. Ochs," questioned Goldsmith, "were the charges printed in 'Variety' true or false?"

"False."

"Has any stock been sold to any film company——"

"No."

"—in your new trade publication?"

"No."

"Or any employees?"

"No."

"Directly or indirectly?"

"No."

"The board of directors are Merrit Crawford, W. Stephen Bush, Mr. Blumenthal, Leslie Mason——"

"And myself," said Mr. Ochs.

"Is there any secret arrangement?"

"No."

"And the voting stock is held jointly by workers on the paper and the Exhibitors' League of America?"

"Yes!"

"And the voting trust, Mr. Ochs. Two of them are members of the League, are they not? And is not one a worker?"

"Yes," agreed Mr. Ochs emphatically.

Keppler Breaks In

Just about then Tobias Keppler, who had been delayed, walked into the meeting and commented that the worker who had voted had left the advertising department of the Metro Pictures Corporation to become a worker, and that of the two League voters, Ochs was one.

"Isn't it true," inquired Keppler, "that a man came to the editorial staff of the new trade paper directly from the advertising department of the Metro?"

No one volunteered to answer this question.

A debate followed concerning the order of procedure, in which the three lawyers participated, Keppler protesting against the presence of Mr. Rubin.

"I am here to represent 'Variety,' and I am counsel to the League," replied Mr. Rubin.

"Are you not also counsel for the Metro Company?" asked Keppler.

"I am," answered Rubin.

"Then," rejoined Keppler, "I demand the presence of an unbiased counsel before I proceed."

Rubin retorted, "I am unbiased. I came here only out of a desire to see fair play and justice done."

Sam Trigger, the chairman, exclaimed, "Mr. Keppler, you only want to put us to more expense!"

Rubin interrupted. "I suggest that all counsel be eliminated."

Ochs added, "That's what I say!"

Keppler, after order was restored, turned to Goldsmith, Ochs' lawyer. "I have a much better suggestion. There is a little matter of $100,000 involved—only a few pennies! Will you go to trial?"

Rubin Remains

Goldsmith laughed and answered, "Don't annoy me!"

The question of whether or not Rubin ought to be put out was revived; but Mr. Trigger interrupted, saying, "I asked Mr. Rubin to come myself."

Keppler thought this over and remarked, "I will withdraw my objection to Mr. Rubin if Mr. Ochs will produce the certificate books and stock ledger of the trade paper."

Charles Steiner, one of the investigating committeemen, arose and declared that the books were not necessary.

"Put it to a vote," he suggested. "Is it necessary to go into the Review question again? We were appointed to investigate the seven charges brought against Mr. Ochs."

Max Blumenthal, who is secretary and treasurer of the new paper, announced indignantly that he was custodian of the books, and that he had been ordered by the national executive committee not to show them.

Mr. Rubin then admitted that he was assistant secretary of the Metro, and he volunteered to requisition any officer of the company, all of whom would willingly testify under oath that they owned no stock, directly or indirectly, in the new paper.

Keppler replied, "I don't want that kind of testimony."

He requested that Ochs take the witness stand. Ochs declined. Goldsmith protested Keppler's suggestion, and addressed himself to the representatives of the trade journals. He said the press men were nothing but a publicity committee for Keppler. Why didn't they ever take down notes when he, Goldsmith, was speaking?

Ochs Refuses to Testify

Keppler ignored the insinuation and proceeded: "If I don't see the books; if Mr. Ochs refuses to testify, we must seek redress elsewhere. If Mr. Ochs is unwilling to answer questions as president of the National League, I refuse to put my clients, Fleischman and Goldreyer, on the witness stand."

Mr. Steiner arose. "I suggest that you ask Ochs to take the witness stand."

Mr. Goldsmith promptly answered, "I refuse. Fleischman and Goldreyer have not produced any real evidence against Mr. Ochs."

"Mr. Keppler, you have proved nothing against Mr. Ochs in the previous hearings," put in Sam Trigger.

"On the contrary, Mr. Chairman," replied Keppler with heat, "I proved everything!"

Keppler declared that, before he could proceed, he must have a copy of the telegram which Mr. Trigger had sent to the eight members of the executtive board, a copy of the minutes, a copy of the charges and an opportunity to assemble his witnesses.

Following another cross-fire, Keppler stated: "If Mr. Ochs will not take the stand, I will put Fleischman and Goldreyer on and examine them, but no one else shall cross-examine them."

Goldsmith and Rubin promised not to question Fleischman and Goldreyer.

The question of excluding the press, which Mr. Rubin brought up originally at Friday's session, was again mentioned. Mr. Trigger in opening the meeting had said to the press members, "Don't garble the reports. Give us a true statement of facts. That will be much better for the boys and much better for the exhibitors."

Reporters Are Eliminated

It was finally decided to oust the notebook-and-pencil squad.

(*Continued on page* 3806)

Stag Party for Reel Fellows

At the November meeting of the Reel Fellows Club, Chicago, held at the Hotel Morrison, it was decided to hold the annual election of officers at the December meeting, and a nominating committee was appointed, which submitted three tickets, headed respectively by J. E. O'Toole, F. J. Flaherty and R. O. Proctor. The enthusiasm shown assures that the election will be an exciting and closely contested one.

A committee was appointed, headed by L. E. Lockwood, to arrange for a large stag party which will take place sometime before Christmas. This will take the form of one of the old time "frontier days" entertainment and promises to be a rousing success.

Exhibitors' Ball Brings Big Gathering to Garden

Art Dramas Beauty Contest and Pathe's Introduction of Pearl White Attract Greatest Attention—Scores of Stars Introduced to Admiring Throngs

THE sixth annual "movie ball" of the Motion Picture Exhibitors' League of America was held in Madison Square Garden, New York City, on Wednesday, November 29, Thanksgiving Eve. It was fairly well attended by those of the city anxious as usual to catch glimpses of their screen favorites. The biggest features were the grand march, the beauty contest held by the Art Dramas Corporation, Pearl White's entrance into the arena mounted on a horse and followed by a score of soldier boys, and the introduction of various stars from the musicians' platform, in which the Vitagraph Company was best represented.

Whether or not the ball was a tremendous financial success the league has not yet reported, but certain it is that several thousands of dollars were taken in at the gate. And without a doubt it was a great social success, both for those within the trade and those who came merely for the sake of satisfying their curiosity.

The boxes ranged around the floor of the arena, held for the most part by the representative producing companies of the industry, were occupied by many of the greatest stars. These loges of beauty and high salaries were well patronized by a gaping public throughout the evening, and whenever this star or that moved from the boxes he or she was trailed about the garden by a host of admirers.

Above the boxes a tier of seats were occupied by more of the members of the various companies. In the balconies people were allowed to roam at will and look down upon the gorgeous spectacle below. The garden was attractively decorated, the boxes and balconies being covered with artistic devices left there from the ball of the Ten Allies, held the night before. In addition, banners blazoned forth and proclaimed the whereabouts of the various companies.

The lighting of the garden was made a special feature. Several of the companies erected electric signs above their divisions, while during the grand march and other events the house lights were lowered and spotlights played on the notables as they walked the floor.

Municipal Heads Present

Something of a civic as well as a trade aspect was lent the occasion by the attendance of several men holding high public office in the city of New York. Borough President Marcus M. Marks and Douglas Mathewson headed quite a list of city notables, while License Commissioner Bell and various aldermen and judges lent added prestige to the gathering.

The beauty contest, held by the Art Dramas Corporation, was the center of great interest. There were many aspirants who flocked around the judges, anxious to make their presence known and to be given a chance to act before the camera. The judges of the contest, Dorothy Bernard, Jean Sothern, Gertrude McCoy, Grace Valentine and Lucille Lee Stewart, finally narrowed it down to two young ladies, one a blonde, the other a brunette. Unable to decide which appeared to be better suited to claim the winer's laurels, the five actresses were in a quandary until little Bobby Connelly of Vitagraph strolled out on the floor. He was asked to decide, and Bobby, being a picture expert, chose the blonde, Betty Scott. She will be given an opportunity to prove her worth in an early release of the Art Dramas Corporation. B. P. Fineman immediately escorted Miss Scott to the company's box.

P. A. Parsons, who presides over the destinies of the Pathe publicity department, gave the throng a great surprise when he sprang his stunt. Pearl White, dressed in her army costume, rode out on the floor accompanied by a band and several soldiers. They marched slowly around the garden, advertising "Pearl of the Army" for all they were worth, and were greeted by hearty cheering from all sides.

Feminine Charms Dazzle

Pathe stars were well in evidence throughout the entire evening. Florence La Badie and Gladys Hulette, the brightest players of the Thanhouser Film Corporation, entered the garden in Jinrikshas, escorted by other Thanhouserites, including Wayne Aery and Kathryn Adams. Florence Rose, who makes the Pathe fashion films, filled a whole box with the beauties who display the latest modes in her pictures.

"Silent Bill" Haddock, who was noisier than ever, introducing the stars, was kept busy for almost the full space of an hour. Anita Stewart and Paul Panzer got the lions' share of the hand clapping, if indeed it was able to distinguish who was the most enthusiastically greeted. Harry Morey, Ralph Ince, Lucille Lee Stewart, Huntley Gordon and a host of others, including Rose Tapley, the great friend of the motion picture exhibitor, were presented also.

Many of the stars proceeded to the garden in automobiles from league headquarters, at 218 West 42nd street. They were led by the Universal band, which attends about every public function nowadays. Universal was ably represented, too, for despite the fact that the greater part of its producing force is located in the West, Violet Mesereau, one of the most popular stars of the company, was present, and no one else there was allowed to go away without noticing her and her varied escort from the Universal home office.

Robbery Increases Uproar

The Monmouth Film Corporation, producers of the Jimmie Dale series, kept staging a fake robbery, which added to the general excitement. Down in the cafe an orchestra played for dancing. It had various leaders, including Earl Metcalfe, just back from a stay in Cleveland, and Therlow Bergen, hero of a dozen Pathe releases of the past.

Included among the boxholders were the Screen Club, the Exhibitors' League, Metro, Universal, Pathe, Simplex, Vitagraph, International, Essanay, Sherman-Elliott, Monmouth, Mutual Exchange, Mutt and Jeff, Unicorn, Nicholas Power, Herbert Brenon, Feature Film Corporation, Brook Film Corporation, Frohman Amusement, Loew, Kleine, Kalem, the National Association, the New Jersey Exhibitors' League and the F. I. L. M. Club.

Of the various stars who attended it would not be fair to single out a list of only a few who were there. The fact that there was such a great number makes it impossible to print a full list of the names, but the majority of those now working in the Eastern studios were present. The picture players seldom fail to respond to the exhibitors' call. Without them no ball would be a success. It is for them the public comes, and the members of the league were grateful to every player, from the stars to those of lesser note, for their attendance. Various of the film officials, representing every important producing company, were also present.

The exhibitors on the executive committee of the ball are listed below: I. N. Hartstall, L. F. Blumenthal, Wm. Hilkemeier, joint general chairmen arrangement; Louis F. Blumenthal, treasurer; L. E. Atwater, W. C. Smith, joint chairmen lighting; Lee A. Ochs, chairman reception; Thos. Howard, chairman program; Charles Haring, chairman ticket; Benj. Lyons, chairman wardrobe; Chas. Steiner, chairman floor; Tom Howard, chairman printing; Thos. Howard, chairman publicity and press; Bill Haddock, chief announcer; C. R. Martineau, master of ceremonies; Gus Koenigswald, chairman music; Otto Lederer, chairman badge; Wm. Hilkemeier, chairman decoration; S. H. Trigger, chairman entertainment.

STUDIO DIRECTORY IS VALUABLE AID TO HOLLANDER

Mr. William A. Johnston,
Motion Picture News,
New York City.

Dear Mr. Johnston:

Permit me to congratulate you on the excellence of your last studio directory. It is truly an achievement in the motion picture industry and quite an indispensable thing to me. Frequently I must refer to it for data and almost invariably I find the very information I seek.

I feel that you deserve the thanks of men and women occupying positions such as mine for the valuable aid this directory gives them, and the industry generally for giving it such a splendid book.

Yours very truly,
(Signed) W. K. Hollander,
Editor Motion Picture Department
Chicago Daily News.

Attorneys Retained by New York Film Men to Fight

Sunday Closing Decision Will Have to Be Enforced and Then Managers Expect to Successfully Enlist Public Sympathy and Aid to Good Effect

THE statute upon which was based the recent Albany ruling that Sunday moving picture shows are illegal was legislated in 1881—years before motion pictures were shown in America. Yet it is necessary for film men to hire lawyers and fight the decision.

John B. Stanchfield and Martin W. Littleton have been retained by New York State film men to dispute the recent decision of the Appellate Division of the Supreme Court, Third Department.

A conference between the attorneys and the representatives of the Exhibitors' League of America and the National Association of the Motion Picture Industry was held Friday afternoon for the purpose of deciding upon an immediate course of action.

No doubt exists concerning the public's attitude in the question. Mayor Mitchel and other prominent officials throughout the State have expressed their indignation at the decision and are anxious to do all in their power to prevent the carrying out of a ruling which would deprive millions of people of their chosen Sunday entertainment.

Lee A. Ochs, president of the Exhibitors' League, said that he understood that the brief in the case of LeRoy H. Bender of Albany, who was the defendant in the action which led to the Albany decision, had been faulty, and that an application for the reopening of the case would be made on those grounds.

Theatres Will Challenge Ruling

Exhibitors in New York City will remain open on Sundays, pending a final decision of the whole matter. L. A. Pittner of Cohoes, said that while the Albany theatres were dark Sundyay, those in Troy and Schenectady were open.

Gustavus A. Rogers said Thursday that he had been retained to argue the appeal in the Bender case before the Court of Appeals, and expected that the hearing would take place on January 8.

In a lecture which he delivered before the College of the City of New York, Mr. Rogers said:

"It is the most curious and anomalous situation that while it is legal in this and other sections of the State to give motion picture exhibitions on Sunday, in other sections, where judges of the Supreme Court and Appellate Division have taken a different view, it is not legal. What is criminal in Albany is not criminal in New York City, and this strange disparity in the law exists after the people, not only of this country but practically of the civilized world, have reached the pretty definite conclusion that the motion picture is a legitimate and proper part of the Sunday rest and recreation.

"In my opinion, after a careful survey of the law throughout the country, there is not the slightest doubt but that the Court of Appeals will uphold the right of the people to attend motion pictures on Sunday, and the doctrine, as established by the Court in New York City, particularly in the Hemlab case, in which Judge Gaynor wrote the opinion, will be accepted as the law rather than the recent decision of the Third Departemnt.

"It should be thoroughly understood that in 1908, this entire question was threshed out in the Appellate Division of the Second Department, and Judge Gaynor handed down a decision in which he declared that the giving of a motion picture show on Sunday was not a violation of the statute; that the Legislature had not included in its provisions anything specifically against the motion picture or a motion picture exhibition, and therefore it was not prohibited.

Movies Not Mentioned

"There is no prohibition in our statute against the operation of a motion picture show on Sunday; there is nothing in the Constitution of the State which prevents it. There is nothing in the statute which affects theatres, that prohibits the giving of a motion picture show on Sunday, for the things which are prohibited are stated. This is Section 2152 of the Penal Law, Section 1481 of the Greater New York Charter, as amended by the Board of Aldermen and passed in 1908.

"There is only one other statute, therefore, which can be applied to the situation. It is the statute which generally prohibits public sports and public exhibitions on Sunday. This is Section 2145 of the Penal Law, formally Section 265 of the Penal Code. That section distinctly states what is prohibited, and the motion picture shows as such are not in any manner mentioned; in fact, when that statute was originally passed, in 1881, the motion picture show, or exhibition, was unknown.

Ninety Days' Trial of Censorship in Springfield, Ill.

Ninety days' trial is to be given a plan in Springfield, Ill., by which a committee of three, appointed by Mayor Baumann, are to review the moving pictures shown in the city. The appointment of the three, two women and one man, as a committee to review all films shown in Springfield was the outcome of an agitation started by the women's school council which sought to have a censorship board appointed to approve all films brought into the city. After two weeks of wrangling back and forth before the city council the plan of naming a board without any police powers was arrived at.

The reviewing board cannot have a film stopped. It can only carry its objections to the mayor and commissioners. The members of the board are to be supplied with a badge which will admit them to any theatre in the city. The board cannot revoke the license of any theatre under the present plan.

The proposition was suggested by City Attorney Stevens after both the women's council and the theatre proprietors had wrangled back and forth over the proposition.

Commissioner Reece, at one time a theatrical man, said it would be next to impossible to have parts cut out of the films coming into Springfield for they have been censored two or three times before reaching here.

The only commissioner who came out openly for the censor board was Commissioner Spaulding. Reece was for a modified form of censorship and the arrangement arrived at met with his approval.

Members of the local federation of labor threatened to force the issue to a vote if the council took any action to form a censor board.

By the present plan the reviewing board is not to make any report to the council on any film unless all three agree that it is objectionable.

Rights to "Allah" Not Yet Sold

Rights to William N. Selig's production, "The Garden of Allah," have not been disposed of to H. S. Sherman as rumored, and as announced recently, as a rumor, in several of the trade magazines. Mr. Selig makes an emphatic denial of the rumored sale, and his office in a letter under date of November 25, states distinctly that up to that time of writing no rights for territory or for the country had been sold to anyone.

Should any or all rights to this picture be sold, the information will be given authoritatively to the readers of MOTION PICTURE NEWS. Interest is naturally aroused over the distribution of this production, in which time and expense have been liberally used.

In and Out of Town

C. L. Madden, director of publicity for the Stillman Theatre Company, Cleveland, Ohio, came to New York last week.

H. O. Davis, general manager of Universal City and one of the vice-presidents of the Universal Film Company, is in New York once again.

Joe Brandt proceeds to Chicago on special business after attending the Universal trophy race at Uniontown, Pa.

L. Ernest Ouimet, president and general manager of the Specialty Film Import, Ltd., Montreal, Canada, is in town making plans for the distribution of the latest Pathe serial, "Pearl of the Army," in the Dominion of Canada. Mr. Ouimet controls the entire Pathe product in Canada, and is the pioneer film man of the Dominion, having been the only distributor of film there until the year 1908.

WITH THE EXHIBITOR

A department for the exhibitor, presenting topics of vital interest. It is conducted by an experienced exhibitor, and you are invited and urged to make use of it

The Optimistic Point of View Well Stated

IN all this discussion about open booking it must not be overlooked that, as a correspondent recently averred, there "ain't no such animal," really as "open" booking. As soon as the pictures of any manufacturer get to be so good that, as a whole, they are in big demand, there ceases to be any of those pictures "open" to the free-lance booker. Where this is not so, it means the getting away from the "exclusive" idea of running certain stars or pictures the other fellow in your neighborhood cannot get.

The fundamental idea that a good thing shall have a wider and more profitable market than an inferior article, must apply to pictures. If individual genius must club together on a socialistic plan when it comes to the production of pictures, there is something wrong in picture production, or else the whole merchandising plan of free competition which we hold so sacred in our laws and constitution is out of date. The open booking has come to stay, and the only question is how the exhibitor shall receive the new order of things. Does the present exhibitor, who has a comfortable monopoly of some good program in his neighborhood, resent being disturbed by an "upstart" competitor? Of course he objects to the intrusion into his preserves, and he will support his "program" service and do all in his power to help the program service maintain its previous quality. So we are going to have two kinds of exhibitors, and perhaps the majority will take their service as now from the sources they find most reliable, while the others will do all they can to encourage individual effort.

When It Is Not Open Booking

Taking all the output of a single star is not "open booking." There is no reason why the regular schedule common to program releases, furthermore, should be an inseparable factor of buying complete output. The "good old days" of General Film monopoly referred to by one of the correspondents meant a steady grind of the same program whether the theatre catered to the elite "bon tons" or illiterate toughs. That system was certainly wrong for the theatre that did not fit into the "happy medium" of catering to the "common herd." The same thing is applicable to "features" now, for there are few real "features." The exhibitor nowadays is running programs, mostly made up of five reel units, with few exceptions. And to be successful, if he chooses not to cater to the "average" public, he must have a selection of both subjects and booking dates on pictures.

Or if he chooses to use above average material, and exact a higher price for it, he must be free to exert every ounce of energy and not be held back by inability to get productions up to the standard he is able to exploit. Let's have more straight from the shoulder opinions from exhibitors how this standard can be attained, whether through program or through "open" bookings.

Motion Picture News:

With all this discussion about the demnition bow-bows to which this business is headed because of the withdrawal of several stars from several programs to appear in more expensive productions of better stories than before, why is the dime so generally conceded to be the last word in admission prices? It has been only some two years since so shrewd a man as Mr. Pat Powers consumed columns of space explaining how the motion picture was now and forever a five-cent affair, and Mr. Laemmle hasn't quit writing about "feature dementis" yet. The admission price has already reached a dime, and good five-reelers are about as popular as ever. If any old five-reeler released on a program is supposed to be worth a dime, and a few unusual productions worth two dollars, such a film as "The Common Law" must fit some where in between.

And all this about excessive salaries. Perhaps Chaplin isn't worth thirty thousand a film, but I've paid rather high prices for his plays, and always made money on them. But does not Caruso receive a few thousand dollars himself from the Victor people for every few minutes he sings into a graphophone? No one else can produce Caruso's notes, nor can they equal Chaplin's laughs. It is said that such stars of the stage as David Warfield and Maude Adams earn well over a hundred thousand dollars a season appearing for eight performances a week for thirty weeks. But through a film a Marguerite Clark or a Clara Kimball Young appear in two hundred and forty performances in a single day. They are as admired as the other two. Why then, is their salary so out of reason? And are not these salaries really paid as a percentage of the star's earnings? They say that the exhibitors have made Mary and Charlie and Clara so popular. Then why do they not make others equally popular, if they do not like the "ingratitude" of these three?

But back to Caruso. The Victor people, having paid the singer an enormous amount for a record and reproduced it many times, does what? Sells it for several times the cost of a record—made of the same material at the same cost except for his salary—of some rag-time singing vaudevillian. And it is passed on to the ultimate purchaser at that increase. But we are told that the picture, regardless of who plays it, who writes it or who produces it, must be shown right along at the same price as a machine-made story played by some nobody and directed, to judge from effects, by a mechanic. But must it? Suppose Clara, Mary and the rest of them did appear once for that price; didn't Warfield, too, appear in burlesque? And Fanny Brice was discovered by Ziegfeld at Coney. Neither the burlesque managers nor the Islanders bewail the fact that the actors are no longer available for them, nor do the "peepul" expect to see them for the same admission as formerly.

Exhibitor A says that he can not pay the enormous prices that are being asked. But the more the producers put into a film, the more necessary it is for them to get the maximum return, both in the price and the thoroughness of distribution. Just as Cohan and Harris, Selwyn, and the rest of them find the one-nighters necessary, just so will Messrs. Zuker and Selznick find it necessary to get their film into the hamlets. Exhibitor A is impatient; his time to play the film will come. If he wishes to play it before his time, his paying more is no one's fault but his. His competitor can take it, certainly. And if his competitor is able to get more money into the box-office for it, surely he is entitled to it. But if his competitor wants to pay more and can't get more, then he'll simply lose money, and that is the last thing Exhibitor A should worry about. Of course if he and his competitor are going to engage in an endurance contest to see which can break the other first, that is their own affair.

And, even again, if Paramount was so weak in every other point that Mary Pickford's leaving ruined the service, then Miss Pickford is wise to leave, for she was evidently carrying the rest. And if that is true, evidently Exhibitor A was paying too much for the rest and too little for Mary. If she is able to attract more money into the box office then her co-stars on the program, it is absolute logic that her pictures are worth more.

Through open booking, a man, if he have the house, the organization and the personal ability, can command better admission prices than his competitor in a competitive city and can afford to pay much more for service. If he must hold to a program, his average attraction can't be very much better than his competitor's and he can't get better prices: If the town is non-competitive, the film will some day be offered to him at a price he can afford. Open bookings really offer an exhibitor an opportunity to put his house on a higher plane and to make more money, but it also makes it harder for some of the really-not-exhibitors to get by. And to the public the scheme will inevitably bring better pictures for which they will pay better prices.

The waste of maintaining a distributing organization for one picture every five weeks is a different matter, but that condition is not a necessary accompaniment of open bookings. From the very principle of the open system, it should make easier a consolidation of distributors, the forming of a parallel to jobbers in mercantile lines. That becomes a problem of detail, not of principle.



Evelyn Greely, Star in the Dixie Film Studio

There is not the slightest possibility of a fair argument which would say that the film stars have not a personal right to collect from the people, the picturegoing public, "all the traffic will bear" in the way of toll for their personal popularity. The parallel between pictures and phonograph records holds good just that far. But there is not a hundred thousand dollar investment back of each disc. The "Caruso" of the phonograph did not have his popularity created for him by lavish expense and cooperation from people he now throws down. The complaint is that the film star in effect says to the exhibitor, "You take the chance of building up a reputation for me, and if you win, I'll take all the profits, or turn them over to your nearest enemy." Let's hear from somebody else along this line, of how to control the Frankenstein one has himself created.

The whole salvation of this business is going to be in the distribution system, which

our correspondent calls a "detail." Longer contracts with stars, equitable contracts with exhibitors, and first and foremost a realization by the exchange that the business must be exploited on a permanent basis or the best brains will leave it, will cure many of the present evils universally complained of. Get busy, you exhibitors, and let us have your views on these momentous questions.

The fear as to confusion from wide open booking expressed by the brother exhibitor who writes the following, is well founded, and clearly expressed.

Owensboro, Ky., November 27.

Motion Picture News, New York.

Gentlemen:

Permit me to "horn in" on the conversation stuff raging at present in your columns anent the exhibitors manifold and multitudinous woes.

Why so much harping on the question of open booking and program service? Both systems have their good points, both have existed seemingly forever in the past and both will no doubt be here for years to come.

Talking from the experience of an exhibitor who changes programs frequently in the week one of my biggest worries is to keep satisfactory bookings arranged ahead on open dates, whereas with program services I can look ahead for weeks and know exactly what is in store for me. On the other hand I am glad the open booking arrangement prevails, this permitting me to secure meritorious productions to strengthen up at times.

The fellows in the business who are making so much noise now evidently were not in the game in the palmy days of the General. Ah, those were the good old days! Talk about your tight program proposition. Then one was "sewed up tight." Nothing like that exists today.

I for one find little or no fault with the system as employed by the Paramount, Fox, Metro, Triangle and other services. Certainly the deposit idea is not loved, but it's a guarantee to me as much as to the corporation. This could be modified and changed to a more equitable basis perhaps, but there are larger evils that need correcting much quicker.

Now let's look at the Vitagraph, V-L-S-E, Ince, as an example of the open booking policy. I am a satisfied customer of theirs and am using their productions because their pictures are splendid and I want them. What difference exists between their policy and the programs mentioned above? None except no deposit is exacted, for which I am duly thankful. But let's presume that I skip around on their releases a lot, omit this one and that one and stay out quite often or even occasionally, how long will they want my patronage if there exists a competitor who will take it under a promise of regular use?

Gee, I'd hate to see every service opened wide and unrestricted. When such condition existed could I expect the various services to give me the pick and choice of their releases and disregard my competitors who might offer more? Why, it would be an awful condition!

Lots of perfectly good, high priced paper and space is being wasted in printing the wails of so many whose great complaint is "program service." What do I care if Paramount, for instance, takes their leading star out of the regular releases and put her or him in "specials" at extra money. If they weaken the program too much I would drop it and take another the first opportunity. If they asked me $100 the day for Marguerite Clark and I couldn't make any money at that figure why worry; let the other fellow have it. If he can make money with such a picture at such a price he is a better showman; if the reverse, his poor judgment will hasten the clearing of the field for me when I can then dictate what I will or will not pay.

Frank Rembusch, the Mirror screen man, comes nearer hitting the exact "nail on the head" than anyone else's arguments I have heard. There's too many theatres, there's too many "damphools" in the business, there's too many services, too much of lack of regard on the part of the exchanges for the feelings of the decent exhibitor in small matters. If this letter is at all interesting I'd like to write another of things that need adjusting as I see them from the viewpoint of the small city exhibitor.

Yours truly,
GEO. A. BLEICH.

The nub of this discussion is the quotation from Frank Rembusch. No doubt in the world that Frank hits the nail on the head, and no doubt Brother Bleich at Owensboro is right in saying prices will adjust themselves. They will. And that is really the optimistic and correct view. This whole matter of service will adjust itself, but in wishing to be back in the "good old days" of the "sewed up tight" program, Brother Bleich is thinking of personal comfort and safety of investment. What of the "other fellow" who wanted to break in? Because this business, like all business, is much overdone, must we bar all newcomers? That is practically what the old system did. And it is self-evident that the present growth of the business could not have been attained without breaking up this condition. Come again, Brother Bleich, you said a lot, and said it right to the point.

North Carolina Livening Up

The next Convention of the State Association is to be held in Charlotte, December 19-20-21. Local members of the organization have already held a meeting, and from tentative arrangements this convention will very easily be the biggest and most successful one so far.

North Carolina will be remembered as having been responsible in several instances for suppressing unwise and unjust legislation anent the film industry. She will doubtless remain at the head hereafter.

Nebraska Exhibitors Fully Realize the Growth of the Business

Omaha, Neb., exhibitors and exchange men were upset the other day when they heard of a new exhibitor who, in building a theatre, had persistently refused to put in any kind of a ventilation system whatever. The discovery of this man—the last of a type that marked the proprietors of the very earliest of exhibitors in this part of the country—led to a brief review of how motion picture theatres in the middle west have progressed within a few years.

The newer theatres are patterned after the most advanced kinds of houses in the country. When an Omaha company decided to build the Sun, now nearly completed, an architect visited cities all over the country, picked up an idea here and an idea there, and the Sun will be an example of motion picture theatre progress.

Broken Bow has a new theatre. On the second floor is a fraternal hall. This is a common plan in the smaller towns. The halls may just as well be on the second floor, in fact they would rather be on the second floor. The small town theatre only wants one floor. A two-floor building offers many more chances of architectural beauty.

The smaller towns throughout the Middle West, still growing and advertising, list the motion picture theatres with the schools, churches, banks, and other places that are assets.



Charles Gotthold

A new idea in motion picture theatres in the Middle West is a larger, better ventilated and better equipped operator's room. Any little old coop used to be enough for the operator. But now it is realized by the builder that the operator has a liking for comfort and convenience and safety.

E. B. Wait has taken over the Gem theatre at Ord, Neb., and the first thing he did was to enlarge the operator's room. Then he redecorated the theatre.

In the theatres throughout the Middle West no more than a year ago it would be "pitch dark" when the lights were turned off, except for the light on the screen. The Hipp, Omaha, started an innovation when Jake Schlank advertised that one could read a newspaper and watch the screen at the same time. Absolute darkness is no longer found necessary in a motion picture theatre.

Deeper lobbies, larger chairs, wider aisles, better ventilation, the indirect lighting system and more ticket offices are other features. It is still conceded, even in the progressive Middle West, that the tiny hidden ticket office is still about the most inconvenient place in the world. But no solution has offered itself as yet; even the Sun putting in a little office on the edge of the sidewalk, and in the lobby. The larger houses and many smaller places have what is known as a marquee, or portico over the walk in front.

Manager Calvert, of the Bluebird exchange in Omaha, had just returned from a trip into the Dakotas with some prophecies. "Take the new Motiograph, just opened by Mr. Wheeler in Canton, South Dakota," he said. "It is a modern, comfortable little place. Next door is a made-over storeroom, with camp chairs for seats. This made-over place has always been crowded. With the more comfortable theatre next door, the made-over place will die a hurried death; it makes no difference how good pictures it shows."

F. A. Van Husan, head of the Western Supply Co., says he doesn't sell veneered chairs to many customers. They all want upholstered chairs. They buy motor generator sets; higher grade motion picture machines than ever before, they have spotlights and other features, they have electric ticket punchers and choppers, automatic money changers and many of the modern devices in even the smallest houses.

Small Town Exhibitor Holds Pictures Two Days

P. H. Falkenberg, manager of the Majestic motion picture theatre at Lexington, Neb., has reported the results of a four weeks' experiment that will be of great interest of every small town exhibitor in the Middle West.

The Majestic seats 500. Lexington is a town of 7,300.

Mr. Falkenberg's experiment is nothing more than showing pictures for two days instead of one, and charging 10 cents straight admission. For four weeks he has been trying that. For two days he shows the same Triangle pictures. Then for two days he shows the same World pictures. There are other theatres in Lexington, and they are all progressive houses, not far from each other.

Mr. Falkenberg reasons that when he shows the pictures for only one day, those who choose to attend the other theatres—and the other theatres, he agrees, are of such high quality that they, too, should be patronized—he loses the patronage of those who, going elsewhere, cannot possibly attend his show. By showing for two days, he gets this patronage.

Another advantage is that instead of spending, say $10, for advertising for one day, he spends $20 for two days, and as a result reaches at least twice as many.

He gets his pictures for less rental. There is no daily express—his express charge is cut in half. There are other arguments.

Those who have tried to peer into the future of the motion picture industry of the Middle West, declare the theatres, especially in the larger towns where there is competition, will come to this—showing pictures at least two days. The large downtown theatres in the cities often show for a week at a time and even longer with big features.

But, anyway, there is a lot of interest in Falkenberg's experiment and his answer is—it is a success. His net income is larger last month than the month before. He confidently expects it to be larger this month than it was last.

Michigan Film Circuit Realized

With the addition of the Franklin Theatre in Saginaw, and the revision of the vaudeville policy in the Bijou Theatre in Battle Creek and Bay City, W. S. Butterfield comes to the front as one of the factors in Michigan motion picture affairs. Controlling the Bijou Theatre in Saginaw and the Garden Theatre in Flint, as well as eight other theatres in the state, Colonel Butterfield is enabled to offer bookings in the principal theatres in every city. The announcement that Colonel Butterfield will purchase outright or play on percentage big features for a term of from twenty-eight to forty days, is of interest to Michigan State Right buyers. It means that the State Right buyers can sell or contract for the exhibition of their pictures in the larger cities of Michigan, exclusive of Grand Rapids and Detroit, with the advantage of being able to book the time consecutively, through one office.

The Franklin Theatre in Saginaw will inaugurate its motion picture policy on Sunday, December 17.

It is understood that the bookings of the big feature pictures for the Michigan Circuit will be made from the main office of the Butterfield interests, at Battle Creek, Michigan.

Sunday Pictures Should Draw on Merit

New York, December 1.

Motion Picture News, New York City.

The recent court decision on Sunday movies in New York State is raising an agitation which is bound to be more far-reaching than anyone in the motion picture industry dreams of.

Already the leading religious and educational forces in the State are lining up to defeat any legislation which will allow Sunday movies, and these same forces are determined that the motion picture producer must respect the morals, ideals and common decencies, for which the body politic must necessarily stand, and, if needs be, fight.

The trade papers and the most representative men in the industry have fought bitterly and rightly so, against state and federal censorship, making as their strongest plea that there was enough decency and self-respect within the industry to insure a correction, if not the entire elimination, of pictures of an objectionable character.

And yet, in the face of all of this, we have seen produced with the last few months the worst lot of pictures which the trade has seen in its entire history—abortion pictures, so raw as to cause police interference; birth control pictures, which were positively shocking to even men who were not squeamish; love dramas, so transparently lustful as to shock and embarrass young *ladies* in the audience; crime pictures, where crime proved profitable, etc.

Perhaps a metropolitan audience might not be much affected by such portrayals, but what of the small town, far away from the blighting, pernicious influence of the city's contact, the innocent victim of the purveyor of filth, whose ideals of morals and decency is not one degree elevated above that of a sewer rat? Let the motion picture people profit by the experiences of the past. There was a day when horse-racing was a well founded state institution. The abuse of its privileges led to legal enactments which have meant its almost utter annihilation; and Sunday theatres were once wide open in New York, but the abuse of that privilege led to its being declared illegal.

I would, in the interest of the whole industry, make this suggestion: If you want to run Sunday exhibitions, confine your program to films of an educational character: travel, science, industry, art, news happenings, short stories with a high moral tone. Let your Sunday show occupy the place that the sacred concert does as compared with the dramatic production. In this way you will have the support of the churches and schools and the best people in every community; and what New York decides to do in the matter of the solution of the Sunday movie problem will probably be emulated by the majority of the states in the Union.

But I would urge, above everything, if the trade desires permanency and the respect of the entire country, they should frown down upon pictures which bring the whole industry into such bad repute; if something is not done to effect a change it will mean the undoing of the motion picture business.

There are more decent, self-respecting people in the country than there are blaackguards.

Yours very truly,

A MEMBER OF THE TRADE.

EXHIBITOR PERSONALS

CALIFORNIA—San Francisco: The Verdi theatre, located in the heart of the Italian district in what is popularly known as North Beach, or "Little Italy," has become known as a community meeting place on account of its size, comfortable furnishings, central location and the co-operative attitude of the management. Whenever there is some event in which the residents of the North Beach district are particularly interested it is very apt to be held in the Verdi theatre on Broadway.

ILLINOIS—Galesburg: The Gaiety theatre, South Cherry street, which is operated by the Theilan and Olson circuit, opened recently and will operate during the winter season, showing road shows and motion pictures.

Matseka: Paul Kraft has sold the Gilman Opera House, to John Shepard. Mr. Shepard, who formerly was employed by the American Express Company, resigned his position and is devoting his entire time to the motion picture business.

Metcalf: L. M. Toland has moved from Georgetown to his former home here, where he will conduct a picture show.

INDIANA—Tinton: Manager Scherer of the Nicklo theatre has rented the new Gastinean building, which is being built across from the old location of the Nicklo theatre and expects to move into the new building as soon as it is completed. Manager Scherer expects to run vaudeville and pictures in the new theatre.

Lafayette: The interior of the Luna theatre, a popular picture house of which Mr. Johnson is the owner, recently has been redecorated. The decoration was done under the direction of Miss Grace T. White, an artist of West Lafayette. The color scheme is green, blue and red. The work was done at night after the show.

Evansville: Manager Holtzman of the Novelty theatre is running three acts of vaudeville in addition to his picture program with no advance in admission price.

Plymouth: Charles Walker has sold his interest in the Gem to his son, Alonzo, who will operate the theatre.

Milford: Lewis Rowdibaugh has sold the Milford motion picture theatre to J. W. Estep.

Mishawaka: The old Methodist church is to be remodelled and reopened as a picture and vaudeville theatre. It will have a seating capacity of 900. The floor will be lowered to grade and a balcony will be added. Frank P. Konzen, who negotiated the deal for other parties, says $15,000 will be spent in improvements. The church is located at Lincoln Way and Mill street. It is said the purchase price was between $21,000 and $25,000. O. J. Lambiotte and H. T. Reynolds, of the Temple Company, owners of the Temple theatre, are contemplating making an addition in the future. The building adjoining the Temple, now occupied by the Western Union Telegraph Company, is under lease by the theatre company and when this room is remodeled and both buildings are thrown together, the theatre will have a seating capacity of from 750 to 800 persons. A stage and dressing rooms are included in the new plans and the management plans to run pictures and vaudeville.

MASSACHUSETTS.—Medford: The Fellsway theatre, recently completed, has been taken over by the Fellsway Theatre Company of Boston, of which W. L. Terhune is president. The board of directors aims to show the best in pictures at the theatre, with an ocasional concert. The same company owns the New Warwick theatre, now being built at Marblehead, which is expected to be completed in December.

Ochs Trial

(*Continued from page* 3800)

Mr. Steiner observed: "Remove the press and let the committee ask Mr. Ochs questions. Let us be the lawyers, and let the lawyers be the listeners."

Keppler asked if the reporters could have a report of the meeting.

Sam Trigger replied: "They can have the *result* of the meeting."

Mr. Keppler reserved the right to inform the reporters what transpired at the closed session. A vote was taken, and the press gentlemen were unanimously ruled out.

Up to the moment of going to press, the results of the closed meeting were not given out to the trade papers. Mr. Keppler stated that no revelations of importance were made. The hearing was adjourned until Monday, December 11.

Fleischman and Goldreyer have addressed a report to the members of the Executive Committee, National Association, Motion Picture Exhibitors League of America. Of vital interest to exhibitors is the following:

"As part of the justification for our complaint we did prove upon the hearing, from the mouth of Mr. Ochs himself, that he had taken away from our houses various programs that we had for a long time found best for our use, and that with the Paramount films he admitted he got the service for $50.00 a week, where our price was $150.00, and where we had put up our check for $600.00 cash deposit he had only to put up $200.00 in cash. He claims that that was simply business competition. We did not have a chance in the matter. The companies never asked us what price we would give, our programs were simply taken away. We appeal to you, and ask what chance did we have to continue to compete with him under such circumstances. What was to become of our investments? Mr. Ochs admitted on the stand that he offered to sell his theatres to us, but we could not possibly pay the price he demanded. Suppose the national president built a theatre on each side of your theatre, and you lost your four choicest programs, what would you do? Would you expect the members of your organization to help you against a person no less than the president of the City Association, the State Association and the National Association. Isn't he supposed to set the finest example of live and let live in our business. Isn't it only natural that the pain of our position made us cry out for justice?"

"Bringing Up Father" Is Now Being Animated

"Bringing Up Father," the pictorial comic created by George McManus, may now be seen in animated form in films released by the International. The first of this series has just been released and others will follow at regular intervals as part of the International's animated cartoon service. This is the first appearance of Mr. McManus' work on the screen, though his former creations have all been dramatized and produced on the stage.



"A Christmas Carol" is a Bluebird Release

Spanuth Plans Independent Distribution

H. A. SPANUTH, a Chicago film man, is organizing a two-million-dollar film company along unusual lines. The enterprise is to be co-operative, adapting the principles used by many Mutual enterprises in European countries. The capital needed to finance this proposition will be largely supplied by those who will produce, distribute and exhibit the productions of the company.

The Commonwealth Pictures Corporation believes that this form of ownership will benefit all branches of the industry. The producers who contribute to the company's film output will be interested in making their productions as good as possible, since their income depends on the success of the pictures. The exhibitors who are stockholders will furnish the market for the pictures. The exhibitor-stockholder will receive the benefits of territorial protection, profit sharing, and the fact that no advance deposits will be demanded.

The Commonwealth pictures will be distributed by independent exchanges. These exchanges will be operated on a percentage basis, and each will be a stockholder of the company.

Commonwealth pictures will be supplied through three sources. First, the company itself will produce pictures, the plan being to employ only the best directors and most popular stars. Second, outside companies may furnish pictures, provided the productions come up to the Commonwealth standard. Thirdly, rights to State right pictures will be purchased from time to time. The plan is to release two big features a month for the present. This schedule may be increased when conditions warrant.

In its selection of Chicago as the location of its main offices, the Commonwealth Corporation points out that Chicago is the commercial, geographical and transportation center of the Continent. It is also brought out by the company that fifty million people live within one night's ride of Chicago, thus making it easy for the company to get into quick communication with a large number of its share-holding exhibitors. Over forty per cent. of the railroad mileage of the United States terminates in Chicago.

Mr. Spanuth, the organizer and president of the Commonwealth Pictures Corporation, has had a broad experience in the film industry. His affiliation with the business dates back prior to the formation of the Motion Picture Patents' Company. At that period he was general manager of the Miles Film Exchange of New York City. He later opened and managed Carl Laemmle's New York Film Exchange.

After the formation of the Motion Picture Distributing and Sales Company, an organization then distributing the Universal and Mutual releases, Mr. Spanuth became advertising manager of this concern. He was also assistant to Mr. Miles, the manager of the company.

Mr. Spanuth then organized his own company, and in the spring of 1912 produced the first five-reel picture to feature a legitimate star. This production was "Oliver Twist," starring Nat C. Goodwin as Fagin.

He later called a meeting of the leading independent producers with a view to starting a feature program. This attempt was the first of its kind ever made, and was the forerunner of the modern feature program system.

For the past three years Mr. Spanuth has been manager of Jones, Linick and Schaefer's Central Film Company, a position he resigned in order to organize the Commonwealth Pictures Corporation.

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International Cast Goes to Arizona for Locations

A. H. Jacobs, who is producing Gouverneur Morris' story, "When My Ship Comes In" for the International, left this week for the Mexican border in Arizona with a complete staff of assistants and members of the cast to make the pictures called for in the plot of the story in their proper atmosphere.



Left: Director McRae Hands Marie Walcamp Armful of Live Snakes, as Eddie Polo Balances Big Rock Behind Her. Right: Bill Gillis, Real Texas Cowboy, and Countess Du Cello, in Universal Western Comedy, "Double Crossing Cupid"



Fronzie Gunn as Fiji Maiden in Coming Universal, "Constantinople on the Sixth"

Hereditary Actress Joins Filmy Profession

Ethel Barrymore's forthcoming Metro-Rolfe production, as yet unnamed, brings to the screen Viola Fortescue, the daughter of the famous comedian, the late George K. Fortescue.

Miss Fortescue was born in Georgia, but her first professional appearance was in Hobart, Tasmania, her first theatrical season being spent in Australasia. She toured the West Indies and South America with Mr. and Mrs. Russ Whytal's company, of which her present director, George D. Baker, was a member, appearing in "Caste," "School for Scandal," and "Lady Windermere's Fan." Later, in this country, she was Princess Yetivo in "Graustark," under the management of Baker and Castle.

Miss Fortescue's most recent New York appearance was as Mlle. Chanteuil in Brieux's "La Femme Seule," which was given a private production in the ballroom of the Plaza Hotel last spring under the translated title, "Woman on Her Own." In the new Ethel Barrymore feature screen play she has the part of the wife of a poor clerk living in a theatrical boarding-house, poverty-stricken but happy.

Ali Singh Escapes Again

Under the title of the "The Spy and the Submarine," Unity will release the thirteen episode of "The Yellow Menace" this week. Those who view this episode will be able to see a great deal about the internal operations of a submarine.

Ali Singh, in the garb of a citizen of Europe, succeeds in boarding the submarine, accompanied by two of his associates. Together they overpower Smithson, and leave him for dead. Smithson, however, revives, smashes the air-lock, escaping himself while the submarine sinks.

Ali Singh is saved through the devotion of his men, who shoot him through a torpedo tube.

May Manning is mixed up in this incident, and the result is intensely thrilling.

Seven Reels from Gaumont Week of December 17

THE interest in "The Vampires" is holding up in a manner to delight American reviewers. The general opinion seems to be echoed in the words of one screen expert: "The professional manner in which 'The Vampires' is being produced, the unusual types presented, and the vein of comedy intermingled with the thrilling kind of melodrama which the serial represents, by Normandin, former vampire and by later vocation an undertaker, places it as one of the best serials on the market." Hence unusual interest attaches to the release of the fifth episode, "The Eyes That Hold," December 21. All the favorites are seen in this chapter.

The first single reel of the week is "Reel Life" No. 33, December 17. Its subjects are "French Sweetmeats," "An Argosy from the North"; "The Fleecy Staple," cotton, and "Design Your Own Gown."

"Tours Around the Wohld" No. 7 is released December 19. It takes spectators to the interior of "Morocco," shows "The Castle of Chantilly" and "The Blue Mediterranean" at the Bay of St. Tropez.

"See America First" No. 67, December 20, shows "Picturesque Virginia." The number is a particularly happy one, since it shows the homes of two presidents, the abode of Thomas Jefferson at Monticello, Charlotte, Va., and the birthplace of Woodrow Wilson at Staunton. There are also pictures of Afton, Va., and the Blue Ridge Mountains. On the same reel is a Gaumont Kartoon Komic, "Curfew Shall Not Ring," animated by Harry Palmer.

The fourth single-reel of the week is The Mutual Weekly. As it is not made up until the day before it is issued, no statement of its program is possible.



G. J. Trask of the Mutual Film Corporation

Terwilliger Directs McCoy

"The Lash of Destiny" is the first Art Dramas picture, which stars Gertrude McCoy, and will be released on December 14. George Terwilliger is the director and the story was written by E. A. Bingham.

The situations that the author has employed to maintain interest in his story are said to be strikingly original. A scene that called for the use of a high grade cabaret was obtained by the use of the tea room of the Hotel Ansonia. Scenes that called for the use of moving railroad trains were photographed on the "Twentieth Century Limited" on its trip to Chicago.

The cast that supports Miss McCoy in "The Lash of Destiny" is one of strength and ability, Duncan McRae, who was for a time with the Edison Company, plays the principal male part in the production. Mabel Juline Scott and Helen Greene are also given important parts.

Heavy Thanksgiving Orders

Just as an evidence of the flying start that Kleine-Edison-Selig-Essanay has obtained, the New York Exchange, under management of W. E. Raynor, calls attention to the fact that on Wednesday, November 29, his office records show that he had supplied 250 theatres in his territory with special holiday programs for Thanksgiving Day.

Ivan Believes in His Biggest Effort

"Enlighten Thy Daughter" is the name of the screen production that the Ivan Film Productions, Inc., has been preparing for the past few months.

Ivan Abramson, the director general, whose effort has been to create something out of the ordinary for this company, says: "I have concentrated all my thought and energy on 'Enlighten Thy Daugher,' and while I will leave the criticism of this photoplay to those who are to judge, I want to go on record as being thoroughly satisfied that it will be my best work since I have become a factor in film business.

"I believe that the names of such players as Frank Sheridan, James Morrison, Kathryn Kaelred, Marie Shotwell, Arthur Donaldson, Violet Horner and others, are sufficient guarantee of an artistic performance."

The story of "Enlighten Thy Daughter" will open a discussion of vital importance to parents and their children entering on a tender age when enlightenment becomes a necessity to their future happiness, and will be released on or about January 1.

Re-booked Paramount Pictures Make Double Profits for Paramount Exhibitors

Reports from all Paramount exchanges recently show that the rebookings of Paramount pictures during the past few months have increased one hundred per cent, and that theatres throughout the country are doing an exceptionally large business with repeated rebookings on some of the best Paramount pictures.

As an example: The Pastime theatre, one of the better class of suburban theatres of New Orleans, had "The Cheat" a few weeks ago, and notwithstanding the fact that this picture was played seven days first run in New Orleans and three days second run and afterwards was the feature in fifteen of the suburban houses, the enterprising manageress, Miss Belle Levy, of the Pastime theatre, notified the home office that they had overflowing houses.

Every Paramount exchange during the past half year has greatly increased their rebookings on early Paramount releases, some of which have been played for longer runs in the same houses in which they originally appeared, and in the larger majority of cases the business was far superior to that originally done.

E. Newman, a Paramount exhibitor at the Rex theatre, Helena, Ark., recently stated in a communication that "we have rebooked Paramount pictures every Saturday for eight consecutive weeks, and our experience has been an increase of business from twenty-five to fifty per cent over the first booking. This is evidence enough that rebooking pays."

Star's Dresses Distinctive

Alice Brady's dresses in the modiste's atelier scene of "A Woman Alone," were supplied by Lucile, the trade name of a distinguished member of the English aristocracy, and will be disclosed to the public view by the World Film Corporation New Year's Day.

Letters from Exhibitors Praise Pathe Plays

THE excellent quality of the newer and bigger Pathe program has met with fitting appreciation from the exhibitor. Many unsolicited letters have found their way into the various Pathe offices.

S. Barret McCormick, manager of the Circle theatre, Indianapolis, writes a recent Pathe-Gold Rooster as follows: "Permit me to congratulate you upon your excellent production of Kipling's 'Light That Failed,' which we had the pleasure of playing last week. In staging and acting it is artistic to a degree, and from a box office standpoint has proven to be one of our most successful productions."

The management of the Arris theatre, at Mansfield, Ohio, writes as follows: "I ran 'Prudence the Pirate' yesterday, and I say it is the cleverest picture I have screened in a long time. The comedy is deliciously put over."

Mr. Wardwell, manager of the Kincaide theatre, of Quincy, Mass., says of "Shadows and Sunshine": "It is the only picture I ever ran at the Kincaide theatre that people came three times to see. It created the most favorable comment of any we have ever run. One of our most critical patrons came to see it twice, and said if he had paid five dollars admission he would have been satisfied."

E. B. Johnson, of the Turner & Dahnken Circuit, San Francisco, recently contracted with Pathe for Gold Rooster pictures for a year, to be shown weekly at their New Oakland theatre, the largest exclusive motion picture house in the country, with a seating capacity of 3,450.

With the Arrow, Astra, Balboa and Thanhouser companies sparing no expense to make their pictures even better, it is confidently expected by J. A. Berst, vice-president and general manager of Pathe, that Gold Rooster plays in 1917 will be of even higher quality than those of 1916, which have pleased their many patrons.

Scientists May Expose Mystery of Serial Character

THE nation wide interest in Pathe's wonder serial, "The Shielding Shadow," is further heightened by the announcement that the mystery of Ravengar's strange power is based upon a scientific secret known only to a few of the world's greatest men. This gives the picture added strength.

It will be remembered that "The Shielding Shadow" was written by George B. Seitz, author of "The Iron Claw." Louis J. Gasnier has seen to it that Mr. Seitz's story be interpreted by an all-star cast, composed of Grace Darmond, Ralph Kellard, Leon Bary, Madaline Traverse.

Now comes the announcement that the mystery element is not only absorbing but is of scientific interest as well. The managers of Pathe's thirty branches report that progressive exhibitors are playing this fact in contests for the letter which most nearly hits the nail on the head.

The eleventh episode, released December 10, is a strong chapter which still further heightens the mystery of "The Shielding Shadow's identity.

In it Bianca gives her life to save the man she loves.

This episode also contains the spectacular destruction of three of Bianca's henchmen, who, unaware that a blast is about to be set off, have hidden themselves in a quarry.

Another One from Edison

The final scenes of Edison's new five-part feature, "The Master Passion," have been completed, and the subject will be released soon through the Kleine-Edison-Selig-Essanay Service. It is the story of a beautiful woman's rise and fall, her struggle between the lure of ambition and mother-love, ending with her regeneration through the latter. Mabel Trunnelle and Robert Conness are featured.



Valeska Suratt and George Walsh (Fox Photoplays)



Every Kind of Character from "Chink" to "Cop" Seen in "Her Father's Station"



Lively Situations and Plenty of Action in Second Release of William Fox Comedies

White Eagle's First Polish Play Under Way

The White Eagle Cinematograph company, Chicago, formed to produce famous Polish, Russian and Jewish writings as five reel features, is actively engaged in the making of its first subject, "The Circle of Mystery," taken from the Polish play, "Zaczarowane Kolo." The cast will contain Adamo Didur, basso of the Metropolitan Opera Company, Vladek Zybszko, the famous wrestler and Wanda Zarska, formerly leading lady of the National Theatre, Warsaw.

The company was formed in the belief that pictures based on the literature of these nations would find ready approval from the American public, particularly from those of Russian, Polish and Jewish decent. The company has this field entirely to itself as no other organization with a like purpose has ever been formed.

W. Zadora Szuwalski, who has had a hand in the directing of several Russian pictures produced by the Vitagraph company, is Director General of the company. His wide acquaintance among native players and writers qualifies him for this position as well as his business ability. William Buckley, formerly with D. W. Griffith and the Famous Players company, is production manager.

K. M. Scoville and C. E. Martin, Chicago business men, are the prime factors in the company.

June Caprice Learned to Cook by Force

June Caprice learned to cook by the easiest way. She was spanked into it. She admits it.

"It was just a case of stop, look and cook with me. Father's hand hung over me like a sword."

Miss Caprice expects to take part soon in a Fox play, in which much of the action concerns kitchen technique.

LeVino Is "V" Publicity Manager; Laurence in Home Office

ALBERT SHELBY LE VINO, former secretary and treasurer of the Arrow Film Corporation, and associated with the Mutual publicity department, has been appointed manager of the news service department of the Vitagraph V-L-S-E, in association with E. Lanning Masters, advertising manager.

To this position, Mr. LeVino brings well rounded newspaper training on some of the biggest dailies of the country, and a lengthy experience on the New York Times and New York American.

Beginning his film experience as assistant branch manager of the Boston General Film Exchange in 1913, he rapidly won promotion as special assistant to Frank L. Dyer, president of the General Film, and then branched out into publicity for Majestic, Reliance and Mutual.

He is well acquainted with every phase of motion picture work, having written stories, scenarios, publicity and having sold film by the modern methods of distribution.

He is also a well-known contributor to Collier's, Leslie, Harper's and Everybody's.

Gordon Laurence, who for the last eight months was publicity manager of the Chicago Branch of the Greater Vitagraph Company and previously held the same position in the Cleveland office, in accordance with the policy of promotion from the ranks, has just been transferred to the home office advertising department of that company, to begin his duties immediately.

Mr. Laurence's experience at the branches has been along the lines of giving practical co-operation to the exhibitors, by preparing for them the kind of publicity which newspapers want, writing their advertising copy, and making suggestions for their selling helps and theatre programs.

At the Home Office he will work along the same channels, applying the principles of merchandising to motion pictures, which he found so successful on the "firing line."

Chaplin's Next Mutual Comedy Is "The Rink"

CHARLIE CHAPLIN will be seen December 11 in "The Rink." It will mark his eighth production for Mutual release under his $670,000 contract.

In this play Charlie is a waiter in a high class restaurant, and what he doesn't succeed in finding in the way of trouble isn't worth finding. He doesn't like the way the head waiter wears his whiskers, has no idea of the deference due from a newly graduated bus boy to "the head," makes eyes at the girls, and generally speaking, plays the deuce with precedent.

The real action of the piece centers in the "Oskaspeil Rink," where Charlie takes the lady upon whom he has for the moment centered his affections. This damsel, Purviance, of course, is left by her father in the restaurant while he goes to the skating rink for a touch of the "whirly girly" on his own.

Repeats in Ten Days

Among many compliments paid Essanay's "The Prince of Graustark," none stands out more prominently than the fact that the Regent theatre, Buffalo, N. Y., subscribed for a return date on this feature, beginning within ten days after the first showing. This, the manager declares, was done wholly at the request of patrons of the Regent theatre, anxious to see the picture a second time or who wanted their friends to view it.

Repeat orders are common, according to the Kleine-Edison-Selig-Essanay Service, but repeat orders, specifying so early a date as the above, are considered unusual.

Empire to Build Plant at San Diego

The Empire Feature Film Trust, a new company, will erect a producing plant near Grossmont, only a short distance from San Diego, California, on a location at present known as Murray Hill. The contemplated expenditure approximates $100,000.

Interested in the new enterprise are S. H. Woodruff, architect and builder of Los Angeles and New York; Tracy E. Shoults of Los Angeles, Hugh McKean of Los Angeles and Philadelphia, and William B. Gross of this city. Henry Kabierske, who produced the pageant incident to the ground-breaking for the San Diego exposition, and who has been connected with such features as "The Daughter of the Don," "The Argonauts" and "The Boer War," is to be director-general. Among the plays which will be produced by the company will be "The Conquest," an Indian story; "The Silver Arrow" and "The Ten Commandments." Mr. Kabierske states that about 250 people will be employed in the general force, with large numbers of extras as occasion requires.

Mr. Woodruff, in discussing the coming of the company to the San Diego section, declared that no place that compared with it had been found in the course of four months' investigation throughout Southern California. "Within three hours' ride," he declared, "we can be in a dozen kinds of scenery. In the winter we can have snow in the Cuyamaca mountains, and right at hand we have the desert section to the east. There are fifteen lakes, including the Salton sea, within our reach. A short run by auto brings us to the ocean, San Diego bay, the shipping, or over the line into Mexico, with its race course, bull ring, casino and other features. Imperial valley, with cotton picking scenes, is easily reached."

Work upon the construction of the plant is to commence as soon as possible. The architect's drawings have already been completed, and show novel features in the way of construction, some of the buildings being types of Roman, Grecian, Gothic, Byzantine, Flemish and Moorish architecture. A stone wall is to surround the property, with an old English lodge and portal as entrance-way. A large club-house is to be built, besides the administration building, studio, shops, hospital, fire department and other necessary structures.

ALLEN H. WRIGHT.

Wescott Enters Open Market in Northwest

The Wescott Film Corporation with headquarters in Minneapolis, Minn., has been chartered for $250,000. It is backed by men well known in the financial world of the Northwest, who have placed E. A. Wescott in charge as Secretary and General Manager.

Mr. Wescott was for two years local manager of the Fox Film Corporation and is thoroughly acquainted with the film situation in that part of the country. The new organization was formed to handle any pictures placed on the open market and also arranged to run its own theatres if necessary.

Tangible Results in Efforts to Entertain Children

THE first sweeping attempt to establish children's matinees as a regular thing in every town in the State, large or small, has been started in Nebraska by F. A. Van Husan, of Omaha, who has secured the rights on "Snow White," and has started correspondence with a woman's organization of some kind in every city and town in the State.

The picture will be shown under the auspices of the organization, the members of which will select the theatre and make arrangements with the exhibitor. Announcements will be made through the schools and through the newspapers.

Following "Snow White" will be other pictures, one a week if possible. These will be accompanied by one-half reel of scenic and travel. Mr. Van Husan says he has heard of many exhibitors demanding children's pictures. He expects his plan to be welcomed throughout the State. Several answers to his first letters show the plan will be accepted with delight by the women's, mothers' and teachers' clubs who will have the boosting of it.

A new idea in children's matinees has been developed by the motion picture exhibitors of Des Moines, Iowa. The Des Moines Mothers' Club protested that the pictures shown in the regular shows were not desirable for their children. A plan was then agreed upon whereby at least one exhibitor each Saturday morning shows special children's pictures. These are first viewed by a Censorship Board from the teachers and club members.

Often when the subject is of timely interest, a teacher lectures upon it during the show. Frequently the teachers request the children to write brief reviews of the pictures for next Monday's classes.

The location of the special matinee theatres, with the subjects, are announced in the school rooms every Friday. The regular admission is charged. GUY LEAVITT.

Children's Matinee Popular in Utah

THE Children's Matinee proposition is gathering force in Utah and contiguous states and the various exhibitors are experiencing considerable grief in getting the right stuff at the right prices and at the right time. Among the theatres running Children's Matinees are the Paramount-Empress, Salt Lake, the Alhambra, Ogden and the Columbia, Provo.

The Salt Lake exchanges are receiving many queries from outside points and the Home and School League behind the movement is working on the scheme of providing a circuit of houses. But one performance is given, usually on Saturday morning and the public schools are working to make Better Pictures a success.

While there is no money in these matinees at five cents, teachers free, the various managements consider them good policy both from an advertising standpoint and the viewpoint that not all subjects are devoted to the eternal sex question.

It is stated that business on a Saturday afternoon and night following the Children's Matinees have taken a spurt, the theory being that the children talk about them at the dinner table and Father and Mother conclude they will go to the show.

Subconsciously they select the theatre they have been hearing so much about in the family circle.

GEORGE E. CARPENTER.

Children's Censor Board

An increase in the size of the Louisville Board of Censorship for Children's Pictures was decided upon at a meeting of that organization held recently.



Friends of Mr. Lorimore Bidding Him a Fond Farewell on His Departure for Australia



Norma Talmadge and Earle Foxe in "Panthea"—Selznick Pictures

Violet Reed with Petrova

One of the latest additions to the Metro-Popular Plays and Players forces is Violet Reed.

She went on the stage at the age of 18. appearing in "Coming Through the Rye." Next she was seen with Eddie Foy in Mr. Hamlet of Broadway."

First in pictures she was seen with Edmund Breese in "The Spell of the Yukon," in the part of Lou. Since then she has been in productions in which Mme. Petrova is the star. In "The Orchid Lady," she is Mrs. Harding, a society woman, in "The Black Butterfly," Lady Constance, an Englishwoman, and in two other Petrova plays she has prominent parts.

Mothers Select Pictures for Iowa Children

Defense of the juvenile motion picture programs planned by various Mother's Unions throughout Iowa was made before the Iowa mother's congress and Parent Teacher's association's annual meeting in Iowa City, recently, by Mrs. Clark E. Daniels of Des Moines. Mrs. Daniels is an important factor in this organization and her talk was widely discussed.

"The movie is here to stay and our children are attending," said Mrs. Daniels. "The pictures prepared to please a mixed audience contain little for children. Our plans contemplate an entire program suited to young people. They must have wholesome entertainment. If carefully selected, motion pictures can exert a tremendously important influence over their lives.

"It is not our purpose to use pictures entirely educational, but to afford good, clean fun, comedy, cartoons and some feature films."

Texas Salesman Promoted by V-L-S-E to New Orleans Managership

J. A. Steinson, who for the past eight months, has covered parts of Texas and Oklahoma for the Dallas Vitagraph-V-L-S-E office, has lately been made resident manager of the Vitagraph-V-L-S-E Exchange in New Orleans. Mr. Steinson owes his promotion to the recommendation of J. B. Dugger, manager of the V-L-S-E Exchange in Dallas. Mr. Steinson will have ample opportunities to prove his capabilities as a salesman and as a manager.

Famous Star's Future Now Assured to Screenland

NANCE O'NEIL will be featured in a series of plays to be produced by the Frank Powell producing Corporation of New York.

Miss O'Neil has appeared in "The Private Secretary," with McKee Rankin, and with Mr. and Mrs. Sidney Drew in "A Bachelor's Baby."

The career of Nance O'Neil has been extraordinarily varied and successful and it is doubtful whether any woman of the speaking stage has a wider range of admirers.

Nance was graduated from Snell Seminary in California, making her professional debut as a nun in "Sarah," under McKee Rankin's management. Her first New York appearance was in "The Long Strike" at Weber and Fields, after which she became leading woman at the Murray Hill theatre.

Following her New York successes Miss O'Neil went to England where she appeared in "Camille," "Elizabeth," and other plays. After her return to this country Miss O'Neil appeared in Belasco's "The Lily," as well as in "Leah the Forsaken."

The engagement of Miss O'Neil is a development of the contract recently concluded by Mr. Freuler with the Frank Powell Producing Corporation, which is directed to securing for the Mutual Film Corporation adequate representation in the East.

Discussing her future activity with the Mutual, Miss O'Neil said:

"I am ambitious to have a share in the making of motion picture plays that shall be distinctively picture plays. In associating myself wtih the Mutual and Mr. Powell's studios I feel convinced that this wish will be gratified. My faith in the future of the motion picture play is profound. I am intensely interested in the work."



Earle Foxe, Playing Opposite Norma Talmadge in Selznick Pictures. Mr. Foxe is Under the Management of William A. Sheer

Still Popular in Her Home District

"Sunshine Mary" Anderson the little Vitagraph star, has won a popularity contest in the Bedford section of Brooklyn where she lived with her people until the Vitagraph officials sent her to the Hollywood studio as leading lady.

The contest was conducted by the Eureka theatre, at Avenue D and Bedford avenue, and her reward was a cover photograph on their program for four weeks.

"Sunshine Mary," who stars with William Duncan in the recent Blue Ribbon Release, "The Last Man," when she learned of the tribute paid her, exclaimed that it was wonderful to know she was remembered and loved by the folks back home.

June to Winter in South

June Caprice's fifth photoplay for William Fox is now well under way. Next week the company will leave for a well-known winter resort in Florida to snap some beautiful exterior scenes.

Chief in Miss Caprice's supporting cast are Frank Morgan, Stanhope Wheatcroft, Betty Prendergast, Grace Stevens and Tom Brooke.

Stanton Tosses Away Thousands

No greater care in screening a production has ever been exercised than was taken by Director Richard Stanton, who recently completed a subject for William Fox featuring Gretchen Hartman and Alan Hale.

Although the drama will be 5,000 feet in length, Director Stanton took almost 50,000 feet of film which is now in the cutting room.

Gladys Brockwell's next feature will be in charge of Mr. Stanton.

Selig Players Go to a Mississippi Plantation

Director Al Green has escorted a special company of Selig Players to Mississippi, where real plantation scenes called for in the forthcoming Selig-Red Seal play, "The Princess of Patches," will be filmed. Vivian Reed will enact the leading role. Others in the Selig company that went to Mississippi include Frank Weed, Roy Southerland, Clara Lambert, Charles Le Moyne, Maude Baker and others. Following the filming of the scenes in the Southland, the company will return to Chicago where interiors will be filmed. "The Princess of Patches" is a filmitazation of the play of the same name.

"Beatrice Fairfax" Sold for Canada

The International has sold the Canadian rights to the popular serial "Beatrice Fairfax," starring Harry Fox and Grace Darling, to the Famous Players Film Service, Ltd., of Toronto. The Famous Players selected "Beatrice Fairfax" from a long list of serials that were offered, after having seen the various episodes. It is generally agreed that "Beatrice Fairfax" is the best serial on the market.

Arrangements have been made by the International to send Grace Darling, who assumes the role of Beatrice Fairfax, on a tour of the principal cities of Canada to appear in person at the first offering of "Beatrice Fairfax." She will leave about December 5, remaining a week in Toronto, Ottawa and Montreal. Because of the fact that Miss Darling began her career as a newspaper writer, she will be a guest of the newspapers of the Canadian cities during her stay in them.

Julius Schwall Goes to Buffalo for George Kleine

George Kleine has opened a new branch office in Buffalo, for the purpose of handling the feature films of the Kleine-Edison-Selig-Essanay Service in this territory. Upper New York was formerly covered by the Kleine exchange in New York City, but increasing business in this section made the new branch a necessity.

The Buffalo branch located in the Palace Theatre Building, will be under the general supervision of W. E. Raynor, manager of the New York Exchange, and in the immediate charge of Julius Schwall, who has been in the New York office for the past three years.



Snaps of Important Scenes in "Grant the Police Reporter," Kalem Series

Selig Productions Up to First of Year

WILLIAM N. SELIG has announced the Selig productions to be released in General Film Service up to the first of the new year.

On Monday, December 18, "The Five-Franc Piece" will be released in regular service. This production features charming Edith Johnson in a winsome role. There is plenty of excitement, for the plot has to do with the attempted theft of an important military secret. Miss Johnson is supported by an exceptional cast of players.

On Saturday, December 23, the Selig Company will release "The Man He Might Have Been" in General Film Service. Robyn Adair is in the cast.

"The Golden Thought," by J. A. Lacy, is the Selig feature, released in regular service of General Film Company on Monday, December 25. Included in the cast is Tom Mix, Eugenie Besserer and the child actress, Baby Lillian Wade.

"The Right-Hand Path" is the title of the Selig drama, released on Saturday, December 30. It teems with sensational climaxes and with strong heart interest.

The Selig-Tribune is released every Monday and Thursday.

December Thrills Relieved by Laughs on General

WORKING well ahead on its release schedule, Kalem is ready to announce the issues through General Film well into the latter part of December.

"The Midnight Express," issued on December 16 and "The Vanishing Box-car," released the following Saturday, are two of the coming "Hazards." Some unusual night photography is a feature of the first-mentioned release, in which the thrill finds Helen Gibson, in pursuit of a train, running her motor-cycle on to a flat car and leaping through the air to the rail of the speeding car. "The Vanishing Box-car" is an unusual mystery story, hinging on the disappearance in broad daylight of a box-car shipment of machinery while the train bearing it was passing between two stations.

New York's Annual Police Parade forms the center of the action of "The Menace," the 'Grant, Police Reporter" episode, scheduled for release December 15. One of the feats shows George Larkin leaping from the top floor window of an office building to a rope hanging over the cornice and climbing to the roof. A thirty-foot leap through the air from a deck house on one roof across an areaway is calculated to meet the demands of picture followers.

The final week of December will bring "The Girl from 'Frisco" series to its twenty-first episode.

"The Iceman and the Artist" is a single-reel laugh-maker, scheduled for December 12. Ham and Bud, in this comedy, revive the old question of, "How would you like to be the iceman?"

Up State Bookings Bigger

The Unity Service Corporation, under the direction of Messrs. Merrill and Harwell, has opened a branch in Syracuse, N. Y., to take care of the bookings on "The Yellow Menace" and other features handled by the company.

During the past few weeks the bookings on "The Yellow Menace" have increased so rapidly that the exchange found itself unable to handle the business without branch offices throughout the State. At the present time the films are being distributed out of Rochester for the western part of the State, and the establishment of the new office in Syracuse will give added facilities for distribution throughout the central and eastern part of New York.



Hearst International Camera Staff Which Caught the Army and Navy Game at the Polo Grounds, New York

Footballer Can't Forget

Fred R. Stanton, who plays in the Metro serial, "The Great Secret," was one of the officials at the Army-Navy game at the Polo Grounds. He was a star on the famous Cornell football team of '98 and '99 and often serves as an official in the big Eastern games.

Macklin Moves to Legit

Albert Macklin, long identified with Gaumont, after finishing work in a Fox feature, has returned to the stage to play a cabaret dancer in "Give and Take," produced in Syracuse, November 23.

"Libertine" Makes Record

F. E. Backer, general manager of the Mammoth Film Corporation, has received a letter from David B. Picker of the Burland Theatre, New York. Mr. Picker stated that "The Libertine," which he is playing for a week at the Burland, has broken all house records from the day it was opened, and that every day has been better than the previous. He is so well pleased with results on "The Libertine" that he contemplates playing a return three days with it.

Mr. Backer states that "The Libertine" is booking very strong and he is very much pleased with the way the exhibitors are doing with this production. He has done everything possible to give "The Libertine" the proper publicity and over six hundred twenty-four sheet stands have been posted throughout greater New York and Brooklyn. Not only this, but the daily newspapers have been carrying advertisements on this production and the theatrical columns in the daily papers have given "The Libertine" much publicity as well.

Tropics Transplanted

Under the direction of Otis Turner, Balboa Beach, California, has been transformed into a jungle wilderness for some scenes in "The Island of Desire," starring George Walsh, which William Fox will release on December 18.

With the aid of hundreds of palm trees, two or three carloads of monkeys, scores of parrots and parrakeets, and tons of foliage and underbrush, Balboa Beach has been "made up" to represent a South Sea Island.

Reversion to Type!

Theda Bara's portrayal of Elsie Drummond in "The Vixen," which William Fox announces for December 4, is her first "vampire" role in many months. The last of this type came in "The Eternal Sapho," released in May.

During the intervening time the peerless screen artiste has starred in "East Lynne," "Under Two Flags," "Her Double Life," and "Romeo and Juliet."

Shift in Broadway Bill Brings Lecture and Song

"THE People vs. John Doe" will begin an engagement at the Broadway theatre next Sunday night, Dec. 10. It was first intended to present a photoplay version of Jules Verne's "20,000 Leagues Under the Sea," but the approval given the film against capital punishment at a private showing last Sunday morning changed the mind of Carl Laemmle, president of the Universal Company. He will, of course, show the great submarine picture later.

The engagement is under the auspices of the Humanitarian Cult and the founder, Misha Applebaum, will lecture at each performance. He will receive $2,000 a week, but this money will not go to Mr. Applebaum personally. It will be turned over to the advisory committee of the Humanitarian Cult at its founder's expressed insistence. He made it as the only condition of his appearance.

A percentage of the receipts will also be given to the Anti-Capital Punishment branch of the Humanitarian Cult for its propaganda.

The film itself is by Lois Weber, and is the story of a man convicted of murder and sentenced to the electric chair. He is saved at last by a woman lawyer.

The Universal has prepared a special musical program for the performance. This will include a concert by a splendid symphonic orchestra and Beatrice Bowman, prima donna of the Montreal Grand Opera Company.

Middle Westerners Crying for Laughs, Says Leavitt

MIDDLE West motion picture fans have a new favorite kind of picture. Maybe it isn't just exactly new, but as they grow more and more tired of the sensational "illegitimate child" stuff, and the vampire productions, the fans greet with more and more enthusiasm this new kind of picture.

It is such as "The Man Who Stood Still," featuring Lew Fields. As a class, it may be called "light drama." It can happen out of doors or in the parlor of a social queen in the heart of New York. It can be on the battle front or in a quiet countryside church. It can be 100 years ago, or yesterday. The only feature needed besides the constantly necessary interesting story, is that this story be varied with tears and smiles. "Make me cry, then make me laugh," pleads the motion picture fan of the Middle West.

This quality of a play has been absolutely necessary upon the "legitimate" stage for so many years that it is strange it has not been injected into the screen drama before. By the time a man, woman or child sits through five reels of nerve racking, tense, eye-straining drama, tears and tragedy, he or she leaves the theatre worn almost to a point of exhaustion. Just a little laugh now and then—and lo! see the difference. The laugh is a change, a rest. Do you remember Uncle Tom's Cabin? Of course it made you cry, but think harder. Don't you remember laughing? When little Eva tried to teach ignorant old Uncle Tom.

The intense, tense, tragic stuff is all right, says the motion picture fan of the Middle West, and the pictures need it. But put in a laugh, now and then, Mr. Producer, put in a laugh.

Such a "light drama" in five reels—six reels is tiring, and they don't think they get their money's worth in four reels when they pay the higher price of admission to see a feature—is just exactly what every exhibitor in the Middle West would be glad to sign for if they get a chance. Write and ask 'em.

GUY LEAVITT.

Baseball Posters in Demand

That Selig's film record of the 1916 World's Championship Baseball Games is "delivering the goods" in the territories served by George Kleine's twenty-three distributing offices in the United States and Canada, is made evident by the fact that before the feature had been in service three weeks it was necessary to print a second edition of posters.



Snappy Scenes from Eighteenth Episode of "Girl from 'Frisco" Series, "The Poisoned Dart"—Kalem-General



Every Conceivable Kind of "Locale" is Used in Vitagraph's Newest Serial, "The Secret Kingdom," Starring Charles Richman, Dorothy Kelley and Arline Pretty

Five-Reel Features Go Strong in Canada

A great change is coming over the film market in Canada. Over a year ago, the Western Provinces began to show a decided preference for five-reel features. This has now become the accepted program for the West, but until lately the regular program has been strongly entrenched in the Eastern Provinces.

However, the last six months have been a steady swinging of the current in the opposite direction and today Ontario Exhibitors are showing a decided tendency to purchase big features.

In Montreal this has been carried to an almost abnormal degree as the theatre men are competing one with the other to secure the biggest productions possible, with the result that many of them are sacrificing their profit to the exchanges who are booking these features. Program companies in existence in Canada are now completing their arrangements to book their product in a somewhat different manner to the past and the old time theatre exchanges are now purchasing comedies, serials and weeklies, so that they may meet every requirement of the exhibitor.

Davidson Left Wall Street for the Screen

William B. Davidson has been engaged as Ethel Barrymore's leading support, in her forthcoming Metro-Rolfe play, now in production. He will play opposite Miss Barrymore, and will be shown both as a New York clubman and as a mining prospector in the Alaska gold fields, his part being that of the Stranger. The fates of the Stranger and Nightingale Nan, the part played by Miss Barrymore, are mysteriously intermingled in this dramatic play of surprising contrasts.

Rothacker Entertains

Watterson R. Rothacker, President of the Rothacker Film Manufacturing Company, entertained the "Forty Club," of which he is a member, at a harvest dinner held in the studio of the company, Tuesday evening, November 28th. The membership of this famous organiation is composed of such literary men as George Ade, Wilbur Nesbit and S. E. Kiser, and also includes many of the theatrical profession such as Otis Skinner and Wilton Lackaye. During the course of the banquet motion pictures were taken, which will be held by the club as a matter of historical record.

New Fashioned Leaders for Play Appealing to Young

SUBTITLES that continue instead of interrupting the story have been the aim of Henry W. Savage in his film version of "Robinson Crusoe." The subtitles appear simultaneously with the scene giving the story a continuity it cannot obtain if at intervals the pictures are absent from the screen and a blank space with a line of printed matter takes their place.

"Whether we should have more subtitles or no subtitles is a matter to which every photodramatist of the day has given serious thought," said Mr. Savage, "for now that the photoplay is nearing perfection, those who take the art seriously are beginning to pay attention to every detail in its construction. Without subtitles the story is not always clear and with them it is often interrupted. The striking of the happy medium is the big factor.

"In 'Robinson Crusoe' I think the subtitle arrangement will be particularly pleasing. We have given the matter serious attention before deciding upon the method we now use. I am anxious to know how it will be received by the public for, after all, it is not our own idea of art, but the public taste that we must aim to please the most."

The fact that Robinson Crusoe has been brought to life on the screen is receiving favorable comment upon all sides. Not only from every state in the union, but from many of the cities of Canada, inquiries are coming into the New York office. The assurance that it is a film that will appeal equally to old and young have given many exhibitors the idea of making a special Christmas week feature.

Mr. Savage is justly proud of the cast. In selecting it he gave as much care and attention to each character as he would have in selecting a company for a Broadway production.

"The work of the members of a photoplay company lasts during the life of the picture," he said, "while in a stage production improvement may be made in each performance. It is necessary, therefore, that a film director be sure that he has entrusted the roles to competent people."

Robert Paton Gibbs, who has many successes to his credit, was chosen by Mr. Savage and Director George Marion to bring the best known hero in fiction before the public. Mr. Marion, himself, is seen as Friday; Karl Stall as the Moorish chief; Andrew Higginson as Captain of "The Lark"; Anton Ascher, as the cook and Ami Dennis as Zuleika. Charles D. Murray, Paul Pollock, Melville Anderson, O. Stadt Stadt, Joseph Carbon, E. J. Colvin, Warren Hughes and D. H. Turnes are only a few of the other important members.

Carl Gregory was assisted in photographing the scenes by Harold L. Miller.

Warner Brothers of 729 Seventh avenue, are handling the states rights.



Charlotte Burton, Now of Essanay

Wilson Is with Notable, Salt Lake

Following the announcement of the Cash Prize and Cup contest instituted by Paramount Pictures Corporation and to be given to the exchange with the best records, Mell S. Wilson, formerly with the General and the Mutual, in Salt Lake, joined the staff of the Notable Feature Film Company. Mr. Wilson is now traveling in the interests of this firm in Utah, Idaho, Montana and Wyoming.

David Levett, who was connected with the Notable Feature Film Company, Salt Lake, since its inception, in the capacity of road man, has resigned to accept the position of sales manager for the Deseret Film Company, which is handling state's right subjects.

Election night was a record breaker all over the Salt Lake section, owing to the fact that the majority of the exhibitors made arrangements to announce the returns during the show. One house operated by Kofford and Ryan in Brigham City, Utah, kept open until 3 o'clock in the morning.

GEO. E. CARPENTER.

THE EASTERN STUDIOS

MARY PICKFORD and her company have just returned from Marblehead, Mass., to the Fort Lee studios, where work is rapidly progressing on the forthcoming Artcraft release, "The Pride of the Clan." A few exteriors will be taken, probably in Florida after which the work of the company will be confined to the balance of the interiors which will complete the work of the players.

Warren Cook, who portrays the role of the Earl of Dunstable in Mary Pickford's new Artcraft subject, "The Pride of the Clan," has established himself as an amateur photographer par excellence. Mr. Cook has just secured several of the most artistic photographs yet displayed of Miss Pickford, many of which are being used by the Artcraft publicity department. One of the most remarkable photographs secured by Mr. Cook, was taken directly against the light and presents attractive silhouettes of Miss Pickford and Director Tourneur.

Everyone at the Pickford studios in Fort Lee has turned Scotch, since the production of "The Pride of the Clan" was begun over a month ago. Even the studio parrot ejaculates "It's a brach moon licht nicht t'nicht," for which he is rewarded with a cracker by the Scotch doorman.

The new pet of the Mary Pickford studios is "Wag," a duck, which appears in Miss Pickford's new Artcraft production, "The Pride of the Clan." The duck made such a hit with "Little Mary" and the folks at the studio that it was immediately adopted as a mascot. Just when he was wanted for a scene in "The Pride of the Clan" the other day he was nowhere to be found. Work on the scene had to be discontinued and after searching the roads one of the prop boys returned with "Wag" and reported that he was found at the gate of another studio in Fort Lee. Perhaps "Wag" had an idea of breaking his contract without the usual two week's notice.

When W. Christy Cabanné came to New York from Los Angeles as a Metro director and began on the big Metro serial in which Francis X. Bushman and Beverly Bayne are starring, he insisted that his own cameraman accompany him. So William Fildew, intrepid and super-photographer to his Majesty the Screen, came out of the Golden West with his heart filled with the love of the game and loyalty to his old master.

For three years "Bill" Fildew has been responding to Cabanne's command of "Camera!" Nothing has ever "stumped" him; no condition, circumstance or surprise has ever found him unequal to the solution. He has calmly turned the crank of his black machine in the face of danger and almost certain disaster. And he has come out of it all unscathed and with a reputation of "standing his ground under fire."

"Bill" was an old time photographer long before he heard the call of the motion picture camera. Six years ago he found a place as an assistant cameraman with Biograph. Then he did a turn in color photography with the "Kinemacolor" company. Next he served with the Majestic filming one reelers. His next jump was to the Mutual, where Griffith and Cabanné soon recognized his ability and took him in.

During his stay with Mutual, Fildew did practically all of the camera work for Director Cabanné. Among the big features that are to his credit are "The Lost House," "Enoch Arden," "The Lamb," "The Martyrs of the Alamo," "Reggie Mixes In," and "Diana of the Follies."

Metro Studio Notes

In the first scene of the new Metro-Rolfe play, in which Ethel Barrymore is starring, Director George D. Baker has reproduced a famous old Alaskan dance hall. Both Director Baker and his assistant, Charles Hunt, have been in the far north and are making good use of their knowledge in arranging the sets for the scenes that are laid in Nome. Years ago Baker made a "barnstorming" tour through northern Canada with "In Old Kentucky" and before returning to the States visited the gold field districts.

Viola Dana, Metro star, has begun work in the Rolfe studios on a new feature which will probably be called "The Mortal Sin." The play was written by John H. Collins, who will direct Miss Dana in the production. The story deals with the sacrifice the young wife of a struggling writer makes to save his life and to have his novel published. The play is filled with tense dramatic scenes and will furnish an unusual vehicle for this talented and popular young actress. Robert Walker will play the part of the writer, George Anderson, and Augustus Phillips will be cast as Emmet Standish, the publisher.

Ned Finley is one of the newest additions to the long list of Metro players. He has been cast as an Alaskan miner in the big Ethel Barrymore feature that is being produced under the direction of George D. Baker.

Mr. Finley has a long record with Vitagraph, having written, produced and starred in a number of plays with that company. He will be especially remembered for the series of "O'Garry of the Royal Mounted Police" pictures which he produced for the Vitagraph.

Mr. Finley left Vitagraph several months ago and toured the country in "Blackmail" the Richard Harding Davis act, playing the star part of Dick Fallon.

Having finished two of their Metro-Drew comedies in one week and thereby hanging up a new record, the Sidney Drews are taking a vacation for a few days. They will start work on a new farce Monday.

Property men at the Rolfe studios are busy nowadays arranging for the old fashioned minstrel show and reception which they will have at the Palm Garden, December 18th. "Jack" Sweeney, who has charge of the arrangements, promises many new features, among them being a "Colonial minstrel," with only the four end men in black face.

The first part of the evening will be given over to the reception grand march and dance. Following that will come the minstrel. Invitations have been sent to the employees in all the studios in New York and everyone connected with the profession is invited to attend.



Robinson Crusoe and Friday Holding Off the Pirates. Henry W. Savage Production Released Through Warner Brothers



Scenes from "The Awakening of Helene Richie," Metro-Rolfe, Starring Ethel Barrymore. Lower Left: Violet Fortescue. Lower Right: William Davidson

Here is a "scenarioized" Sir Walter Raleigh incident: Scene: The Popular Plays and Players studio. It is a cold morning and the heating apparatus is temporarily out of commission. Mme. Petrova, Metro star, appears. General Manager Robert North urges her to postpone work on her play till the heat is turned on. She says she is there to work and will start in. She wears a ball-room gown and shivers. Instantly the property men take off their coats and they, too, shiver. Petrova observes they are cold, and asks why they have their coats off.

"They have taken them off in deference to the star," explains Mr. North. "It will have to be a mighty cold day when you won't find gallantry in a motion picture studio."

"Tell them to put their coats on," demands the pleased Petrova. "And here—give them this (a $10 bill) and tell them to buy coffee."

They spent the money, but the "scenarioized" version doesn't say whether it was for coffee or what.

Ethel Corcoran Changes Screen Name to Ethel Dayton

Pretty Ethel Corcoran, who is playing opposite Lionel Barrymore in the forthcoming Metro-Columbia feature, "The End of the Tour," has changed her name. No, she hasn't married, nor is she ashamed of the fine old name of Corcoran, but as she is a motion picture actress, she finds that it takes too long for people to read the name on the screen. So now she is Ethel Dayton.

George Le Guere paid a visit to Coney Island recently. He had an encounter with a tough individual, was knocked unconscious, and tossed into a passing taxi.

He sprawled across the limp form of a sporty-looking gentleman, and his head fell on the shoulder of a flashily-dressed woman who was herself in a deep slumber.

When the taxi driver reached Madison Square, Manhattan, he woke his three passengers. The three befuddled persons looked at each other in astonishment. The sporty chap, it turned out, had hired the taxi, but no woman had been with him at the time. Later, in some mysterious manner, the woman had materialized in the other corner.

"How did she get there; and how did you come between us?" gasped the first occupant, turning upon Le Guere. George felt his head. "I don't know," he said wearily. "I guess the fare for all of us is on me. How much is it?"

"$69.00," said the driver. George paid, but his head ached worse than ever.

Yes, it's too good a story to be true. It's simply one of the bits of comedy flashing through the McClure series, "Seven Deadly Sins," of which George Le Guere is one of the clever stars.



Sally Crute (Metro)

While motoring through Central Park on her way to her studios in Fort Lee, where her forthcoming Artcraft production, "The Pride of the Clan" is being staged, Mary Pickford heard a sound as of many bombs detonating in New York's explosive subway. Turning a curve her car came upon a blazing taxi and immediately the popular girl of the screen became a being of activity. Leaping from her car she called for her chauffeur and the "Pyrene" (free adv.) extinguisher and directed the rescue work. It was not long before the flame was extinguished and now Miss Pickford has another ardent admirer in the person of the driver of what again bids fair to serve as a public conveyance.

Warren Cook, who portrays the role of the Earl of Dunstable in Mary Pickford's forthcoming Artcraft production. "The Pride of the Clan." started his career as an actor some twenty years ago in "1492." For the benefit of the statistician who will higgle over the above statement we might and that "1492" was the name of the play in which Mr. Cook made his debut as an actor—not the year.

Mary Pickford has just received another valuable acquisition to her library, namely, "Edison, His Life and Inventions" in two volumes, presented to her by the great inventor and containing his personal autograph.

IN AND OUT OF THE WEST COAST STUDIOS

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Nov. 30.

A FAREWELL dinner was tendered P. G. Lynch, who for the past two or more years has served as general manager of the American studios at Santa Barbara, one evening during the past week at the Arlington Hotel in that city.

Mr. Lynch completed his work there Saturday. Practically all the heads of the departments, directors, stars and men of the studio attended this event. James Kirkwood acted as toastmaster, and later in the evening presented Mr. Lynch with a handsome thin model gold watch as a token of their appreciation. There were short talks by the heads of all departments of the studio who were present, and each bespoke the very kindly relations which had existed between the general manager and his lieutenants.

Those present were: Edward M. Langley, James Kirkwood, Clifford Howard, Al Heimrl, George Wight, Edward Sloman, W. G. Dowlan, Kenneth B. Clarke, William Russell, C. William Kolb, Jack Halloway, Max Dill, Al Santell, Franklin Ritchie, George Periolat, Ashton Dearholt, Harvey Clark, Harry Von Meter, William Carroll, Charles Newton, Clarence Burton, Reaves Eason, Sid Algiers, Paul Drinkwitz, Art Howard, W. A. Hall, Leslie Alderson, William Vaughn, Ira Morgan, Wm. Gilmore Beymer, John Seitz, Carl Widen, Thomas Middleton, John Brown, Joseph Carr.

Al E. Christie is shortly to release the first of a new style of pictures from his plant, which are referred to as a parlor comedy with slapstick. The title of the first release is "The Sea Nymphs," which has a cast of Neal Burns, Betty Compson as leads, and Eddie Barry and George French in unusual characterizations, supported by the entire Christie stock company. Neal Burns and Miss Compson both play what might be termed double roles, first appearing as husband and wife past middle age, and then coming forth from the fountain of youth as juvenile and ingenue. Neal as the husbands falls asleep after noticing a very realistic picture of girls in uncensored one-piece bathing suits in his evening paper. The photoplay takes him to the beach, where he finds the fountain of youth and enjoys life with the sea nymphs. Wifey follows him and is likewise changed after bathing in the mysterious waters. There are flirtations, chases and thrills which end the single-reeler with fast comedy.

Director Al Christie is this week filming "Her Friend the Chauffeur" with Neal Burns, Betty Compson, Harry Hamm and George French.

Advice from Charles Christie of the Christie Film Company now in the east, is to the effect that the Celebrated Players Film Company of Chicago, is to handle Christie comedies in Illinois and Indianapolis, and that rights have been sold for the Philippines, Hawaiian Islands, Russia and Australia.

Fox Comedies

The first Lehrmann Fox release which is now nearing completion, will in all probability be titled "The Society Buzzard." Billie Ritchie, Henry Lehrmann and Dot Farley are the principals. One of the thrills for this is the work of Lehrmann as a day laborer on a ladder hanging to the top of the twenty-two story building. Los Angeles does not have any skyscrapers this high, so it was necessary for the Lehrmann Company to build several additional stories to one of the highest Los Angeles buildings.

California politicians have come to the conclusion that the Los Angeles motion picture colony was a very important faction in the re-election of Wilson. Inquiries among many of the people of the screen since the election brought out the fact that the players supported Wilson because of the action of the United States Supreme Court, of which Hughes was a member, in upholding the Kansas and Ohio censorship boards. Hughes was one of the judges who rendered the verdict against the Mutual Film Corporation, when appeal was made from the censors of these two states by that corporation. It is believed that more than seventy-five per cent of the players, male and female, voted for Wilson.

Enid Bennett, who was brought to the Coast by Thomas H. Ince to appear in one picture, has been re-engaged for one or more additional subjects. This is made possible by the extension of her leave of absence from the legitimate stage. Her first picture has been completed, and Mr. Ince was so pleased with her work, that he made arrangements for her to play in another subject. Miss Bennett's debut on the screen gives her the role of a blind girl, and the final scenes for it required the work of more than fifty children, who took part in fairy cave scenes made under the direction of Charles Miller. Jack Gilbert works opposite Miss Bennett, supported by Charles K. French, Fannie Midgely, Alfred Vosburg and other well-known Ince players.

Thirty interior settings will be required for the light comedy drama now being produced by Director Reginald Barker, which has Dorothy Dalton and Charles Ray as co-stars. This is the greatest number of interior settings ever used in a single Ince production. Margaret Thompson is the principal member of the supporting cast, and Monte M. Katterjohn is the author of the story and scenario.

Margie Wilson and Bill Desmond, together with about 289 other players and supernumeraries are wearing the quaint garb of New Englanders of a half century back, at the Thomas H. Ince studios for a subject being filmed by Walter Edwards. It is a dramatic tale of the Cape Cod country, and among the supporting players are Bob McKim and Agnes Herring.

Eagleshirt Returns

Thomas H. Ince had a distinguished visitor this week in the person of William Eagleshirt, an Indian actor, who was Ince's first leading man, when he came to California six years ago to assume the di-



Thrills from "A Lass of the Lumberlands"—Star, Helen Holmes



Left, "Miss Jackie of the Navy," Margarita Fischer, Mutual-American; Centre, Kolb and Dill, "Lonesome Town"; Right, William Tedmarsh and Dodo Newton, in Sequel to "Diamond from Sky," Chapter One

rectorship of the New York Motion Picture Corporation's studio. The aged Indian has been at the reservation near Los Angeles for the past two years, and became homesick to see his former friends at the studio. He arrived there unannounced, but old-timers of the place soon learned he was there and gave him a hearty reception. Thomas H. Ince was the first person at the studio the old Indian recognized.

For three weeks practically the entire force of the technical staff of the Ince studio has been working on a mammoth hacienda set which is now being used by Wm. S. Hart. The entire exterior is made of rough hewn timber, and the interiors are finished with pieces prepared by the woodcarvers of the Ince studio. It was designed by Art Director Robert Brunton.

One of the canyons of the eighteen thousand acre ranch which constitutes Inceville was the scene of a frightful forest fire this week, and many of the players and one or two directors, including Thomas H. Ince, fought the flames. The fire traveled so rapidly that no attempt was made to secure pictures until the men had whipped it into control.

Raymond B. West, besides directing a Kay-Bee Triangle production, starring Bessie Barriscale, he is supervising the photography. The drama, according to the scenario, requires some difficult effects, and West is finding that his apprenticeship and careful study of the camera and its use, is greatly aiding him. Howard Hickman, Charles Gunn and others are working in the support of Miss Barriscale.

"Intolerance" Makes Good

Figures given out by W. E. Keefe, special representative of D. W. Griffith, this week, tell of the new records "Intolerance" has set at Clune's Auditorium, Los Angles. The greatest day for "The Birth of a Nation" at this house was 2.200, 932 of this being for the matinee, and 1,281 for the evening. Saturday, November 4th, "Intolerance" figures were 2574, 1077 being for the matinee and 1497 for the evening performance.

Harry Williams with Chester Conklin and a big company of Keystoners have gone to Balboa Beach for scenes in "Doublecrossed." Director Williams made the water scenes for "A Tug Boat Romeo" at this point, and found the morning light there exceptionally good for sea scenes. Principals in the cast supporting Conklin are Guy Woodward and Dora Rogers, the big cast including a battalion of Keystone cops.

Dot Hagar, Keystone comedienne, who was formerly a professional dancer on the legitimate stage, is now daily giving Keystone girls lessons in the art of Terpsichore. A portion of the enclosed stage has been partitioned off, and here twenty young women, who are to appear in scenes for Director William Campbell's present subject, take training twice daily. One of the big scenes is that of a lawn fete, and before this setting interpretive dances are given.

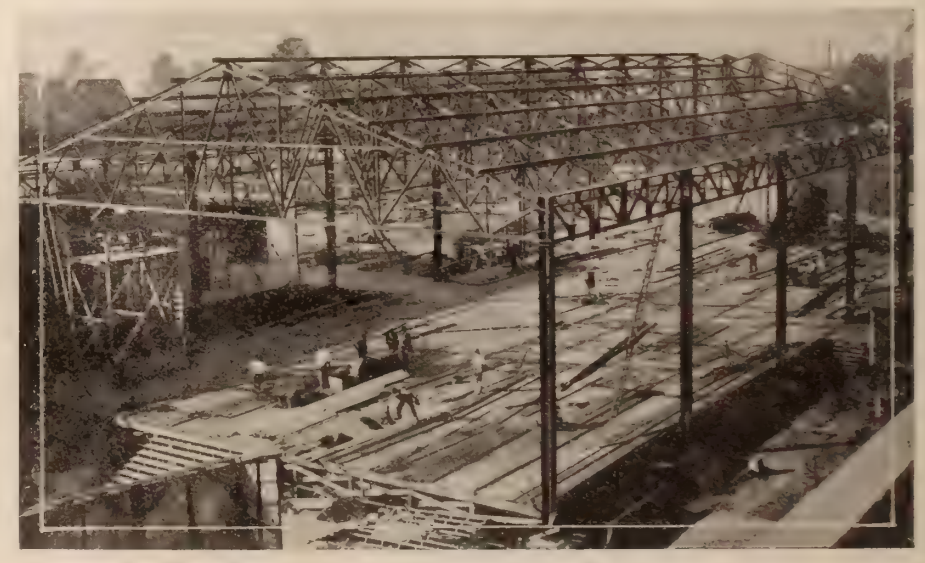
Charles Kessell, affiliated with his brother, Adam, and Charles Baumann in the Keystone and New York companies, arrived in Los Angeles early this week for a short stay.

An early Triangle-Kay-Bee release will be "Three of Many," the second photoplay in which Thomas H. Ince presents Clara Williams as star. There is but one similarity concerning this and Miss Williams' first starring vehicle, "The Criminal," and that is that the beautiful acress appears in an Italian role. This subject, like her first, was directed by Reginald Barker. The play opens in New York, where Miss Williams, a nurse, lives at a middle class boarding house where an Italian and an Austrian reside.

When the European conflict breaks out, the two young men return to their respective native lands, answering the call to arms. The Italian Government officials induce the nurse to return to Italy to serve the Red Cross Society. The three meet on the Austro-Italian front, and there amid scenes of warfare, the romance is concluded. Charles Gunn and George Fisher appear as the other principals. The war scenes were filmed on the foothills of the Santa Monica mountains at Inceville under the direction of Mr. Barker, who has proven himself a genius in the staging of battle scenes. He directed the making of "The Coward," and "The Despoiler," or "War's Women," as it is now known.

Two well-known screen leading men were added to the Ince organization this week. William Garwood was engaged to appear opposite Enid Bennett in her second Ince production now being made under the direction of Charles Miller. Garwood will appear in the role of a young inventor who becomes involved in a romance with Miss Bennett, who takes the role of a girl of the slums. Garwood has been a screen leading man for the past six years, playing at eastern and western studios.

Jack Livingston is the second to be engaged, and will play in support of Charles Ray and Dorothy Dalton under the direction of Reginald Barker. This play is by Monte M. Katterjohn. Livingston has just finished an engagement with the Clune



New Glass Stage at Lasky Studio Built in Eight Hours by Milwaukee Building Company

Company, where he played the most important role in "The Eyes of the World" to be released in January. Other members of Director Barker's subject are Margaret Thompson and Gertrude Claire.

Kenneth O'Hara, Ince studio publicity department manager, has discovered a hoodoo hovering over the Kay-Bee subject now being made by Director Raymond B. West. O'Hara has found this is West's thirteenth Triangle release, filming was begun on the 13th of November, and there are thirteen important characters in the cast, the players being Bessie Barriscale, Howard Hickman, Chas. Gunn, Barney Sherry. Thos. S. Guise, Henry Belmar, J. Frank Burke, Jerome Storm, Agnes Herring, Jack Gilbert, Walter Perry, Thornton Edwards and Alice Taaffe, Even after learning all these facts, Miss Barriscale, it is said, did not hesitate to don the thirteenth of the twenty-six different gowns she is to wear in this production.

Hart in the Pulpit

William S. Hart appeared in a regular pulpit at a church at Santa Ana, California, one evening this week, not as a star attraction, but merely to introduce the chief speaker, Al. Jennings, the former train-robber, who later ran for the office of governor of Oklahoma. Hart and Jennings are intimate friends, and the actor was invited to present the former outlaw at his initial appearance in the pulpit. When it became known at Santa Ana that Jennings and his screen prototype were both to be at the first evangelistic meeting, the crowd that assembled was of such size that several overflow meetings could have been held. The day following this interesting meeting, a prayer given by a little tot in a scene for a Hart photoplay, caused a big loss of time and a quantity of film. The little one was to say her prayer and then be lifted into bed. She insisted upon reciting it as it had been taught to her by her mother. It was impossible to dissaude her from giving the entire prayer, for she could not understand that too much film was being exposed.

Mr. Hart and company will leave within a few days for the Mexican border, where they will work on a big cattle ranch where more than 63,000 head of cattle are daily to be seen. Scenes for this are needed for the production written by J. G. Hawks.

The famous doorway for Charles II throne room in Trinity Church, London, carved by Grindling Gibbins after a design by Sir Christopher Wren, has been reproduced by the wood-carvers of the Ince Triangle studio, and within a week will serve to adorn a cafe setting to be filmed. This is the handsomest piece of work created at this plant, and has required more than eight weeks for the making. The piece is nine feet in height, and Art Director Robert Brunton supervised its making.

The expense of building a cottage of the type to be seen in New England for the Ince Triangle subject now being made by Director Walter Edwards, was saved this week by Cameraman Otis Gove, who formerly resided in New Hampshire, and there served as a member of the granite State Legislature. Gove learned of Director Edwards' needs, and, being thoroughly familiar with the New England type of buildings, found just the location desired after a short search.



Getting Real Atmosphere at 6 A.M. Director J. Charles Hayden With Real Duck Hunters—Not Actors—in the Background

Douglas Fairbanks has the unique experience of kidnapping a minister from a bathroom that he may carry out an elopement in "The Matrimaniac." This Fine Art photoplay is in the assembling state in charge of Director Paul Powell. The photoplay has many thrills, and was adapted from a short story by Roy Cohan and J. N. Giesy. Fairbanks appears as a happy-go-lucky youth in love with a charming girl, Constance Talmadge, who is best known for her work as the Mountain Girl in "Intolerance."

The couple evade her father, secure the minister, and rush him on board a train. It is while the minister is regaining his composure, while still garbed in a thin bathrobe, that the father of the girl appears, and throws both the youth and the minister from the train. After hazardous trials while traveling on foot, by mule, and a hand-car, Fairbanks outgenerals the father, and the minister pronounces the wedding.

Wilbur Higby appears as the father, Clyde Hopkins takes the role of the youth who is the father's choice, and one intent upon getting his mit on the family cash. Fred Warren was the minister.

John Emerson now has a Fine Arts Company at San Diego for scenes supposed to be laid in South America. This comedy drama has been titled "The Pet of Paragonia," and is adapted from the novel, "Blaze Derringer," by Anita Loos. Fairbanks appears as an American engineer superintending mines in South America, when a semi-occasional revolution breaks out. The president and his daughter are kidnapped by a usurper. Melodramatic scenes follow, Fairbanks in a number of hair-breadth escapes releasing the president and aiding in bringing about his reinstatement in the presidential chair. Alma Ruebens plays the role opposite Fairbanks.

Douglas Fairbanks has been selected as one of the starters for the Ascot Park championship award sweepstakes to be held Thanksgiving Day. The actor with the inimitable smile is an ardent devotee of automobile racing, and has taken part in a number of amateur events. This is the first time he has been identified with sport in an official capacity. He has many friends among the automobile drivers.

Lillian Gish is said to be most favorably cast in the Triangle Fine Arts production, "A House Built Upon Sand," written by Mary O. O'Connor. Miss Gish appears



Left—Crane Wilbur. Right—George Ovey in Forthcoming Pictures by Horsley



Mary Miles Minter in "A Dream or Two Ago" (Mutual-American)

first as a social butterfly. She weds an intellectual man, more or less of caveman type. He kills her plans for a big wedding, and then takes her to a small town where he owns and manages a big industrial plant. There her character is gradually transformed from one of a shallow-brained, dance-crazed girl, to one of a young woman with a deep love for humanity. Jealousy finally creeps into the heart of the wife, and she fails to realize the true worth of her husband until in a striking climax in which a spectacular fire scene forms an important part. Roy Stewart takes the part of the strong-willed husband. The direction is in charge of Edward Morrissey.

Scenes for "Jim Bludso"

Director Tod Browning with a company of Fine Art players, including Wilfred Lucas as star, are spending several days in the vicinity of Sacramento, California, for river scenes for the photoplay "Jim Bludso," which is an adaptation from the drama of the same name based upon Pike County ballads by the Honorable John Hay. Lucas appears as an engineer of a Mississippi River boat. His wife is infatuated with a gambler. While the husband is absent serving in the Union army, the woman elopes with the gambler and deserts her baby. After learning of his wife's desertion, the husband meets a woman whom he learns to love, but because of their child he forgives his erring wife. The gambler in the meantime has been a party in charge of constructing a levee, the work of which is poorly executed. When it breaks, the gambler fixes the blame unjustly on the husband.

To prove his innocence, there is a thrilling steamboat race, and one of the craft is destroyed by fire, while a hand to hand battle rages between Bludso and the gambler. One Sacramento River boat was purchased outright, and another large craft was leased for the making of these scenes. Olga Grey takes the part of the wife, little George Stone their baby, and Sam deGrasse the gambler. Tod Browning and Wilfred Lucas are co-directors of the production.

All members of the Signal Company are now working in and out of the Pasadena Avenue studio in the making of the tenth episode of "A Lass of the Lumberlands," those who were at Yosemite Valley having returned this week. All were in a more or less crippled condition, suffering with innumerable bruises received when they were thrown from a push car when it left the track at a sharp curve. All the players including Helen Holmes, co-director Paul C. Hurst, and William Brunton were thrown to the rocky ground. Mr. Hurst received the most painful injury, the ligaments of his shoulder being torn loose.

Two thrillers were staged for the tenth episode. Helen Holmes was the principal of one, and her act was to jump from the open door of a box car as it crossed the jack-knife bridge of the Salt Lake Railway at the edge of San Pedro Bay. The train was traveling at about twenty miles an hour when the actress made the forty-five foot dive into the water below. Leo Maloney was the hero of the other thrill, when he drove an automobile alongside a moving train and jumped from the driver's seat to the platform of a caboose, while both were moving at the rate of twenty-five miles per hour.



Priscilla Dean, Formerly With Nestor Universal, Now Playing Leads with Harry Carey's Company

"The Promise," an adaptation from the novel of the same name by James B. Henderix, is to be the next Yorke-Metro photoplay. As in previous releases from this studio, May Allison and Harold Lockwood will be co-starred. "The Promise" is laid in the big timber country of the northwest, where are to be found many discards of society. Lockwood appears as a man who has fallen from his rightful place in society, and the love of a woman brings about his reformation.

The company has completed all scenes for the film version of Harold McGrath's subject, "Pidgin Island," the final exterior shots being made at Monterey, California. The company arrived home early this week. While in the north they experienced a number of hardships in order that exceptional scenes be filmed. Both Lockwood and Miss Allison were bruised painfully when dashed against rocks by the breakers.

Tom Mix and Horse "Almost" Again!

In "Twisted Trails," a Selig production released in General Film service on Monday, December 11, Tom Mix rides a horse across a foot-log which spans a chasm. Should the horse have made a mis-step the rider would have fallen to his death on the rocks hundreds of feet below. Tom Mix, Bessie Eyton, Eugenie Besserer and Al W. Filson. The story was written by Edwin Ray Coffin.

"Humanizing Mr. Winsby" Is Next

The second of the special features produced by the Dudley Motion Picture Company of Redlands, California, will be released to exhibitors through the Unity exchanges on December 18th.

The story from which the five reels have been made was written by Peter B. Kyne and appeared some months ago in the Saturday Evening Post.

George N. Chesebro plays the role of Mr. Winsby and is supported by Julius Frankenberg as the Pronto Kid, Arthur Millett as Cattermole, the faithful old clerk and bookkeeper for Mr. Winsby, and Alice Neice, plays the role of Patsy, the only person in the old town over whom Mr. Winsby is unable to rule.

AMONG THE EXCHANGES

Managers Convene—Pearl Presides at Pathe Party

IMPORTANT developments along the line of increased efficiency and co-operation with exhibitors were seen recently, when Pathe branch managers of the Eastern Division met in convention with J. A. Berst, vice-president and general manager ,and C. R. Seelye, business manager of Pathe Exchange, Inc., at the executive offices in New York.

The managers gathered from all parts of the country east of the Mississippi to work out further plans in accordance with the go-ahead policy of Pathe.

In order to render the national advertising campaign on "Pearl of the Army" of the greatest value to exhibitors, the opinion of each manager was obtained.

Fourteen Gold Rooster plays, which will be released within the next three months, and three episodes each of the next two serials that will be released following "Pearl of the Army" were shown to the managers, so that they may be in every way prepared to give their customers full information.

Pathe is justly proud of being able to show these serials and features so far in advance, because it demonstrates that the company is practising what it preaches in "Pearl of the Army" with regard to preparedness.

The first two days of the meeting were devoted to a discussion of sales plans, not only in each exchange territory, but even the territory of every salesman was gone over carefully for the purpose of giving better service to each theatre.

It was the unanimous vote of the meeting that in order that exhibitors should be familiar with the pictures they are to present and should thus be able to work out special advertising campaigns it would be best to show in advance all features and as many episodes of each serial as possible.

The time has gone by when an exhibitor can simply put a picture on his screen and be sure of a crowded house. Today he must be a showman. He must advertize heavily in the newspapers, in his house program, on billboards and in his own lobby. To do so he must know all there is to know about the picture he is to show. Under probably the highest salaried teacher in the world, Pathe's salesmen are trained to be of service to their customers.

Comptroller Paul Brunet discussed with the managers the new booking system, and Frank Duffy was, as usual, on the job seeing that all arrangements were carried out.

E. J. O'Connor displayed some of the fine new posters for which his department is responsible.

A. E. Rousseau, secretary, took up the new service contract of which he is the author.

G. A. Smith outlined the big new advertising campaign on "Pearl of the Army," which was greeted with great enthusiasm. Joseph Dunn spoke on serial publicity.

The increased efficiency of the purchasing department and the export and trading department was outlined by Charles Fischer and Adolph Werkmeister.

The general outlook was summarized by Tarleton Winchester, and a report made to the entire organization through the columns of the Pathe Sun, the weekly house organ.

The afternoon of the third day was devoted to a social gathering, at which Mr. Berst presided. A luncheon was served at Murray's, at which the managers and department heads were present, and it was further enlivened by the arrival of Miss Pearl White. The managers drank a hearty toast to Pathe's girl, and the rafters rang with many a rousing cheer for the greatest serial star in the world.

Miss White also received an ovation from the patrons of Murray's, who crowded around her and begged for her autograph.

The managers present were: A. S. Abeles of New York, A. Epstein of Albany, J. K. Morgan of Buffalo, D. F. O'Donnell of Washington, H. M. Osborn of Philadelphia, A. Reinlieb of Newark, C. E. Shurtleff of Cleveland and W. S. Wessling of Cincinnati.

Mr. Berst told the managers how pleased he was with their work and that a similar convention would be held in Chicago for the managers of the Middle West, and later another in San Francisco for the West Coast managers, at both of which Mr. Seelye would preside.

Philadelphia Exchange Remodeled

The Supreme Feature Film Service is now at home in its new quarters at 256 N. 13th street, Philadelphia. As about $2,000 was spent in renovation and equipment the result is naturally an up to date as well as beautiful exchange.

The color scheme is well carried out in tans and browns running the scale from light to dark, while the fixtures and woodwork are handsome and blend well with the walls and floor. A good feature is the little reception room in front.

President's Namesake Starts Tour in the West

Mell S. Wilson, who is known to practically every exhibitor West of the Mississippi River, has joined the Paramount forces, and will be traveling representative of the Notable Feature Film Company of Salt Lake City, distributors in that vicinity for Paramount Pictures.

Mr. Wilson was formerly connected with the General Film Company, and the Mutual. He is a young man full of enthusiasm, and knows the film business from start to finish.

Unlike his illustrious namesake, Mr. Wilson says that he is not too proud to fight, and doesn't write accountability notes, but that he sells service, and has already packed his grip, primarily to taking to the road to spread the policies and fundamentals of—better pictures for better theatres and a better public.

Byars Interested in New Exchange

D. J. Byars, formerly interested in the Central Feature Company of Waco, and W. H. McCullough, president of the Central Exchange Texas National Bank, have organized a new film exchange, which will be known as the Central Film Service Corporation. This company will operate in the states of Texas, Oklahoma, Louisiana and Arkansas with headquarters at the Preatorian Building in Waco.

Mr. Byars made a special trip to New York and concluded negotiations with the B. S. Moss Motion Picture Corporation whereby the Central Feature Service will become the exclusive distributors of all Moss productions in the states of Texas, Oklahoma, Louisiana and Arkansas.

The first Moss production to be released by this new concern in this territory will be the sensational box office success, "One Day," sequel to "Three Weeks," which has never been exploited in this territory. Immediately following the release of "One Day," "The Power of Evil," and "Boots and Saddles" will be released.

Loew Books Wilcox Pictures

The six pictures composing the Ella Wheeler Wilcox series, which are ready for distribution in New York by the Dispatch Film Exchange, 145 West Forty-fifth street, have been seen and signed for by Marcus Loew, and will be shown on the entire Loew circuit. The pictures are in two reels each and bear the same titles as Mrs. Wilcox's most successful poems.

There is a full line of advertising matter on each picture, including six-sheet lithos and novel booklets containing the poems on which the pictures are based. The titles of the series are "Meg's Curse," "Lais When Young," "A Married Coquette," "Angel or Demon," "Lord, Speak Again," and "Divorced."

"Simon Legree" Visits Atlanta

J. K. Burger, Manager of Exchanges for the International Film Service, visited the Atlanta Branch on his swing around the circle. At this Exchange he is affectionately known as "Simon Legree," because of his abilities to prod his workers without raising any welt from the imaginary lash.

Mr. Burger imparted to Southern exhibitors the glad news as to the preparedness serial, "Patria."

Driscoll Has Canadian Rights on "Robinson Crusoe"

George Driscoll has purchased the sole Canadian rights for Henry W. Savage's production of "Robinson Crusoe." The deal was arranged through the Warner Brothers, who are handling all business on this feature. Mr. Driscoll has heretofore only been interested in vaudeville and stock in Canada, but he believes "Robinson Crusoe" will mark his successful advent into the motion picture field.

Heavy, tragic plays, he says, are not welcomed by the Canadian public. They have enough tragedy reading the bulletin boards. "Robinson Crusoe" is such a novelty and has such world-wide appeal that its character immediately appealed to Mr. Driscoll as being suited to the Canadian temperament at the present time. He has established offices in the Godfrey Building, New York, although he still maintains his headquarters in Montreal, Can., at His Majesty's theatre.

Eight-Reel Drama Begun by Selig in West

Director Colin Campbell has begun the production of an eight-reel feature drama at the Los Angeles studios of the Selig Company. Gilson Willets is the author of the play, and the theme centers about the inner workings of a perfectly organized syndicate of criminals, whose members live in luxury and move in the highest social circles while preying upon their wealthy victims. The cast includes Fritzi Brunette, Edward Coxen, Vivian Rich, Bessie Eyton, Tom Santschi, Eugenie Besserer, Jack Richardson, Harry Lonsdale, Frank Clark and Al W. Filson.

Phax Pictures Handling "Race Suicide"

The Phax Pictures Company, 220 West Forty-second street, New York City, which is handling the production "Race Suicide" for Greater New York and New York state, has received so many bookings that Samuel Cummins, general manager of the company, has decided to use ten prints.

"Race Suicide" was released in other parts of the country over a year ago, and has done very good business. The license bureau proved a stumbling block for the New York territory, but matters have been smoothed over now.



Scenes from Big V. Comedies, Released from Vitagraph, V-L-S-E

What to Expect from Universal In December

TOPPING the program of releases of the Universal Film Manufacturing Company for the week of December 11, is the Red Feather five-act drama, "The Morals of Hilda," in which Lois Wilson is the star. This was written by H. C. Warnack, scenarioized by A. W. Coleway and produced by Lloyd B. Carleton.

In the cast of players supporting Miss Wilson are L. C. Shumway, Gretchen Lederer, Richard Morris, Adele Farrington and others.

On December 11 will appear the one-act Nestor comedy, "Two Small Town Romeos," with Eddie Lyons, Lee Moran and Priscilla Dean in the leading roles. This is from the pen of Virginia Kirtley, and produced by L. W. Chaudet.

Scheduled for release on December 12 is the Gold Seal three-act melodrama, "The Two Roads," with Douglas Monroe and Edna Flugrath as the featured players. The story is by Ben Landeck, and was directed by Harold Shaw. Under the Victor brand the one-act comedy "Billy the Bandit," with Billy Mason will appear on the same date.

On Wednesday will appear the Universal Animated Weekly; the Laemmle one-act drama "Green Eyes," with George Chesboro, and the L-Ko two-act comedy, "Murdered by Mistake."

The Victor Comedy in one act "It Didn't Work Out Right," written and produced by Robert F. Hill, and played by Stanley Walpole, Helen Slosson, Joseph Granby and Helen Marten will be released on Thursday, December 14. The same day finds the two-reel drama "The Lawyer's Secret," under the Rex brand, with Jack Nelson and Molly Malone and the Powers educational reel "In the Land of King Cotton," scheduled for release.

"Scratched," a two reel melodrama will be released December 15. "I Am Your Husband," a one-act Nestor comedy written and produced by Capt. Leslie T. Peacocke, with Al McKinnon and Peggy Coudray and the Big U drama "The Wrong Heart," featuring Wallace Reid and Dorothy Davenport are other releases for this date.

"The Taint of Fear," a two-act modern military drama under the Bison brand will appear on Saturday, December 16. It was written and produced by Allen Holubar, who plays the leading role supported by Lydia Titus, Joseph Girard, Charles Oelze and George Pearce. Other releases of this date are the Joker comedy, "Their Dark Secret," with Gale Henry and William Franey and the Laemmle one-act drama, "Mother's Guiding Hand," featuring Jane Fearnley.

On Sunday, December 17 the Powers split-reel, "Sammie Johnsin and the Wonderful Lamp," a comedy cartoon, and Majestic Ceylon as seen by Dr. Dorsey, will be released. "Love or an Empire," a two-act Rex drama with William Shay and Leah Baird is another Sunday release. Sharing honors with the Red Feather feature will appear the eighteenth episode of the Universal Special serial "Liberty."

First Child to Do Wild Animal Thrillers Back

Baby Lillian Wade, one of the first screen children to become famous, and probably the first child to appear in animal pictures, has again joined the Selig Polyscope Company. Her absence from the screen and application to her studies seems only to have broadened her art, and she is today a finished little artist.



Tense Situations Pictured in "The Human Tiger" (15th Episode of "The Crimson Stain Mystery") Starring Ethel Grandin and Maurice Costello

LOOKING AHEAD WITH THE PRODUCERS

Pictures Aid Police

Police Commissioner Arthur Woods has asked the aid of the Universal Film Manufacturing Company in the campaign of the Police Department to teach the people to take care of themselves. Editor Jack Cohn of the Universal Weekly has been taking motion pictures, showing how many of the commonest injuries suffered by pedestrians can be averted by a little care. Films teaching the care of the health, the preservation of property and the methods to pursue in outwitting thieves will also be made.

These pictures will be shown as part of the police campaign, and will serve as a valuable adjunct to the excellent work being conducted by Commissioner Woods and his men. On December 1 the department distributed 50,000 window cards, 300,000 safety booklets and motion picture slides as well as completed motion pictures of preventatives every citizen should employ in the Safety First cause.

Realism in Coming Adaptations of Novel

"The Garden of Allah," to be released by the Selig Polyscope Company, carries a number of emotional scenes enacted by Helen Ware and Thomas Santschi. Those who recall this novel written by Robert Hichens will remember the passionate protestations of love made by Domini Enfilden and Boris Androvsky whose fates were written in the sands. Those who have seen advance presentations of Selig's "The Garden of Allah" assert that Helen Ware has a part particularly well suited to her ability.

There is the awakening of love in the heart of Domini Enfilden and the response on the part of Boris who had not seen a woman for twenty-three years.

Some of the sensational scenes in "The Garden of Allah" include the sand storm, the battle of the desert nomads, scenes in the garden of Allah and on the Sahara desert, and the streets and bazaars of the Oriental city of Beni-Mora.

"Remember the Maine?"

Was the Spanish government responsible for the sinking of the battleship Maine in Havana harbor, February 22, 1898? Everyone in America thought so at the time, and the destruction of the United States man-of-war was the immediate cause of the struggle between this country and Spain. Now, however, many leading historians believe that the Spaniards were innocent of the deed.

In Edison's "A Mesage to Garcia," based on the immortal essay by the late Elbert Hubbard, a dramatic version of the warship's fate is presented, and the explosion which sent the Maine and her sleeping crew to the bottom is an actual scene in the film.

Robinson and Crew So Happy They Hated to Quit

"ROBINSON CRUSOE has converted me to a fullfledged movie fan," said Robert Paton Gibbs who portrays the title role in Henry W. Savage's production of the best known story in the realm of fiction. "I must confess I had leanings in that direction before I went South with Mr. Savage's company, but when I returned my feelings could no longer be characterized as leanings.

"Our stay in Florida was one delightful vacation. Of course I would have had a different story to tell if I had been really alone in that deserted spot, but when the camera can see only you and you can see a number of friendly faces looking on and waiting to join you as soon as the cameraman stops grinding it is—if I may steal the name of the vessel in which I sailed away—a lark.

"Then, too, when the costumes were once made there was no fear of having the creases come out of the trousers or having the shoulders of the coat whitened with powder from the leading lady's embrace. All told I think the man who coined the saying 'This is the life' must have referred to Crusoe's existence under the guidance of Mr. Savage and Director George Marion."

The exhibitors who have seen the picture say that from the goat up to Mr. Gibbs every member of the company has the air of fully enjoying his work.

Associated with Mr. Gibbs, as Crusoe and Mr. Marion as his man Friday are Karl Stall as the Moorish chief; Andrew Higginson as the captain of the Lark, Anton Ascher as the cook and Ami Dennis as Zuleika. Other members of the cast are Charles D. Murray, Paul Pollock, Melville Anderson, O. Stadt Stadt, Joseph Carbon, E. J. Colvin, Warren Hughes and D. H. Turnes.

Carl Gregory assisted by Harold L. Miller was in charge of the photography.

Inquiries have been pouring in from all parts of this country and Canada since the announcement of the films' release, and many exhibitors are waiting to book it as a Christmas attraction. It is considered one of the most unusual features produced.

Retrospective of 1916 Serial Successes—Ready for '17

MORE than half a milion dollars was spent in newspapers and billboards to tell the motion picture millions about the merits of Pathe serials in 1916. This is in line with Vice-President J. A. Berst's policy of direct co-operation with exhibitors.

Pathe's serial program is now looked forward to by exhibitors the same as automobile dealers count on the new models of standard cars. Two serials have already been completed for 1917. Three others are in the course of production. Six serials and series were released during 1916, as follows: "The Red Circle," "The Iron Claw," "Who's Guilty?" "The Grip of Evil," "The Shielding Shadow," and "Pearl of the Army."

The list of stars on Pathe's 1916 serial program included Pearl White, Ruth Roland, Anna Nilsson, Jackie Saunders, Grace Darmond, Ralph Kellard, Leon Bary, Creighton Hale, Sheldon Lewis, Tom Moore, Roland Bottomley and Frank Mayo. Some of the authors who contributed to the program were Albert Payson Terhune, Mrs. Wilson Woodrow, Arthur Stringer, Louis Tracy, Randall Parrish, George B. Seitz and Guy W. McConnell, Seitz preparing the working scripts.

There were many innovations during the 1916 campaigns, one of the most important being Mr. Berst's plan of advertising in the two leading newspapers instead of one, as heretofore. Another was the publication of lessons in scenario writing, based on the serials. For some of the early 1917 serials there are two new ideas which are expected to bring revolutionary results.



Vital Scenes from "A Failure at Fifty," and "The Egg" (Essanay)



A Thousand Marblehead, Mass., Villagers Watch Mary Pickford "At Work" on Her New Artcraft Production, "Pride of the Clan."

Called "Princess," She Christens Self "Empress"

Marie Empress who has the stellar role in B. S. Moss' new photoplay sermon for parents, "The Girl Who Doesn't Know," is the great grand niece of Edmund Keene, the celebrated English actor. That she has inherited dramatic talent, from her illustrious forbear is proved by the notable engagements she has filled on both sides of the Atlantic.

Miss Empress's real name is Marie Keene. She changed it when she first went on the stage, believing it would be well to strike out for herself since a big name is often a handicap to the beginner. At the suggestion of a friend who called her "Little Princess," she adopted that as an unusual cognomen. Now, that she has arrived, Miss Empress wishes she had never switched.

Since going into pictures, a short while ago, Miss Empress has appeared with Lew Fields in "Old Dutch." Under the banner of the Famous Players, she played in "When We Were Twenty-One" and "The Firefly." Recently she was starred in an Equitable production entitled "Love's Crossroads."

"Manger to Cross" Booked Direct from Kalem

The Kalem Company announces that exhibitors may book the five-reel Biblical masterpiece, "From the Manger to the Cross" direct from the New York offices of the company. The announcement comes in response to the numerous requests for information from exhibitors with the coming of the holiday season.

The constant stream of bookings during the past months has proven that the Biblical production is "an all year round" attraction. "From the Manger to the Cross" takes on added value from the fact that it was staged in the exact locations in the Holy Land by the Kalem Company which made a trip half way around the world for this purpose.

Test of Merit or Success?

If the "return date" is a criterion of a feature picture's success, and there seems to be no doubt that it is, Viola Dana in Edison's "The Cossack Whip," is scoring heavily throughout the country. The Kleine exchanges report to the home office that fully forty per cent of the exhibitors who play the picture are asking for return dates as soon as other engagements give the film an open day.

Records of Pickford Supporting Players Most Interesting

PARTICULAR care has been evidenced in the selection of the players in the supporting cast of Mary Pickford's new production, "The Pride of the Clan," which is now being produced. Each character is portrayed by an artist especially fitted to the part.

In the chief supporting part to Miss Pickford is Matt Moore. It was only four months after the time Mr. Moore first saw the light of day that he made his debut behind the footlights in "East Lynne." During his seven years' connection with the stage in this country he achieved considerable prominence on the road. On the screen he attracted the favor of the motion picture patrons and became popular as a result of his work in "Traffic in Souls," and other screen plays.

Kathryn Browne Decker, who will be seen in the role of "The Countess of Dunstable," first became known to the theatre-going public as Kathryn Browne in "He Comes Up Smiling," "The Lady of Oklahoma," "Country Mouse," "Mere Man," "The Optimist" and "The Great Divide," in which she toured the country. Mrs. Decker has appeared on the stage under the managements of William A. Brady, Charles Frohman, Henry Miller and other producers.

Warren Cook, who appears in the Pickford-Artcraft subject as "The Earl of Dunstable," is also widely known. Mr. Cook achieved his first success in William A. Brady's "Way Down East," with which company he was associated six years. Another one of his notable characterizations was in Charles Frohman's "The Conspiracy." Among Mr. Cook's works in the silent drama are his portrayals in "The Moment Before," with Pauline Frederick, "My Lady Incog" and "The Saleslady" with Hazel Dawn.

A particularly difficult character has been given Edward Roseman, in "Pitcairn," the village atheist. Mr. Roseman is another member of the "old school." Among his screen characterizations are those displayed in "The Barrier," "The Pit," "The Wishing Ring," "The Secret of Eve," etc.

Joel Day portrays the part of the Dominie. In theatricals Mr. Day appeared in stock and with various road companies for three years, after which he joined the Edison Company, appearing on the screen under the direction of J. Searle Dawley. Mr. Day has played in motion pictures for some seven years, during which time he achieved prominence in his portrayals of President Lincoln in "When Lincoln Was President" and "Lincoln for the Defense."

The balance of the cast in "The Pride of the Clan" has been selected with equal care and it is readily felt that never before has "Little Mary" been afforded such exceptional support, as is evident, and doubtless will be appreciated.

Southern Censors State Their Case on Sex Films

HAMILTON LOVE, chairman of the Nashville Board of Censors, has given out the following interview to a representative of MOTION PICTURE NEWS relative to the vice picture which was shown at the Fifth Avenue theatre: "In answer to such criticism that has been, or will be, hurled at the Nashville Board of Censorship for passing the film, 'The Little Girl Next Door,' I would say: It is difficult to estimate in advance what the physiological effect of such pictures on an audience will be, but this board believes there is a place on the screen for presentations which unquestionably indicate the cause, the dangers and the effects of sexual misconduct. We believe the good of the community demands that we support these subjects which deal seriously and calmly with the social evil.

"Those that arouse fear in the minds of both sexes, which develop a hatred on the part of the audience of this ancient evil, which stimulate efforts to rescue the prostitute, and which indicate sensible and workable methods of repression or suppression. The Nashville Board of Censorship follows, in a large measure, the recommendations of the National Board of Review, and is in close touch with the censors in other cities. 'The Little Girl Next Door' has passed the local board and has been shown in Chicago, Cincinnati, Louisville, Memphis, and many other cities."

W. R. ARNOLD.

Into Society from the Shop

In "The Rise of Susan," about to be released upon the regular World Film program, Clara Kimball Young plays a girl taken out of a modiste's shop to impersonate a countess who has failed to put in an appearance at a social function "on the avenue."

Screen Magazine Aims for Instructive Honors

Having met with instantaneous success wherever it was shown, the first issue of the "Universal Screen Magazine" proved to be the most sought after short release offered on the Universal program. This animated magazine reel is entertaining and instructive. Activities in the world's work that cannot find proper expression in a news weekly are presented and thousands of themes are sifted to find material for the subjects.

Varied are the features of the second issue, scheduled for release early in December. For the first time since the discovery of antitoxin as a preventive and a cure for diphtheria its development is explained by means of the motion picture camera.

In contrast on the same reel is the section devoted to the Boy Scouts, under the direction of Ernest Thompson-Seton, especially instructive to children.

In the "Universal Screen Magazine" there is always something of particular interest to the housewife. This week all the tasks of the kitchen which can be performed by electricity are shown.

A short animated lesson in sculpture is given, too, with Willie Hopkins as the instructor.

Louise Glaum's Motor Champ

Louise Glaum is the first woman who ever has posed for a picture at the side of Dario Resta, the noted automobile-race champion. Miss Glaum was in attendance at the Vanderbilt Cup Race on the Santa Monica course, and as Resta flashed across the finish line, a winner, she ran to his pits, a cluster of crysanthemums in her arms. An official intercepted the actress, but Mrs. Resta stepped up and assured Miss Glaum that Resta would accept the flowers and pose for a photograph.

Menagerie Goes West

The entire complement of Bostock animals, which were exhibited last summer at Luna Park, Coney Island, N. Y., have been returned to the David Horsley studios in Los Angeles, and under the direction of Captain Jack Bonavita are being made ready to appear in a series of animal motion pictures.



L-Ko Players—Left to Right, Marjorie Ray, Billie Bevan, Lucile Hutton, Alice Howell

Newspaper Advertising Campaign for "Secret Kingdom"

A THOROUGH-GOING newspaper and magazine advertising campaign has been prepared for "The Secret Kingdom." Very handsome advance one-sheets are now in the hands of all the Vitagraph V-L-S-E exchanges. They show Mr. Richman and Arline Pretty, who plays the part of Princess Julia in the romantic land of "The Secret Kingdom."

Other paper prepared for "The Secret Kingdom" includes one-sheets, three-sheets and six-sheets on each episode; complete sets of eleven 8 x 10 black-and-white photographs and two 22 x 28 colored photographs for each episode; beautiful and artistic heralds covering each installment of the serial; one and two-column cuts of the stars and scenes in the various episodes; banners, etc.

Full page, half page and page advertisements, together with the fiction version of each chapter of "The Secret Kingdom" will be used in the following papers in connection with publicizing the serial: New York American, New York Journal, Chicago American, Chicago Examiner, the Boston American, Washington Times, Philadelphia North American, Pittsburgh Sun, Cleveland Leader, Buffalo Courier, Milwaukee Leader, Minneapolis Daily News, St. Paul Daily News, Indianapolis Star, Richmond Times Dispatch, St. Louis Republic, Omaha News, San Francisco Examiner, San Francisco Call, Louisville News, New Orleans Item, Portland Oregonian, Los Angeles Examiner, Los Angeles Herald, Atlanta Georgian, Syracuse Herald, Denver Rocky Mountain News, Kansas City Post, Salt Lake City Herald, Baltimore American and Rochester Photoplay News.

The titles of the episodes of "The Secret Kingdom" are as follows: No. 1, "Land of Intrigue"; No. 2, "Royalty at Red Wing"; No. 3, "The Sealed Packets"; No. 4, "The Honorable Mr. Oxenham"; No. 5, "Carriage Call No. 101"; No. 6, "Human Flotsam"; No. 7, "The Ghost Ship"; No. 8, "Rum Cay"; No. 9, "The Swamp Adder"; No. 10, "A Goat Without Horns"; No. 11, "The White Witch"; No. 12, "Shark's Nest"; No. 13, "The Tragic Masque"; No. 14, "The Portrait of a King"; and No. 15, "The Tocsin."

Included in the cast in support of Mr. Richman and Miss Kelly are such stage and screen stars as Joseph Kilgour, Arline Pretty, Wiliam Dunn and De Jalma West.

Wernick Joins Rogson

The Rogson Film Corporation has secured Richard Wernick, who will represent the corporation through New York State.

Wernick is a pioneer in the film business, though only twenty-eight years of age, and has had many important affiliations.

He recently resigned his position with the Fox Film Corporation, as manager of its New Haven Branch in Connecticut.

The Rogson corporation has secured the rights to many big productions and is handling "Common Law," "War Brides" and all future releases from Selznick.

Not Moving Picture World But Moving Picture Weekly

In last week's issue of MOTION PICTURE NEWS an advertisement inserted by the Moving Picture Weekly Publishing Company, 1600 Broadway, was in error to the extent to reading that it was published by the Moving Picture World. This is obviously wrong and the correction is made in justice to both publishers.



Mrs. Vernon Castle and Milton Sills in Unusual Scenes from International's Serial Different "Patria"

UNIVERSAL

Pictures Present

GRACE CUNARD & FRANK

in The Serial Thrilling

The Purple Mask

Swept on to further successful achievement by a long line of winning Serials—the mighty Universal again presents a multi-reel photodrama box-office attraction, for the benefit of all Exhibitors A sure-fire winner—with the two most popular of all serial stars heading an immense cast.

A story of the most absorbing interest; a beautiful girl Raffles, who becoming desperate from the loss of a fortune, robs the rich to aid the poor. A keen detective who suspects the girl but who is constantly outwitted by her.

A fascinating love interest; lavish scenes in high society; the mysterious underworld of Paris; the elusive personality of the wearer of the "purple mask,"—invest this latest great serial with a drawing power that means big money to every Exhibitor.

Universal Film Mfg. Co.



NOW READY FOR BOOKING. You can't make your reservation too early. "The Purple Mask" will follow the most successful serial ever produced—"Liberty"—and like it will dominate the serial field until the showing of the last episode.

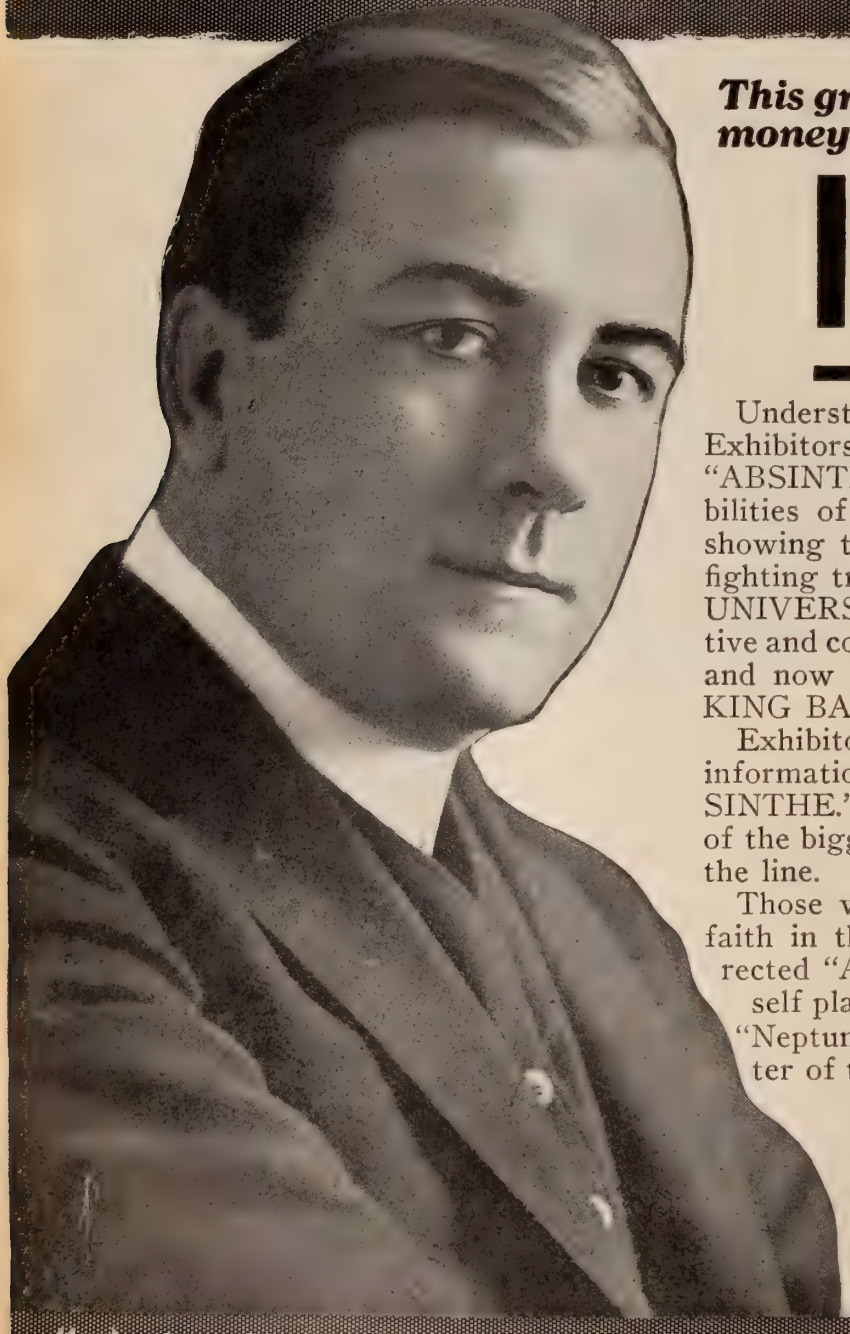
NOW IS THE TIME. Don't wait till your wide-awake competitor beats you to it. Get in on the ground floor. NOT just to get ahead of competition, but FOR THE PROFITS AND THE POPULARITY that INCREASED ATTENDANCE at "The Purple Mask" will bring you.

You don't have to book "The Purple Mask" blindly. You can get the complete story, the cast, the advertising helps and props, novelties, heralds, ready prepared ads, and a complete co-operative campaign in the handsome "Purple Mask" Advertising Book—JUST OFF THE PRESS. If you do not receive a copy in ten days, write any one of the 73 Universal Exchanges, and a copy will be sent you (Exhibitors only), FREE. Or write direct to

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK

Better to read fifty advertisements than to miss the one YOU need.

"Absinthe"



This great picture, made by HERBERT money getter of its day and smashed

I Have Pur

Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the War, showing the city of Paris, surrounding territory, fighting trenches, artillery action, etc., I made the UNIVERSAL FILM MFG. CO. an offer for negative and complete territorial rights. It was accepted and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

Exhibitors who have played it certainly need no information as to the Box Office value of "ABSINTHE." It proved a whale of a winner and one of the biggest money getters that ever came down the line.

Those who have still to book it can rest their faith in the facts that HERBERT BRENON directed "ABSINTHE" while Leah Baird and Myself played the leads. Herbert Brenon produced "Neptune's Daughter," "War Brides," "A Daughter of the Gods," and other huge successes.

In "ABSINTHE" we show the famous spots of Paris, including such places as **Montmarte, Tuileries, Arch de Triomphe, Grande Boulevarde,** and many other famous spots.

I have spent a young fortune working it up, inserting new titles, new scenes, etc., so that it now outclasses the original picture completely.

"ABSINTHE" as I have it prepared is a tremendous production.

"Absinthe" in it's new dress will be without question

"Absinthe"

BRENON, LEAH BAIRD and MYSELF in Paris was the biggest all Box Office Records. It's even better today, that's why

chased It Outright

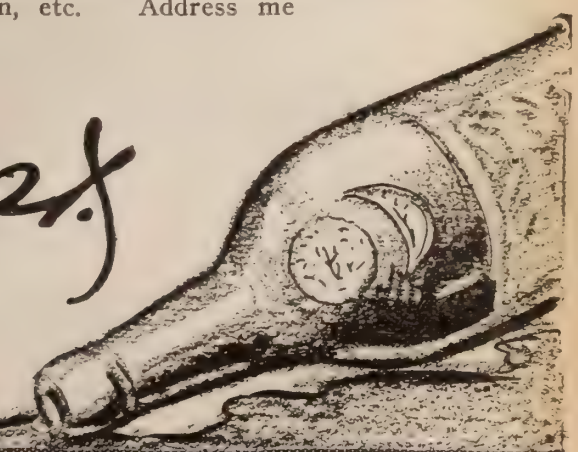
Compared to many of the State Rights propositions now on the market "ABSINTHE" looms up like a house afire. You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into the box offices of thousands of theatres all over the world and is now ready to draw **more money than it ever did.** I own the picture, complete State Rights and will make interesting terms to State Right Buyers for quick action.

STATE RIGHTS NOW SELLING

—And you can bet your sweet life that it won't be forty-eight hours after this ad appears when I will be swamped with inquiries because "ABSINTHE" is too well known for its tremendous power to draw capacity houses to go begging.

EXTRA SPECIAL—I paid a tidy sum to one of the brainiest advertising Experts in the business to get out my advertising folders for State Rights Buyers. THESE WILL BE GIVEN FREE TO ALL STATE RIGHTS BUYERS, and I want to tell you, you've never seen adv. matter with the "kick" in it like mine. Write, wire, phone or call for terms, territory, information, etc. Address me **personally**—4th floor—1600 Broadway, New York City.

Louis Baggot



P. S. For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" on application. Write or wire me today.

The Biggest State Rights Proposition of the Season

Better to read fifty advertisements than to miss the one YOU need.



BLUEBIRD
Photoplays

Presents

"THE EAGLE'S WINGS"

A THUNDERING DRAMA WITH A THUNDERING MESSAGE

From the virile pen of RUFUS STEELE

If you are looking for a big box-office attraction book this tremendous production—it has the Nation-wide theme and the patriotic appeal that will thrill every American man, woman and child.

Staged with a realistic fidelity that puts to shame the ordinary "spectacular" feature. A drama of National Defense that will make history. A picture that your patrons will go wild about. One of the greatest offerings of the season.

Notice to BLUEBIRD Exhibitors

This magnificent picture is not on the regular BLUEBIRD Program. It was originally intended for a State Rights Production, but it made so strong an impression on the Executives of BLUEBIRD that they paid an enormous sum for it, so that it might be shown under the famous BLUEBIRD brand. You must expect to pay a good price for it because it is a BOX OFFICE ATTRACTION EXTRAORDINARY. It will prove a drawing card at every performance at any admission price. Now ready for immediate booking. Communicate immediately with your local BLUEBIRD Exchange, or

BLUEBIRD Photoplays (Inc.)

Executive Offices

1600 Broadway New York

"Grandmothers" See Themselves in a Metro-Drew Comedy

Fifty old ladies, whose ages aggregated 3,550 years, were the Thanksgiving Eve guests of Mr. and Mrs. Sidney Drew, Metro stars, at the Strand theatre when the latest Metro-Drew comedy, "Henry's Thanksgiving," was shown there.

To get the right sort of venerable women for the Metro-Drew comedy the Drews appealed to Charlotte Wharton Ayers, whose mother, Mrs. Carolyn Henning Rugg, is the founder of the Sunset Club, an organization composed of women 60 years of age or older. Members of the Sunset Club were so gracious in volunteering to appear in the picture that the Drews arranged a feast for them afterward, and then invited them to see the first showing of the production. This was at the Strand theatre.

Creative Film Producing

The recently organized Creative Film Company has elected Leon Wagner as president, Donald Campbell as secretary, and Jack Weinberg as treasurer. Work is already under way on the production of a feature under the direction of "Silent Bill" Haddock.

The officers of the company are well known from connections they have had with various film enterprises. Mr. Wagner was associated with the Sterling Camera and Film Company and is a camera and technical expert. Weinberg and Campbell have been active principally in the sales end of the industry for a number of years.

The cast for the first feature is announced, with Jane Gail as the lead. Henry Walpole, Mary Simon, and Violet Stuart have the other principal roles.

California Athlete Joins Triangle

Roy Stuart has been specially engaged to play opposite Lillian Gish, in place of Keith Armour, who has been obliged to leave the coast and return to his home in Chicago because of the serious illness of his mother.

Before coming under the Triangle management, Stuart played leading parts with Lois Weber and Phillips Smalley.

Physically, he is one of the largest screen heroes to gain attention, standing some 6 feet 3 inches in height and weighing over 210 pounds.

Stuart is a graduate of the University of California, and for several years held the championship of the Pacific Coast for rowing the single sculls.

Stuart will be seen in the Fine Arts production of "A House Built Upon Sand," scheduled for release December 31.

Naval Production Postponed

"Miss Jackie of the Navy," the Mutual Star production featuring Miss Margarita Fischer, announced for release Nov. 30 has been postponed to the week of Dec. 11.

The release dates of the entire series have been set back two weeks from the dates already announced.

"Miss Jackie of the Navy" will be followed by "The Butterfly Girl," "The Devil's Assistant," "A Knight at Tarquizzi" and "Birds of Passage."

"Secret Kingdom" for Release December 25

"THE Secret Kingdom," the new 15-episode Vitagraph serial in which Charles Richman and Miss Dorothy Kelly are starred, will be released through Vitagraph-V-L-S-E exchanges on December 25th.

Louis Joseph Vance wrote "The Secret Kingdom" and the scenarios are by Basil Dicky. Theodore Marston and Charles E. Brabin directed the serial.

An unusual feature in connection with the production and release of "The Secret Kingdom" is that all fifteen episodes are now completed and have already been shipped to the various Vitagraph-V-L-S-E branches throughout the United States and Canada.

Messrs. J. Stuart Blackton and Albert E. Smith, under whose personal supervision "The Secret Kingdom" was produced, and Walter W. Irwin, General Manager of Vitagraph-V-L-S-E, determined upon this completion of the production long prior to release date, so that an exhibitor anywhere in the country could see the whole serial or any part of it before booking it.

The first two episodes of "The Secret Kingdom" are each three reels long. The remaining thirteen chapters are in two-reel lengths. Thus an exhibitor is enabled to show the first two installments of "The Secret Kingdom" as a six-reel feature, thus creating a greater interest in the serial because it has been made the backbone of the day's program.

This innovation also has made possible the booking of "The Secret Kingdom" for more than the usual one or two days' showing for each episode at a theatre. Where it has already been booked as a feature, several of the Vitagraph-V-L-S-E- exchanges report that the theatres so booking it have arranged to run succeeding episodes for four, five, and even seven days each.

Mutual to Release Series of Star Comedies

CO-INCIDENT with the announcement of the broadening of the scope of the producing activities of the Mutual Film Corporation, and the signing of a number of prominent stars, comes the statement that the Mutual will release a series of seven Star Comedies, featuring some of Broadway's most popular players, beginning Saturday, December 2.

Among the new players who will appear are Tom Wise, the creator of the leading roles in such plays as "Are You a Mason?" Alice Dovey, who appeared most recently in "Very Good Eddie"; Ruth Shepley in "It Pays to Advertise"; Lois Meredith of "Help Wanted" and "Peg o' My Heart" fame; Alexander Clark, in "The Princess Pat"; and G. Derr.

"Grouchy," a character comedy written by Mark Swan, and featuring Tom Wise will mark the first of the Mutual Star Comedy series, coming December 2.

Ruth Shepley's contribution to the series, "Admirers Three," will constitute the second Mutual Star Comedy. It will appear December 11.

"One Dollar Please," featuring George Derr will follow "Admirers Three" and "Every Lassie Has a Laddie," starring Alice Dovey, "Grimsey, the Bell Hop," featuring Alexander Clark, "The Girl Who Can Cook," featuring Lois Meredith and "The Honeymooners," starring George Derr, will follow.



Mutual Film Magazine Illustrates Modes in Hairdressing and Need for Same (Reel Life, No. 31)



Gretchen Hartman and Alan Hale, Soon to be Seen in "The Love Thief," from the Fox Studios. Directed by Richard Stanton

Frances Burnham, Edward Cecil and Sam Kaufman, With Miss Hartman and Mr. Hale in Tense Scene at Top Center

Much War in Current Topical

War pictures are to the fore in No. 101 of the Mutual Weekly. The reel opens with pictures of the Battle of the Somme, General Joffre is seen leaving his headquarters to take personal charge. The sight of the refugees fleeing from Combles loses nothing of its pitifulness, because they are observed only on the screen.

There is a panoramic view of the beleaguered city of Bucharest. War as it comes home to this continent is seen in the "tanks" touring the streets in Montreal to inspire recruiting, and also presentation of the colors to the 207th Battalion at Ottawa.

War under the stars and stripes has two divisions in this issue. First come the pictures of the return of the Seventh New York regiment. Then there are pictures from the contest at the Polo Grounds, New York City, where 50,000 spectators see the cadets defeat the middies.

There are also exclusive pictures of Jack London, taken three days before he died; the Chicago Chrysanthemum show; the "Safety First" campaign inaugurated by the New York police, and the wreck of the automobile which killed six as an aftermath to the Vanderbilt Cup race.

Sorrow Follows Rejoicing

Word was received in New York, Wednesday, November 29, that death had taken Mrs. Harry Bugie, wife of the manager for Kleine-Edison-Selig-Essanay Service at Cincinnati. Mrs. Bugie had presented her husband with a daughter a week preceding her death. Mrs. Bugie was a Newark, N. J. girl, and her body will be laid at rest there.

Comic Series Surprises All

George Kleine's comedy series, "The Mishaps of Musty Suffer," consisting of twenty one-reel subjects, featuring Harry Watson, Jr., have become so popular that a number of the Kleine branch offices have had to order additional prints to supply the demand in their territories. Some of the offices are now using three times the number of copies originally allotted them.

Scenario Writer Takes Lead in Problem Play

A company of players have left New York for Jacksonville, Florida, to produce a problem play, "What Becomes of the Children?" in which will be featured Cora Beach and Walter Shumway. The Garrick studios in Jacksonville have been rented and production was started on Monday, December 4.

Cora Beach, who plays one of the leading roles, is a scenario author of considerable success. She has written plays for Famous Players and other companies, among her scenarios being "Oriental Feathers" and "Maidie, the Dancer." Her pen is responsible for "Where are the Children?"

The play will be seven reels in length and will be completed in about one month.

Gladys Dore, formerly of the Thanhouser Company, is playing the ingenue role, while William Sullivan, also of the Thanhouser studios, enacts the juvenile lead.

Walter Stahl, who will direct "Where are the Children?" left New York on Friday, December 1, for Jacksonville.

A B C Booklet on "Daughter of the Gods"

The Fox press department has issued an attractive six-page booklet on the big production, "The Garden of the Gods." It contains a four-line poem for every letter of the alphabet, each one descriptive of certain points in the picture. At present this is being distributed at the Lyric theatre, New York, where the picture is running. It makes an ideal advertising booklet and should be of special interest to the exhibitor as a gift for the children.



Burland Theatre, Prospect Avenue, Bronx, Saturday Night. First Showing of "The Libertine"



Leading Artists in Triangle Pictures. Left—Wilfred Lucas; Center—Ray Stuart; Right—Bessie Love; Top Center—Tom Ince and His First Leading Man, William Eagleshirt

Dramatist Thinks He Has Had a Vacation

C. Gardner Sullivan is in New York on what is supposed to be a vacation—the first in two years.

Mr. Sullivan is chief of the Thomas H. Ince scenario staff, and in the past year has written about one-third of the Triangle output. He is, perhaps, best known for his William S. Hart virile Western dramas. Just as an indulgence in versatility, however, he wrote the light comedy, "Peggy," which introduced Billie Burke to the screen.

A former Chicago newspaper man, he is so modest about himself that he has baffled the interviewers for days. He has, however, when not consulting with his play scouts who comb the New York market for material, been haunting the theatres in an orgy of playgoing. He is hurrying back next week.

"I haven't written a play for nearly two months," he said, "and I must get back to work again or blow up. Two months with nothing to do but superintend production, read other people's manuscripts and ride around in Pullmans is enough idleness for any man."

Problems Solved on Screen

The "Is Marriage Sacred?" series will be inaugurated by Essanay December 16. The first release will bear the individual title, "The Burning Band." In it a woman marries but does not tell her husband of a previous marriage to a crook. Then the crook turns up to blackmail her. Each of the "Is Marriage Sacred?" photodramas will deal with one of the home-destroying complications in married life, but will have a separate and complete story to tell. One will be released through the General Film Service every Saturday. Screen time approximately 33 minutes.

A Star Unto Herself

Ethel Clayton is to be the sole star of "A Law Unto Herself," an approaching World-Brady picture. Miss Clayton will be supported by Rockliffe Fellowes, Arthur Ashley and Henry Hull.

"The Perils of Our Girl Reporters"

"THE Perils of Our Girl Reporters" is the title of a new fifteen chapter series to be released on December 28 by the Mutual Film Corporation, each chapter constituting a complete story involving the adventures and experiences of the girl reporter on the metropolitan daily.

The author of the stories is Edith Tupper Sessions. Miss Tupper's stories are based on her own experiences and those of her friends, some of them representing actual happenings in the lives of newspaper women whose names are familiar to the public.

The plays will feature Earle Metcalfe, Zena Keefe and Helen Greene. The director is George Terwilliger and the producers are the Niagara Falls Film studios.

The girl reporter is assigned to involved political intrigues, apparently insoluble mysteries, obscure murder cases, and difficult interviews. The chapters will be released one a week for fifteen weeks, beginning December 28. The Mutual Film Corporation has arranged a novel advertising campaign.

One novel feature of the coming series "The Perils of Our Girl Reporters" is that the entire number of chapters has been completed in advance of the first release and that synopses of all chapters will be available for use in advance of the release of Chapter 1.



Roscoe and Alice Lake in Forthcoming Keystone Comedy

Kiddies Like Fairy Story

"Snow-White," picturized for the Educational Film Corporation, was shown Thanksgiving day in Rochester, N. Y., where it was received with enthusiasm by 2.000 children at a special performance. This picture, which is made up of and enacted by young folks, carried the children off in a rapture of applause that lasted for many minutes. Mothers who accompanied the little ones to see this picture seemed to be just as happy over the showing as the youngsters. In connection with the showing of "Snow-White" an elaborate prologue by 200 children was featured.

Richard Wernick Enters Independent Field

Richard Wernick, who for the past eighteen months has been branch manager of the Fox Film Corporation at New Haven, Connecticut, has resigned from that company to enter the state right field.

Mr. Wernick is of English birth, and although only twenty-seven years of age, has had many years experience in the motion picture field, both in the United States and England. He has several times crossed the Atlantic on buying and selling propositions, and for five years was president of the Manhattan Feature Film Company, with offices in New York and Syracuse. Mr. Wernick has thus a thorough knowledge of the commercial end of the motion picture business.

Mr. Wernick is about to make some important affiliation. Details will be announced later.



Top, Claire Du Brey and Wedgewood Norwell in Universal's "Reward of the Faithless." Left Bottom, Lena Baskette and Zoe Rae, Universal Kids. Center, Top, a Real Feast on Universal Stage. Center, Bottom, Ruth Stonehouse in Boy's Part. Right, Top, Hazel Page and Earl Page, Winners of Vanderbilt Cup Race Ball Trophy. Right, Bottom, Mary MacLaren Embroidering in Her Los Angeles Home

Jack London Photographed

The biggest scoop of the week in motion picture news circles is the work of Bertin E. Moisant who filmed Jack London for The Mutual Weekly three days before he died. Mr. Moisant happened to be in the vicinity of Glen Ellen, where the London ranch is located, and being a friend of the family, called upon the author.

Jack London was pictured just as he lived. He is shown driving a farm wagon, currying his favorite horse, feeding his blue-ribbon pigs, and lounging about the ranch house where his recent stories were written. The pictures are shown in Mutual Weekly No. 101.

Birthplaces of Democratic Statesmen in Current Newsfilm

By reason of their geographical propinquity the homes of Thomas Jefferson and Woodrow Wilson are shown in the same issue of Gaumont's "See America First," called "Picturesque Virginia."

There are a number of views which give an excellent idea of the home of Thomas Jefferson. The monument to him is shown, commemorating his purchase of Louisiana.

In the picture of Augusta County the camera man paid particular attention to the birthplace of Woodrow Wilson. There are also some views of colleges and panoramas of the mountains and the valley.

On the same reel is a Kartoon Komic called "Curfew Shall Not Ring." His Satanic Majesty, the Spirit of Prohibition, and Demon Rum figure prominently in it.

Katterjohn Writes Indoor Photoplay for Record

Director Reginald Barker commenced work this week on a new Kay-Bee play with Dorothy Dalton and Charles Ray as co-stars. It is a light comedy-drama from the pen of Monte M. Katterjohn and will be staged at the Culver City plant. In all there are thirty interior settings—a record which, it is believed, rarely has been approached in the history of play-production at the studio. Margaret Thompson is the other principal member of the cast.

"Social Pirates" Is Fox Comedy

"SOCIAL PIRATES" is the title of the first Foxfilm Comedy, and the release date is January 1. Charles Arling is the featured comedian, and he is supported by a large cast, including Amy Jerome, Annette De Foe, Olive Bruce, Martin Kinney, Bill Hauber and Frank Alexander.

The first Foxfilm release combines so-called polite comedy with just the right proportion of slap-stick.

The second release of Foxfilm Comedies probably will be "Chased Into Love," featuring Hank Mann, supported by Carmen Phillips. Mr. Mann is known to practically all followers of motion pictures as a comedian of undisputed laugh-producing qualities. Miss Phillips, in addition to her screen fame, is a singer of some note. The supporting cast is large and highly efficient.

Although the comedies have been completed for many weeks ahead, future releases will not be announced at present. It is the aim of William Fox to send to the screen only those comedies which meet with his approval from every viewpoint. His policy is to give to the public only those releases which he really believes are better than any others on the market, and he lives up to these ideas.

In connection with Foxfilm Comedies, Mr. Fox has announced a complete publicity service conducted independently of the general publicity bureau of the Fox Film Corporation. A weekly newspaper, the Foxfilm Comedy Service Newspaper Notes, dealing entirely with comedies and comedy players, will be issued and in addition a photographic service will be maintained.

Foxfilm Comedies are destined to supply a world-wide market, according to the plans of Mr. Fox. They will be released through the twenty-five branch offices of the Fox Film Corporation in the United States, and the Fox offices in the following foreign cities: Montreal, Que.; Toronto, Ont.; St. John, N. B.; Vancouver, B. C.; Winnipeg, Man.; London, Liverpool, Manchester, Newcastle-on-Tyne, Leeds and Birmingham, England; Cardiff, Wales; Glasgow, Scotland; Dublin, Ireland; Sydney and Melbourne, Australia; Rio de Janeiro, Brazil; Sao Paulo, Brazil; Buenos Ayres; Rosario, Argentine, and Montevideo Uruguay.

Walthall Depicts Degeneracy of Drug Addict

HENRY B. WALTHALL'S superfeature, "The Truant Soul," will be released by Essanay on Christmas day. It is a special, the screen time being approximately two hours. The film will be handled by the Kleine-Edison-Selig-Essanay Service. Arrangements have been made for exhibitors' displays of the picture at all of the branch offices of this service throughout the United States and Canada.

The story is from the pen of Victor Rousseau, the noted novelist. Mr. Walthall is depicted as a famous surgeon who is stricken with a craving for drugs. In fleet moments of his sanity the thread of love takes form. It grows and with it comes a strengthening of his mental power against his hidden menace. Finally the thread becomes the cable which anchors him again to normal physical and mental power, and the woman who brought life back to him.

This is exactly the type of drama in which Henry B. Walthal appears at his best.

Mary Charleson appears in support of Mr. Walthall.

Mutual Attacks Birth Control

The struggle of the man and woman against their natural instinct to become parents and their pursuit of Ambition, in preference to the reality of fatherhood and motherhood, is illustrated in the play, "The Valley of Decision," which marks Richard Bennett's third appearance in Mutual Star Productions. It was written by Clifford Howard and directed by Rex Berger.

Romantic Novel of Latin America Just Filmed

Exhibitors whose patrons like a brisk, romantic type of play, will be interested in the announcement that "The Phantom Buccanneer" is nearly completed, and will be offered through Kleine-Edison-Selig-Essanay Service. Gold mines, revenge and love affairs form an irresistible combination in this feature, which was adapted from the novel, "Another Man's Shoes," by Victor Bridges.

The action for a large part centers in South America in a mythical republic.

Richard C. Travers is an excellent hero for this type of play, and Essanay offers it as one of the best in which this star has ever appeared. Gertrude Glover appears in the feminine lead. J. Charles Haydon directed the piece, which will be released December 18.

Ella's Poem Filmed in Two Weeks

John W. Noble has completed in two weeks, "A Reverie in a Station House," a Metro-Rolfe feature play which is based on Ella Wheeler Wilcox's poem. Frances Nelson is the star and after the camera had been turned on the last scene she went to Boston to visit her family.

June Mathis adapted "A Reverie in a Station House" for the screen. In it Miss Nelson plays the part of Louise Joyce, a girl from the country who meets with a tragic experience, and who is saved from taking the downward path, through the agency of one of the city's unfortunates. This last character is played by Sally Crute.

Raymond McKee has the part of Paul Vivian, a young artist, and Robert Whittier, will be seen as Mortimer Grierson, who deceives Louise into a mock marriage.

Many scenes of New York's Bohemian and artist life are given in this production.

First Film Favorite's Future

Miss Florence Turner has returned to the United States after an absence of two years. She arrived on Sunday, November 12, with her director, Larry Trimble. Miss Turner was one of the first stars in the picture field.

She has recently been seen in "Far From the Madding Crowd," "Doorsteps," "The Welsh Singer," "Redeemed," "Grim Justice" and "East is East," Mutual pictures.



Left—Pep's Legacy, Broadway Star Features Vitagraph, Featuring Mary Anderson

Right—Captain Jinks' Hidden Treasure, Frank Daniels' Vitagraph (V-L-S-E) Comedy

"Great Secret" Advertised in Newspapers and Billboards

WHEN "The Great Secret"—Metro's new 15-episode adventure and mystery serial, in which Francis X. Bushman and Miss Beverly Bayne are starred—is released on Christmas day it will have been launched with one of the largest and most thorough advertising campaigns that have thus far been used in exploiting motion pictures.

More than $70,000 will be spent by Metro to attract the attention of the American theatre-going public to the early coming of "The Great Secret." Already upward of $65,000 worth of newspaper and billboard space has been contraced for; of this sum, $30,000 is for billboards alone, with boards that start "somewhere in Maine" and continue to the Pacific.

Full pages, half pages and quarter pages in the great newspapers of the big cities, following one another in rapid succession, will call the public's notice to the debut of Mr. Bushman and Miss Bayne in a serial photoplay. In other communities the serial fiction story of "The Great Secret" will be used. No proper form of advertising—from 48-sheet stands down to the finest heralds for all fifteen episodes—has been overlooked.

Almost all of this advertising will be used to acquaint the public with the fact that "The Great Secret" shows Mr. Bushman and Miss Bayne at their best and to naming the theatres where the serial can be seen.

W. Christy Cabanne, who adapted Mme. Fred De Gresac's story of "The Great Secret" for the screen, and is directing it at the new Quality studios on West 43rd street, New York, has himself written the titles for all the episodes thus far completed. More than half the story was filmed on December 1, and it is expected that the remaining seven episodes will be nearing completion after January 14.

Miss Bayne wears an average of six new gowns an episode, and every gown is what often is called—and so seldom is seen—a "creation." The gowns are from the world-famous houses of Lucille, Pacquin, Hickson and Henri Bendel.

Richard A. Rowland, president of the Metro Company, has sent word to all the Metro exchanges that a special staff, located in the home office, is ready at all times to lend any desired aid in helping the exhibitor advertise the coming of Mr. Bushman and Miss Bayne in "The Great Secret." Special advertisements, in all shapes and sizes, are being prepared as exhibitor hints and helps. A news-sheet will be devoted to each separate episode in the serial, with special publicity material for exhibitors' use. It is planned, also, to arrange a special musical score for "The Great Secret," something that never has been done for any photoplay shorter than the five-reel feature type of picture.

"Pidgin Island" Is Metro Offering for Christmas

"Pidgin Island," the picturization of Harold MacGrath's well known novel with Harold Lockwood and May Allison in the stellar roles, has been completed at the Hollywood, Cal., studios of the Yorke Film Corporation and will be released on the Metro program on Christmas Day.



Critical Situations in "The Icemen and the Artist," Which Chill Ham, Bud, and Ethel Teare



Some Charming Scenes from "The Girl Who Doesn't Know," Featuring Marie Empress, Who is Shown Alone in Centre Oval

International Will Release "Patria" on January 1

The International has definitely fixed upon Monday, January 1, as the release date for the patriotic photoplay, "Patria," in which Mrs. Vernon Castle is the star.

The story of "Patria" opens in Newport amid scenes of its most exclusive society and wealth, centers in and around New York, and reaches a conclusion on the Mexican border. The location for the thousand or more scenes required by the plot were selected by Louis Vance, the author, who was assisted in this work by Mrs. Castle, whose intense interest in the production has never flagged for a moment. To select these locations and create the proper atmosphere for the picture was not always easy, and sometimes the locations were changed in order that a better effect might be obtained, necessitating a retaking of the scenes. All of this consumed time and accounts for the postponement of the release date, as already mentioned.

Mrs. Castle and her company are now in Los Angeles, where some of the concluding scenes of "Patria" will be enacted.

"A Message to Garcia" Uses Sigsbee's Double

Bradley Sutton was selected for the role of Captain Sigsbee in Edison's production of "A Message to Garcia." Mr. Sutton possesses a remarkable facial resemblance to the naval officer whose ship furnished the United States armies with their battle-cry of, "Remember the Maine!" during the Spanish-American War. "A Message to Garcia" is scheduled for release through the Kleine-Edison-Selig-Essanay Service December 11. The story deals with the events leading up to the war with Spain rather than the war itself.

Tom Santschi Again a Villain

In the character of Jack Mentor, the brains and guiding force of a huge crime syndicate, Tom Santschi is given one of the best acting roles in his career in the new Selig picture now in the course of production by Colin Campbell at the Los Angeles studios of the Selig Company.

Proof of Mary Pickford's Perilous Popularity

THE matter of handling the crowds that gather to watch Mary Pickford at work on "location" has become an item of no small concern to the producers of "The Pride of the Clan."

When it was learned at Marblehead, Mass., recently that the screen idol would produce exterior scenes there for her new Scotch picture, the entire surrounding country laid plans to see her at work. The roads leading to the "location" became congested with automobiles daily and the local police proved incapable of handling the crowds. Director Tourneur soon found it impossible to go ahead with the production and a force of special police had to be engaged by his assistant to handle the eager spectators, who unintentionally spoiled many feet of good raw stock by getting within the camera lines. When finally the site had been roped in and the staging of the play was again resumed many among the large "audience," at the peril of life and limb, perched themselves upon housetops and other points.

During her stay at Marblehead Miss Pickford received hundreds of letters in each mail from her many friends requesting all sorts of information, ranging from how to become a film star overnight to how one can develop a dimple. With the assistance of two secretaries, the "Darling of America" is trying to catch up with her mail.



Helen Ware and Thomas Santschi in a Scene From "The Garden of Allah" (Selig)

Humorous Historical Series

Gaumont Kartoon Komics are animated drawings made by Harry Palmer, the newspaper cartoonist. They are on the same reel with the "See America First" subject. Mr. Palmer, who is the originator of many cartoon characters, has now hit upon a series which he will portray under the general title of "Our Fathers."

The initial offering is "The Landing of the Pilgrims." The stern and creed-bound citizens who made Plymouth Rock famous when they landed on New England's rock-bound coast are dealt with. The following picture in the "Our Fathers" series will illustrate "Paul Revere's Ride." The cartoonist's license, which permits humorous liberties with the facts of history, makes it possible for Mr. Palmer to give a screen version of this celebrated event which makes it rank in humor.

Star Talks to Business Men

"The Motion Picture Industry" was the subject of an address by Richard C. Travers, Essanay star, before the Association of Commerce in Chicago. The association has launched a big campaign for greater commercial activity, and deems the production of motion pictures one of its salient features. Mr. Travers gave his experience in motion picture producing, and outlined the rapid development of the industry, and told just how its co-operation with film manufacturers could not only boost the latter, but also greatly increase the general commercial activity of the city.

Triumph for Film and Steamship Company

That the New York Herald has not entirely deserted the policy which made its personal column famous a decade ago, was proven recently when Arthur MacHugh batted four hundred with a publicity squib in the interests of B. S. Moss.

Arthur's tale carried a two-column head and appeared in the Sunday Herald of November 5th. It ran thusly:

"Great consternation was caused aboard the S. S. Baltic, of the White Star Line, before it docked November 4th at New York, when one of the passengers reported the loss of a jewelled garter. Marie Empress was the loser and she stated that her stocking supporter was the gift of an English Duke. Eventually it was restored by a London attorney and when he passed it to Miss Empress she deftly replaced it about her stocking without removing the latter, to the accompaniment of applause from all the longshoremen possessed of clear eyesight."

The Herald cut proved conclusively that Miss Empress did not cheat. She really has a stocking supported by a garter.

Fine Arts Western Studio Awakes Suddenly

The stages at the Triangle-Fine Arts studio are being enlarged, the light studio reconstructed and preparations generally made for a busy winter season.

Ideal working weather has inspired the directors to such a pitch of enthusiasm that these enlargements in the light studio at the plant have been made necessary. The pictures now being filmed include: "The Little Yank," by Director Siegman; "Jim Bludsoe," by Director Browning; "A House Built Upon Sand," by Director Morrissey.

Next week will see the beginning of several new pictures, and all of the companies will be working overtime.

Horsley to Desert East

With the idea of concentrating his attention upon one point, David Horsley has decided to center his picture-making activities upon his Los Angeles plant and to that end has about completed arrangements to dispose of his Bayonne, N. J., studio and factory, according to an announcement coming from his Los Angeles office. Bayonne has always been his headquarters.



Four Vitagraph Stars in "The Secret Kingdom," Respectively, Arline Pretty, Joseph Kilgour, Dorothy Kelly and Charles Richman

Famous American Drama Will Be Ready in February

GEORGE M. COHAN begins this week the production of "Broadway Jones," which will be released in February through Artcraft Pictures Corporation. It will be the third release through the Artcraft channels, the others being Mary Pickford productions, "Less Than the Dust," which was publicly shown last month, and "The Pride of the Clan," which Miss Pickford has just completed for release in January.

When produced at the George M. Cohan Theatre, Broadway and Forty-second street, three years ago, "Broadway Jones" proved to be the biggest popular success in which Mr. Cohan ever appeared. He wrote it himself, staged it himself and played the stellar role. In the new studio where he will make his productions for the Artcraft service, he will be supreme, working hand in hand with his director. He will write the screen version, supervise the acting and in all particulars make the adaptations necessary to transform one of the best modern dramatic stories ever written to the motion picture.

"Broadway Jones," a drama, opens with scenes in New York, whither a young man from the country has come to spend his money and time trying to put the restaurants out of business by depleting their supplies for food and drink. Known as a big spender and a good fellow he cannot face the prospect of disgrace by bankruptcy, and deliberately engages himself to marry an aged widow of means.

When his friends turn their back upon him on learning that he plans to use this avenue of escape from his difficulties Jones is deeper in trouble than ever. The widow is persistent, but his self respect demands first attention. Subsequently, he falls heir to a gun manufacturing business which he intends to close up and travel again on high speed with a new fortune. On visiting the small town where the factory is situated he discovers that the gun business is the sole support of the community and that to discontinue the enterprise would work hardships on hundreds of persons. Furthermore, he is threatened by the workers. In such a situation Jones shows his true American self. He completely changes his life, falls in love with the pretty stenographer, straightens out matters with the wealthy widow, whom he did not marry, and rehabilitates himself and his fortune.

"I have some very definite ideas about pictures which I am eager to put to practice," said Mr. Cohan. "I have been doing a lot of experimenting."

When "Broadway Jones" was first presented on Broadway, one of the critics wrote: "There is no place to hear sterling and spontaneous American enthusiasm outside of a baseball part except in George M. Cohan's theatre, where 'Broadway Jones' was produced last night. There once were galleries in play-houses from which you could hear it come roaring. Now there are no galleries left and the seats of the 'gods' are empty, except in Mr. Cohan's theatre where whistles, catcalls and cheers come down from the top rafters heartwhole and true.

"It is a glad sound—and it is a great event, a Cohan first night. It is something that every real son of Broadway is proud of. George M. Cohan is an understanding man. Some people can live on Broadway all their lives and never know what the place really is until they go in to see Mr. Cohan."

Jack Richardson with Selig

Jack Richardson has joined the Selig-Polyscope Company, and is playing a leading role in Director Colin Campbell's drama.



Tom Wise and Some Mutual Kids in "Grouchy," Coming

Nance O'Neill, Mutual's Latest "Drama-Lady"

Charles Chaplin in "The Rink," Takes a Wet Order

Vampire Appears in Person and Creates Riot

Heralded as one of the most famous vampires of the screen, Olonova's appearance at Marcus Loew's Delancey Street and Avenue B theatre in New York was distinguished by one of the greatest demonstrations ever accorded a film favorite. Crowds packed the theatre and overflowed into the streets to such an extent that after the first night Police Commissioner Woods found it necessary to assign eight policemen to act as a bodyguard to the star.

In all her appearances Olonova was accompanied by her favorite Russian wolfhound, Baksheesh, a gift from Grand Duke Vladimir Boris of Russia.

Mutual Issues Pamphlet in Praise of Film by Linda Griffith

In exploiting "Charity?" the expose of graft in charitable institutions written by Linda A. Griffith, the Mutual Film Corporation has issued a pamphlet which cannot fail to appeal to the intelligent thinkers.

On the inside of the front cover is a foreword by John R. Freuler, president of the Mutual, in which he says "It is my conviction that the motion picture as to-day's foremost medium of publication has significant important public duties—obligations, if you please—to the causes of humanity. It was in such recognition of such obligation that "Damaged Goods," a photodrama which was destined to tear the mask from false modesty in behalf of a cleaner race was submitted to the public. If "Charity" lightens the burden of one mother, if it brightens the life of one child it will not have been produced in vain." Following this foreword is a story by Linda A. Griffith on "Why 'Charity' was Filmed," a synopsis of the photodrama and copies of letters from Theodore Roosevelt and C. H. Parkhurst praising the picture.

A portion of a newspaper page with the headline "Mother Finds Husband Dead, Kills Babies, Fears Orphanage for Children" marked to show the fact that "The Story of 'Charity' is told in your papers every day" makes an effective back cover.

With the pamphlet is issued a slip requesting opinions on this film. The many responses have demonstrated the real interest felt in Linda R. Griffith's picture.

With the Fox Film Companies

Carl Harbaugh, who is directing Stuart Holmes in his next Fox picture, has given his young daughter a small part. Miss Harbaugh refuses to be interviewed on the subject of her first screen appearance. She will have her first birthday shortly.

June Caprice's fifth picture for Fox is now well under way. The company has left for one of Florida's winter resorts for exteriors. Frank Morgan, Stanhope Wheatcroft, Grace Stevens and Tom Brooks have the supporting roles.

Director Otis Turner is putting the finishing touches on "The Island of Desire," a thriller, featuring George Walsh.

Director Richard Staunton also on the west coast is to have charge of Gladys Brockwell's next feature for Fox. At present he is engaged in cutting the picture just finished.

Changes in Titles and Release Dates on Bluebird Program

WHILE the same attractions as previously announced will constitute the Bluebird program for the remaining weeks of its first year of usefulness to exhibitors, there have been some changes in titles and, in some cases the date of release has been shifted in the interest of expediency. The present announcement, however, covers the definite status of Bluebirds for several weeks to come.

"The Honor of Mary Blake" is the new title applied to the Violet Mersereau feature first announced as "The Greatest of These." Edwin Stevens made the production and the release date has been set for December 18. This change was made for the reason that "The Right to Be Happy," originally set for December 18, could not be prepared in time and "The Honor of Mary Blake" was, accordingly, substituted.

"The Right to Be Happy" will be the release for Christmas week, and will be particularly timely and appropriate to the occasion. E. J. Clawson has made a screen version of Charles Dickens' immortal classic, "A Christmas Carol" and Rupert Julian directed the production now released as "The Right to Be Happy." Francellia Billington, Agnes Vernon and Harry Carter will be chief in Mr. Julian's support.

The attraction for New Year's will be Cleo Madison, in "Black Orchid," a feature previously referred to as "Flowers of Doom." This will be a Rex Ingram production with Wedgewood Nowell and Francis Carlisle chief in Miss Madison's support. Exhibitors who recall "The Chalice of Sorrow," in which Miss Madison lately appeared on the Bluebird program, will know what to expect from the forthcoming Ingram-Madison presentation—a feature of promised excellence, great beauty in photography and certainly likely to be conspicuous in dramatic art with Miss Madison leading.

George Hernandez has always appeared in the Lynn Reynolds productions of Bluebird's program, and the excellence of his character work has brought reward in that he will be the star of "God's Crucible" to be the January 8 release in this series. This attraction has previously been entitled "The Shriveled Soul," but the new and permanent caption will be "God's Crucible," with Myrtle Gonzalez and Val Paul featured in the company.

Dorothy Phillips, who is a current Bluebird attraction in "The Price of Silence," will appear in Bluebird No. 52—a screen version of Mrs. Wilson Woodrow's story, "The Piper's Price." Maud George, William Stowell, Lon Chaney and Clara Du Brey will be important members of the supporting cast.

And while the program is going on, Bluebird's special release, "The Eagle's Wings," will take up its regular release date December 4, and be distributed by Bluebird branch managers throughout the country. Rufus Steele's industrial preparedness feature has attracted a great deal of advance interest, and its public showings are sure to benefit the Nationwide movement for industrial preparedness in co-operation with Government needs in the Army and Navy without the usual maudlin accompaniment.

"Pearl of the Army" Booked Solid on Fox Circuit

WILLIAM FOX, one of the largest exhibitors in the country, has booked "Pearl of the Army," Pathe's new serial, featuring Pearl White, in his circuit of twenty-one houses. This means that the serial has been stamped with the approval of one of the keenest and best known exhibitors in the country—a man who is himself a famous producer.

The past policy of the Fox houses has been not to book serials. Manager Abeles of Pathe's New York exchange, however, invited Mr. Fox to send his twenty-one managers to see the first three episodes of "Pearl of the Army" screened. Of the twenty-one, eighteen heartily commended the serial and requested bookings. Of the other three, two of them had houses close to other theaters which had already booked the serial. In consequence of this almost unanimous vote on the part of his managers, Mr. Fox has booked "Pearl of the Army" over his circuit for twenty-nine days.

Among these theatres are the Carlton, Newark, N. J.; The Terminal, Newark, N. J.; Fox's New Britain, New Britain, Conn.; The Riviera, Ninety-first street and Broadway, New York; the Nemo, 110th street and Broadway, New York; the Audubon, 162nd street and Broadway, New York; the Bedford, Bedford avenue, Brooklyn; The Folly, Grand avenue, Brooklyn; The Bay Ridge, Seventy-second street and Third avenue, Brooklyn; The Crotona, Tremont avenue, the Bronx, and the Jamaica, Jamaica, L. I.

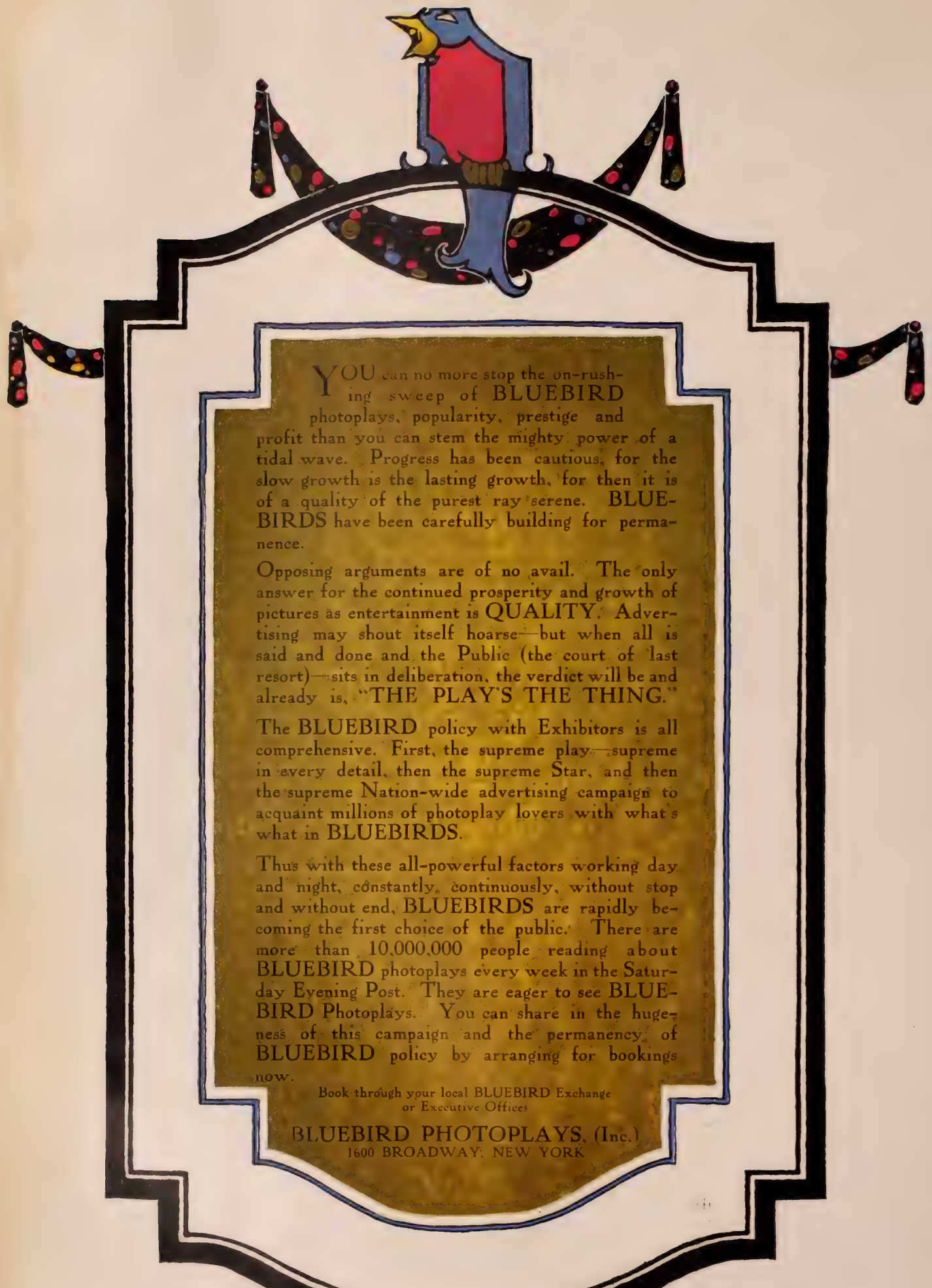
Manager Abeles has also booked "Pearl of the Army" in many other well-known theatres, among them being the Majestic, at 185th street and St. Nicholas avenue, New York; The Bon Ton of Jersey City; the New Strand, Bridgeport, Conn.; the Dyckman, 207th street, New York, and the Sunset, Fifth avenue, Brooklyn.

As stated last week, twenty-one of Pathe's thirty branches have wired orders for additional prints to meet the unsual demand. Advertising material had been ordered in extra large quantities to meet the expected demand, but the supply has proved to be insufficient, despite the fact that the serial was only released this week.

This very large advance business, it is needless to say, is very gratifying to J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc. It definitely proves that the Pathe policy of helping the exhibitor fill his house by arousing public interest through heavy advertising is appreciated by him and that the public has learned to expect Pathe serials to be of a uniformly high standard of quality. It is a fact that many exhibitors are never without a Pathe serial in their house and contract for them far in advance.

As long as the making of serials continues—so will their popularity.


BLUEBIRD
Photoplays Pre
VIOLET
MERSEREAU
in "The
HONOR OF
MARY BLAKE"
Story by John C. Brownell
Faith, Hope and Charity
and the Greatest of These
is - Charity.
Directed by
Edwin Stevens
RICE
PARIS



YOU can no more stop the on-rushing sweep of BLUEBIRD photoplays, popularity, prestige and profit than you can stem the mighty power of a tidal wave. Progress has been cautious, for the slow growth is the lasting growth, for then it is of a quality of the purest ray serene. BLUEBIRDS have been carefully building for permanence.

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BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK

JUST FOR FUN

JUST For Fun is our new title. We trust that our readers will not be deceived by the change. Probably at first glance it will be taken that this is a humorous page, but that isn't the idea at all. The funny part about it is that the page is printed.

H. H. Van Loan collided with a racing car out at Uniontown, Pennsylvania, and has been laid up for a while. We admit that this is not just the right department in which to put this item, but this "fun" stuff is a serious proposition.

If it were not for the fact that we cover all the news in this great and glorious field each and every week, we would refrain from printing this brilliant report, because we never even received an invitation to attend the affair. However, comma, to get right down to it, it was a party tendered to Mr. and Mrs. Joseph Schenck, the latter erstwhile Norma Talmadge, by Harold Stern of Tarrytown, New York. Mr. Stern, not being a scenario writer and hence being original, held his party in the garage. It was a regular beefsteak affair and didn't conclude until the late hours of the morning. Naomi Childers, Alice Brady, Pearl White, Florence La Badie, Marguerite Snow, Muriel Ostriche, Grace Darmond, Jane Gail,, Viola Dana and Grace Darling were among those present. Anita Stewart was ill and couldn't go and Doris Kenyon had to hie away for snow stuff and cried bitterly therefor. N. T. Granlund, John Collins, Alexander and Nat Carr were the only male members eloquent enough to speak of their presence. Four A. M. was the hour when Muriel started dropping fish in everyone's coffee and ice down their backs, and so the story ends.

T. T. also says that Jack Mower was born in Honolulu but left his birthplace at the tender age of thirty-six. And on page 40 of the Motion Picture Studio Directory we find that Jack first saw the light of day in 1890. Which speaks well for the accuracy of Terry or, well——

Nothing daunted by Henry Ford's failure to stop the war, Thomas Ince is trying it with "Civilization."

Pete Schmid, the Teuton Bard, has been sporting a black eye recently, and claims as an alibi that a crab gave it to him. No one can accuse Pete of being conventional but he doesn't state who the crab was.

Speaking of misprints, which bears no reflection on Pete, William H. Tooker walks around with a full grown grouch on linotypers and proof rooms. In running his biography once a newspaper dropped a 't' and a line read "Mr. Tooker came to the silent drama after long engagements with sock companies." The trouble with this was that for a long time afterwards Mr. Tooker's fellow players asked him to procure rebates on their hosiery.

According to the players who are under the fire of Henry McRae's direction in the serial, "Liberty," Patrick Henry didn't know what he was talking about when he exclaimed: "Give me liberty, or give me death."

According to Terrible Terry Ramsaye, Lillian Hamilton will marry any man who will give her a house with a fireplace in it. We will gladly forward all offers to Lillian.

WHY REVIEWERS CHEW THEIR DESK CORNERS

The villain pens an anonymous letter.

The vamp flops into the hero's arms and so compromises him before his fiancee.

A character dreams over incidents past that he knows nothing about.

Bill Furber of Boston writes that the muse *hit* him immediately after seeing on the screen the first three episodes of "The Crimson Stain Mystery."

"The wants of the public are hard to foresee,
Hit it just right and you win to a 'T.'
"Maurice Costello, the screen's Beau Brummel,
Stands forth with a 'rep.' that will mean more than;—well,

"So mark well my words, folks, mark well what I say,
The picture he plays in is dead sure to pay.
And mark well the next lines and what they purport,
In bright Ethel Grandin he'll have fine support.

"You'll find many others who shine in the cast,
Sixteen great chapters thrill, first to last,
Thirteen new autos are offered the wise,
Excel with ideas and an auto's your prize."

Would anyone else like to hit Bill?

About Rhea "Ginger" Mitchell.

"Where do you stand in your profession?"

"Not in the Rhea."

"You are enthusiastic?"

"Lots of Ginger."

"Fond of flying?"

"Flying, Eh? (Flying A) Sure!"

"You want to be leading woman to Richard Bennett?"

"I've Bennett."

The following blows in from the pen of Ferne Zear, dedicated to Alice Howell, though evidently Alice wasn't its inspiration.

Twinkle, twinkle, pompadour,
Tell me, please, what you are for—
Up on Alice Howell's head,
Like a fuzzy feather-bed!

It is not quite fair, I say,
For you so to "hog the play,"
For when you have caught our glance,
Alice doesn't have a chance.

When she comes upon the screen,
You're the first thing to be seen,
And we cannot look away—
Tell me, have you come to stay?

Tell me, please, oh pompadour—
Tell me quickly, I implore—
How you happen to be there,
Spoiling Alice Howell's hair!

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 16, 1916

Just another little thing that can take its place with the pistol-in-the-top-drawer. This time its Sound. Most producers don't consider Sound, because they're dealing with the silent drama, we suppose. But the other day we saw a scene where a burglar entered a parlor through a window, scampered from corner to corner and back to corner again and all the time the gentleman in the next room didn't hear him. There should have been an explanatory subtitle telling that the gentlemen was deaf or else that he had cotton in his ears or something.

A better instance can be cited from another picture. This time the gentle art of murder was being practised in a room fronting on the street. The window shades were down but one of the windows was open. The murdering weapon was the pistol, and it wasn't equipped with a silencer, yet after its discharge none of the passers by were at all troubled. A convenient subtitle might have been inserted here saying "The report is thought to be the blowing out of an automobile tire." Then show the people hunting the tire. The situation is saved. Hurrah for logic!

LOCAL NEWS

—The ball given down at M. S. Garden by the m. p. exhibitors proved a great success and surpassed even the fondest expectations of its most ardent supporters. This is exclusive.

—It was a good thing that another ball was there the night be4 as some fine decorations were left round about.

—T. Kennedy, B. Grimm and ye ed had quite some ride that evening it being however really morning.

—Richardson Watts came down 2, he not having any escort with him this time.

—Many from here who attended the ball when interviewed by ye ed the next day said "Thanxgiving" in sort of derisive tones.

—P. A. Parsons who doesn't go to balls much, was down all dressed up in the s. & f. P. A.'s stunt with Pearl White was a good 1, 2.

—W. Aery, 1 of Ed Thanhouser's actors made quite some noise toward the early A. M. hrs.

—Ed Weitzel ran in just to see what a ball given by exhibitors' looked like and expressed himself as quite satisfied.

—Fred Beecroft is no longer with the n. y. mirror, although A. H. Shirk and L. Denig are still there.

—Jim Stiles has chosen a hot title for his first film show, it being "Hell Hath No Fury——"

—Many from here have mistaken Minnie Milne who recently had a fine part in a Fox picture as sister of the w. k. reviewer, which however is quite wrong.

Westerner's Ad Plan Interests

J. E. Willis, Western representative of the Unicorn Film Service Corporation, states that in his territory he has inaugurated a highly successful method to interest exhibitors in the "Jimmie Dale Alias the Grey Seal" series, which is being released by the Unicorn.

"My plan is in connection with extending a personal invitation to all the leading exhibitors," states Mr. Willis. "We have hired several yellow taxicabs with two eight-foot banners on each side of the cab reading: '$10,000.00 Reward for Jimmie Dale. Read the Chicago Herald and 1,100 other newspapers for full particulars.' We are employing a regular uniformed policeman to accompany Mr. Berg and the writer in the cab," which calls at each theatre where our service is being used. This assists the exhibitor and our salesmen equally well when done.

Long Leading Lady with Licensed Companies

Sally Crute will shortly be seen in two different feature screen productions on the Metro program. She will appear in Mabel Taliaferro's support in "Jerry of the Emerald Isle," a five-act production directed by John H. Collins, and with Frances Nelson in the screen version of Ella Wheeler Wilcox's poem, "A Reverie in a Station-House," directed by John W. Noble.

In the picturization of the Ella Wheeler Wilcox poem, made by June Mathis, Miss Crute plays Mary, the girl of the poem, who has an important influence on the character impersonated by the star. In "Jerry of the Emerald Isle" Miss Crute's character, Beatrice Gaden, joins in the plot to capture the millionaire of the play and keep him from marrying the sweet Irish lassie (Mabel Taliaferro).

Her first stage experience was in a stock company in Denver with Amelia Bingham, Frederick Perry, Bruce McRae, and Harry Woodruff. Later she starred in her own vaudeville company, and then was selected to follow Mary Nash in the Western "Within the Law" company. She played leading parts in "The Deep Purple," "The Divorce Question," "Officer 666," with Douglas Fairbanks, and the dual role in "The Rosary."

Going into motion picture work, she joined the Essanay company in Chicago, playing in many productions with Francis X. Bushman. After six months' work there, she joined the Solax company in New York, and then went to the Edison, remaining there for three years and a half. Among her appearances have been Mme. Margot in a picturization of Balzac's "The Wild Ass's Skin," called "The Magic Skin"; "The Colonel of the Red Hussars," "The Song of Solomon," "The Match Makers," "The Widow's Breezy Suit," a two-reel comedy written by herself; and "The Light of Dusk," a Lubin feature in which Miss Crute played opposite Orrin Johnson.

Note the New Address

The Commonwealth Film Corporation, of which H. A. Spanuth is president, is now established in its offices at 914 Consumers Building, Chicago.



Director James Horne and Kalem, "Girl from 'Frisco," Players on the Mexican Border

Able Staff Working Out Selznick Problems in D. C.

SYDNEY B. LUST, controlling the Selznick productions in the Washington, D. C., territory, has organized the distribution of these films into a distinct corporation known as the Louis J. Selznick productions, with himself as president. He will have as first assistant E. R. Haas, formerly with the World Film Corporation and a newspaper man of ability and reputation. Mr. Haas is at present on the road rounding up contracts and personally answering inquiries that have come into the Washington office since its establishment. "I shall not solicit any bookings on this trip," remarked Mr. Haas before departure. "I shall have my hands full attending to the contracts which Clara Kimball Young in 'The Common Law' and Nazimova in 'War Brides' have closed."

E. M. Givney, formerly with the General Film and High Art companies, has been intrusted with the booking of the Selznick productions.

The service films which Mr. Lust is handling in this territory will come under the banner of the Lust Exclusive Service, which includes comedies, serials and features. In addition to these he holds the States rights for "Purity" for the several States composing this territory.

Ince at Work on Another Spectacle

THOMAS H. INCE is at work on another feature which will be greater in proportions and theme than "Civilization." He has been working on the new production for several weeks, but its name, character and the players who will take part in it will not be disclosed until it is released. The release date also is withheld.

The music for the new spectacle is partly written and some portions of the picture have been projected for private inspection. The New York Ince office states that the title, the theatre and the date of presentation are already known.

The motives which have caused Mr. Ince's production of a new two-dollar picture are given as follows:

"The era of big spectacles has only just begun. The lessons of the past season have not been lost on Mr. Ince. Big, human themes are and will ever remain his ambition. Many big spectacles fall down in New York simply because the themes are not human; they are big without being interesting.

"If his new spectacle were ready now, it could be booked and sold just as easily as 'Civilization' was. The demand is overwhelmingly great—the demand, that is, for big, clean, heart interest spectacles on universal appeal. Pictures of the vampire kind form no part of Mr. Ince's mental ambitions. There is a lot of notoriety in this sort of thing and only quick money," neither of which rewards is the sort we desire. Our product has been always sufficiently worthy for the best 'program' extant, so we do not see why our features should drop."



Blanche Sweet in "The Evil Eye" (Lasky)

Bays Buys the Royal in Newton, Kansas

G. W. Bays, formerly of Pratt, has bought the Royal theatre, Newton, Kansas, and will transform it into a modern house in every respect.

Newton has a population of 10,000, and the theatre seats 600. Mr. Bays will offer varied entertainments to his patrons. As well as pictures, he will book road shows for one-night stands, touring stock and vaudeville.

Thinks Well of Kid Film

"Snow-White," a four-part picturization of Peter Grimm's fairy tale, is meeting with success. Many exhibitors are booking this picture because of the increasing demand for children's pictures. The Eskay-Hariss Feature Film Co., of New York, who control the state rights for New Jersey, are booking it with some of the theatres where they are getting 15 to 35 cents at the box office.

Mr. Hariss, in speaking of this picture, said: "It seems almost impossible to obtain pictures of the type of 'Snow-White,' which is the sort of feature that mothers will delight in taking their children to see. I have noticed with interest the exhibitors' demand for this style of picture and immediately took advantage of the announcement of the Educational Films Corporation that territories were open for states' rights and secured the rights for the State of New Jersey."

Mildred Manning Not a Character Actress

Mildred Manning, who plays ingenue leads for the Vitagraph company, was erroneously listed in the MOTION PICTURE NEWS Studio Directory as being a character woman. Anyone who has seen the dainty actress in Vitagraph pictures knows that this was a mistake, and most people have seen her. She has had an extensive career in musical comedy and played in various Broadway productions for eight years.

Miss Manning's picture debut was made with the Biograph company where she appeared in such productions as "The Charity Ball" and "Our Poor Relations." Her height is five feet, four inches, her weight one hundred and twenty. She has brown hair and eyes, an olive complexion and the rest the picture can tell.

Exclusive Features in New Offices

Exclusive Features, Inc., are now in their new offices at 126 West 46th street. J. M. Goldstein, president, when asked why he moved, remarked that owing to the large demand for the Sarah Bernhardt film La Tosca, and the many bookings coming in for War's Women from upstate exhibitors, he was compelled to get closer to Grand Central Station, so as to be ready to make shipments without delay. The new offices are elaborately fixed, and special invitations were sent out to exhibitors to come up and review the Exclusive's picture, which will be released within two weeks, entitled Pamelia's Past, featuring Maude Fealy, Irving Cummings, Mignon Anderson, Harold Benham, Marc Andrews and others.

Fritzi Brunette Returns from Vacation

After an absence from screen work for several months, Fritzi Brunette has returned to the Selig Company to enact a leading role in an eight-reel Selig Special now in course of production under the direction of Colin Campbell. Miss Brunette arrived refreshed from a well-earned rest, and with a wardrobe calculated to break all vampire records to date.

Promising Program from Mutual in December

THE coming of "Miss Jackie of the Navy" will be accepted with interest by the large number of exhibitors who have realized on the important box office value of "The Pearl of Paradise," the first of the Mutual Star productions, featuring Miss Margarita Fischer.

The story of "Miss Jackie of the Navy" tells of a wild daughter of the *noveau riche*, who in order to win the heart of the man she loves, dons sailor's clothes and ships on board a battleship with him. After ludicrous and thrilling happenings, she saves her captain's life, and when her identity is disclosed she has won his heart.

Kolb and Dill will be released in a five-reel Mutual Star production, entitled "Lonesome Town," directed by Thomas N. Heffron, and the scenario written by Al Santell. This production was also used successfully as a stage production.

Harvey Clark, Harry Edmonson, Charles F. Spencer, Eugenie Forde and May Cloy are appearing in "Lonesome Town."

The story is of a town founded by an aged man, who disappears. His heirs make no claim to the income from the estate, and it finally goes to Hazy Fogg, a child of the town mothered by the villagers.

Into Lonesome Town comes a trio of tramps, who mask as wealthy men, and immediately start making love to the town widow, played by Eugenie Forde. The town constable, who is chief of police, night watchman, lamp lighter, superintendent of streets and holder of numerous other offices, is also in love with the widow.

The story ends with the discovery that the tramps are impostors, and have come to the town to garner the town founder's estate.

On Friday, December 15, "Our Boys at the Border" will be shown. This is a one-reel subject. This reel shows the routine followed by the regular army boys on the Mexican border. It is said to be full of excellent artillery and target practice, and the machine gun squads are shown in action.

On Saturday, December 16, "Peter, the Comic Poet," a one-reel comedy, and the third of the one-reel Star comedies, "One Dollar, Please," will be released.

"Treed," a two-reel Vogue comedy, featuring Rube Miller and the famous Vogue comedians, together with "Reel Life," a one-reel magazine reel, will be shown on Sunday, December 17.

Don't Speak English

None of the twenty-four Cossacks who appear in the Edison feature, "The Cossack Whip," supporting Viola Dana, could speak English. Neither could Director John Collins speak Russian. Nevertheless, the scenes in which these sons of the Steppes appear are among the most intelligently handled bits involving wild-riding horsemen ever seen in any picture. Director Collins refuses to tell how he accomplished the miracle. Perhaps "Cossack" is spoken by John when he is excited!



C. Gardner Sullivan Says "Good-By, Ince and Inceville," Upon Starting for New York Last Week

Jury Justice for Scenarios at Greater Vitagraph

One more advance marks the new treatment of film production at the Greater Vitagraph headquarters. Hereafter all scenarios considered for acceptance will be disposed of by a board comprising the scenario department personnel. Material to pass this board will have to undergo the most rigid scrutiny and pass every ordeal. This in behalf of the highest type of photoplay production that the American public can be afforded.

The Scenario Board, as it is called, is headed by Col. Jasper Ewing Brady, chief of the scenario department, and the following six scenario experts: Garfield Thompson, A. Van Buren Powell, Edward Montagne, Eugene Mullin, Tom Bret and Graham Baker. This board meets daily at 3 P. M. with Commodore J. Stuart Blackton, Vitagraph's authority on production. At these daily meetings every story considered for the screen is discussed and weighed for plot, action, adaptability, novelty, suspense, appeal, artistic merit, etc., and a decision made. This does away with any chance of haphazard selection, and results in material entirely worth the exceptional facilities of Vitagraph.

At any rate, it insures the scrutiny of seven trained minds being given every Vitagraph production before it can be regarded as fit to be presented to the production department. Furthermore, instead of making it harder for a meritorial story to "get by" the company, it insures just such a story its dues.

Bonny Scotland Faithfully Reproduced in Massachusetts

Maurice Tourneur has just completed the exteriors of "The Lass of Killean," in which he is directing Mary Pickford. The story is one of a Scotch fishing village, which was reconstructed with extraordinary fidelity to detail, at Marblehead Neck, Mass. An enormous amount of interest was aroused by the arrival of Miss Pickford and her company of fifty people, and Marblehead Neck suddenly found itself turned into a early winter pleasure resort. Even the local ferry between the mainland and the Neck, which at this time of the year goes for a nice long sleep, suddenly woke up and started to run excursions for those desiring to see how motion pictures are made. Every Scotchmen in the State of Massachusetts came along to try to find fault with the reproduction of the village, but unsuccessfully.

Old Pals Meet Unexpectedly

Thomas H. Ince was agreeably surprised this week when he was paid a visit at the Triangle-Ince plant in Culver City by William Eagleshirt, the picturesque Indian actor, who was his first leading man when he arrived in California six years ago to take charge of the New York Motion Picture Corporation's studio. The veteran Redskin dropped in unexpectedly while Ince was supervising the making of some scenes, and the two clasped hands in a vigorous renewal of old acquaintance, and recounted some of their experiences of "the old days."



Stars of Pathe's Latest Serial, "Pearl of the Army." Left to Right, Pearl White, Ralph Kellard and Marie Mayne

Stories of "Seven Deadly Sins" Announced

THE McClure Pictures announces the stories for the first six episodes of its series, "Seven Deadly Sins," which is shortly to be placed on the market. The seventh and last of the pictures that will conclude the romance of the two principals is still being kept a secret by the company.

"Envy," the first, introduces Eve Leslie (Shirley Mason), a young girl who becomes jealous of Betty Howard (Ann Murdock), who is a prominent actress. Her lover, Adam Moore (George Le Guere), tries to rid her of her foolish envy, but to no purpose, and she finally meets the actress through a wealthy middle-aged man whose motives are not at all to be trusted. Still her envy continues and the wealthy roue fosters it until she is placed in a perilous position from which she is extricated only by the combined efforts of the actress and Moore.

"Pride," the second, brings Eve into play again as bent on marrying either wealth or a title. A banker (Holbrook Blinn), who is possessed of a checkered past, looks with favor on her, but Moore realizes that this fellow is not the man for her and after several thrilling situations he banished both the thought of money and a title from the susceptible mind of Eve.



Pearl White Poster for "Pearl of the Army"

"Greed," the third, shows the lovers possessed of a desire to make a killing in Wall Street. Nance O'Neill has the star role. An element of mystery is introduced by a murder which is fastened on the innocent Moore. He is sentenced to die, but Miss O'Neill in her powerful part, saves him from the chair and restores him to Eve.

"Sloth" brings in the Mexican situation by way of the militia. Moore is a member of the Guard and when ordered to the border Eve rebels at being separated from him. Then there is revealed before them various incidents of American history in which women have been the central figures. Charlotte Walker has all these roles. Through with the vision Eve sees the light and urges Moore to answer his country's call, while she herself goes to the border as a nurse.

H. B. Warner appears in "Wrath," the fifth number. He doubles as a Russian Grand Duke and his son, who prefers marrying an American for love than a sister countrywoman for money and power. Eve, who controls some munition works, does battle with the Grand Duke, who places war orders with her. She refuses to fill them and the manner in which this number is completed is said to be replete with thrills.

"Passion," the sixth play, introduces Clifford Bruce as the perfect physical specimen and for a time Eve is completely enamoured by him. But the plot goes on to reveal the giant of strength a pigmy of moral purpose and so she goes back to Moore.

Fine Arts Figures on Flight from Fogs

Unseasonable fog and rain on the coast will have no more terrors for the producers of Triangle-Fine Arts plays.

Taking a lesson from recent experiences in filming scenes outdoors between showers, the management has been prompted to build a very large light-studio. The south stage, the largest on the "lot," is to be converted into an enclosed studio, and an elaborate battery of mercury lights and improved appliances will be installed.

Four extra large sets can be built in the new studio at one time, and, combined with the old quarters, there is every reason to believe that the accommodations will prove ample for all the work likely to be undertaken.

Known Stars Congregate

In the cast selected to support Jean Sothern, the star of the U. S. Amusement Corporation's contribution to the Art Dramas program, a picturization of "Whoso Findeth a Wife—," by J. Wesley Putnam, is Leo Delaney, who was a Vitagraph leading man for over eight years. He will play opposite Miss Sothern. Frank Crane will direct the production.

George Henry Trader will have important part in this Art Drama. Mr. Trader was for some time the leading supporting actor for Maud Adams, with whom he toured the country in such notable plays as "Chanticler," "Patou," and others of equal importance. He has also appeared in support of Mrs. Fiske, William Collier, and Katherine Grey.

The two other important parts in "Whoso Findeth a Wife—" will be entrusted to Ina Brooks, and W. J. O'Neil, both of whom have done notable work on the stage and screen. Miss Brooks played the last season with Julia Arthur in "The Eternal Magdalene," and the year before that was a member of the Little Theatre company, which did such fine work in Philadelphia.

W. J. O'Neil was one of Holbrook Blinn's company of players at the Princess theatre two seasons ago, when Mr. Blinn presented a series of one-act plays. He has supported Florence Lawrence in Universal productions, and played leading roles in several of them himself.

Racial Difference of Temperament Is Shown in Tastes of Americans and Latins

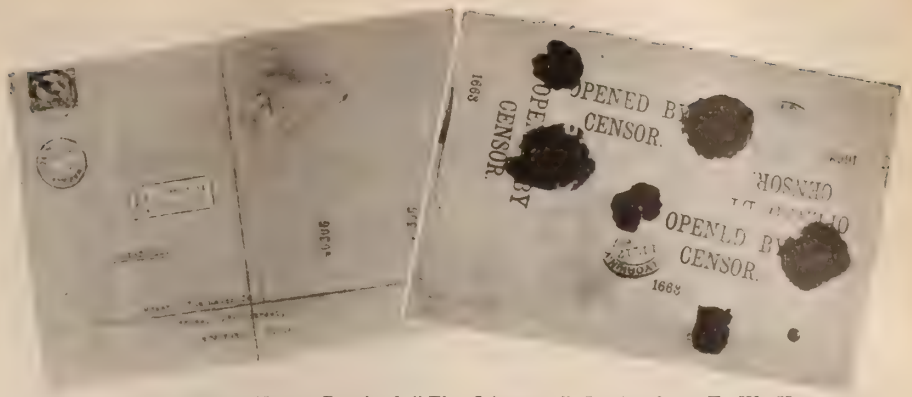
"The Italian producers and the French producers may put forth the legitimate pretention of being the leaders on the Latin markets, which are sufficiently important to satisfy their ambitions, but those who try to compete with the Anglo-Saxon productions, have sought adventure to satisfy the needs of the markets of the Anglo-Saxon countries," says Charles Pathe.

"There is such a difference between the mentality of the Latin people and that of the Anglo-Saxon people, that the negative which might be considered as a masterpiece by the former, will sometimes be judged, and with correct knowledge, by the latter as a puny and even ridiculous work, taking into consideration the American mentality.

"With a few rare exceptions, the Latin productions should be conceived and executed by the Latin and for the Latin; likewise, the American negatives should be made for Anglo-Saxons. Even when the latter are inspired, which is often the case, by the work of one of the French authors, the American motion picture adaptations will still be preferred to the French by the Americans."

Sherrill Engages Actress

Jean Stuart has been engaged by the William L. Sherrill Feature Corporation to play an important part in that company's forthcoming art drama, The Rainbow," in which Dorothy Bernard is being starred, and in which Robert Conness has the leading male part.



Envelopes in Which Kalem Received "The Stingaree" Stories from E. W. Hornung

Paramount Exchange in Washington Issues Weekly Organ

THE Famous Players Exchange of Washington, D. C., distributors of Paramount pictures in that section, has begun the issuance of a house organ called Paramount News. J. Hesser Walraven, formerly connected with the main office in Paramount Pictures Corporation in New York City, and who is now the publicity manager of the exchange, is editing the new weekly, which is distributed to all Paramount exhibitors and their prospects in the exchange district.

The first issue is very attractively assembled, containing a large number of illustrations, showing the exhibitors what free publicity and advertising aids Paramount is distributing to their exhibitors throughout the country in their endeavor to have them present the Paramount Program in a more high class manner than before.

Articles on Picture Progress, Paramount Music, together with a large number of short stories, are contained in this publication.

A number of the contributions are by George M. Mann, manager of the Washington exchange.

Manager Edel of the Strand Pays Tribute to "Plow Girl"

SO impressed was Manager Edel of the Strand theatre in New York by the work of Mae Murray in "The Plow Girl," that he has written the following letter to the Jesse L. Lasky Feature Play Company in praise of both the star and the production which was recently released on the Paramount Program.

The letter is particularly significant as coming from the Strand theatre because of the fact that the uniform excellence of the program which is shown at that theatre requires a producion of exceptional worth to so impress the management.

The letter is as follows:

STRAND THEATRE
of New York

"Mr. Jesse L. Lasky,
"c/o Jesse L. Lasky Feature Play Co.,
"485 Fifth Avenue,
"New York, N. Y.

"My dear Mr. Lasky:

"Permit me to congratulate you upon your wonderful achievement in producing such a splendid picture as "The Plow Girl" with Mae Murray as the star, which we played here at "The Strand last week.

"The star's excellent interpretation of the character called forth unusual praise from our patrons, who, as you know, are among the most discerning photoplay followers in the country.

"Miss Murray's spirited delineation of the character role is among the best personal displays of ability I have witnessed in some time, and is a great tribute not only to her inherent talent, but to your capable management.

"With very best wishes, I beg to remain,
"Yours very truly,
"(Signed) H. Edel,
"Managing Director."



George Ovey (Cub)

Tweedledum in Martial Comedy

In "Somewhere in Mexico," Tweedledum has humorously caught the military fever which is abroad in the land, enlists with the intention of removing Villa from the earth.

Tweedledum makes a very poor soldier, and the officers are utterly unable to keep him in line if a pretty girl happens to be anywhere near.

Asphalt Gathering Shown in Paramount Pictographs

A series of motion pictures have been secured by Paramount Pictographs, the magazine-on-the-screen, taken on the Island of Trindad, one of the British West Indies, showing some of the most baffling problems known in nature, and which will be released in a forthcoming edition of this screen magazine. The first is that of the Asphalt Lake from which our principal supply is taken, and although the quantity amounts to thousands of tons annually, there is shown in this picture that there is no apparent evidence that the source will ever diminish.

These pictures show the enormous lake which ocupies a very considerable area of the island, and which is doubtless the crater of an extinct volcano which has partially cooled off, and this enormous mass of lava-like material, oozing up through the earth's crust, gives conclusive evidence of the valuable materials contained in the bowels of the earth.

Vitagraph "Saturday Evening Post" Advertising

Realizing the tremendous interest of the general public in the E. H. Sothern productions, Greater Vitagraph has appropriated a considerable sum for the exploitation of "The Chattel," "An Enemy to the King," and "The Man of Mystery," through the advertising columns of the Saturday Evening Post. The first copy, a full page, will appear in the issue dated December 16.

This full-page advertisement will be followed by three other advertisements of a half-page each, in the issues for the succeeding three weeks. Those half-pages will also dwell upon the screen triumphs of Mr. Sothern as exemplified by the three Vitagraph productions in which his marvelous art is to be preserved.

The copy for this far-reaching campaign —the sale of The Saturday Evening Post has reached the 2,000,000 mark—is being prepared by the home office advertising staff. The account is in the hands of the Van Patten Agency.

Novel Hits Expected to Go Well on Screen

ESSANAY has purchased the motion picture rights to "Skinner's Dress Suit," which made such a hit when it appeared in the Saturday Evening Post recently.

Bryant Washburn will appear in the leading role, and will be directed by Harry Beaumont.

On the screen the story will be a comedy-drama built upon the theme of an extremely ordinary citizen, who finds himself rising to wealth and power all because his wife compelled him to purchase a dress suit. The part of the timid cashier who feared to ask for a raise and feared more to tell his wife that he didn't get it, is a character that will make for amusing situations on the screen.

The purchase of this story is in keeping with Mr. Spoor's plan to produce as features only subjects which have made hits in novel form, as stage plays, or in magazines.

Paramount Demand for Short Comedies Exceeds Supply

CONTRACTS are complete by which Paramount will release exclusively, in connection with their other "little features," the productions of Klever Pictures, Inc., known as "Klever Komedies," in which Victor Moore will be the star. These comedies will be released bi-weekly, alternating with the single reel Black Diamond comedies which have been distributed by Paramount during the past two months.

Victor Moore, who has had a particularly enviable career both on the stage and the screen has been keenly interested in single reel comedies for the past two years. When he obtained his release a few months ago from the Lasky Feature Play Company, in whose productions he had appeared for Paramount, he immediately set out to organize a company to produce single reel comedies, and his affiliations were naturally with those concerns who were then negotiating to release through Paramount.

Mr. Moore was born in Hammonton, N. J., in 1876 and received his early education in his native town and later in Boston. His first public appearance was made as a "super" in Boston in 1895 and thereafter he appeared with a number of repertoire companies through the New England states. In 1897 he went with Arthur Sidman in "A Summer Shower" and the following year he played with John Drew in "Rosemary" on tour. Later he played in "A Romance of Coon Alley," "A Girl from Paris," in stock and vaudeville and "Change Your Act or Back to the Woods."

His first big hit was as Kid Burns, in "45 Minutes From Broadway" in 1906 and the following year in the same character in "The Talk of New York." This was followed by "The Happiest Night of His Life," after which he returned to vaudeville for a short period.

His first appearance on the screen was in "Snobs" and later as "Chimmie Fadden" and "Chimmie Fadden Out West." He was especially successful on the Paramount Program in delineating the type of comedy character as presented in the last two productions and was the means of extracting thousands of laughs from motion picture audiences weary of the slap stick style of comedy.

The first release, "The Best Man" will be given to the public on December 4, and will be followed every two weeks by a new subject. Mr. Moore has surrounded himself with an excellent cast of legitimate comedy players and will be assisted in the direction of these comedies by Harry Jackson.

"These comedies," said Hiram Abrams, president of Paramount Pictures Corporation, "are of the highest class and are not dependable upon burlesque characterization and the like or even upon that over indulgence of slap-stick work that is so prevalent in most comedies. The comedy in these pictures is directly due to the comedy situations which follow so rapidly after each other that there is nothing left for any audience to do but laugh, and laugh to their heart's content.

"Moreover, they are comedies of action which is the life germ of every comedy, backed by stimulating comedy suspense, which although rarely found in the comedies of to-day, but which is indeed the life stimulant of the new products. Every one of the productions contain these four fundamental requisites of good photoplay comedies, action, comedy, heart interest, comedy suspense and the ever necessary ultimate—comedy justification.

"I have always compared the comedies of the screen in the past with productions in vaudeville and burlesque, and was definitely decided in the minds of the Paramount officers that until that class could be gotten away with and someone would produce a class of high grade comedies, that until then, Paramount would not release comedies. Our waiting has been justified, for these pictures will fill the one single gap of the Paramount plan that has always remained open. No exhibitor who is building for permanency and with the quality pictures that Paramount is issuing can wish for anything more now, for besides the best four, five and six-reel subjects on the market we are offering him a magazine-on-the-screen, in our Pictographs, a weekly comedy in our Klassic and Black Diamond Comedies, a travel picture in our Burton Holmes weekly "around-the-world" journeys, and an animated cartoon in our weekly cartoons made by Bray."



J. Parker Read, Jr. (Harper) Exploiting "Civilization"

Wise Anniversary Selection

Emmett Cornell, manager of the Eckel theatre, Syracuse, N. Y., solved the problem of presenting attraction on the day of the theatre's third anniversary, which fell on Thanksgiving Day. Mr. Cornell had pictures screened for him by different exchanges with a view of selecting one that would worthily mark a big event in the history of his theatre and his selection fell to "The Prince of Graustark" after he had seen it at the Kleine-Edison-Selig-Essanay Exchange.

Activities at Metro

Considerable space in the Rolfe studios is being devoted to the erection of reproductions of "one-night stand" stages and auditoriums, used in Lionel Barrymore's new starring vehicle, "The End of the Tour," a romance of a barnstorming company. The entire touring company playing "Camille" is introduced, Mr. Barrymore is the Armand. Mary Taylor, Kate Blancke, Ethel Dayton, Frank Currier, J. Herbert Frank, and Charles Eldridge are in the excellent cast supporting Mr. Barrymore. George D. Baker is directing the production, with Charles Hunt assisting.

Frances Nelson has begun work on a picturization of Ella Wheeler Wilcox's poem, "A Reverie in a Station House," with John W. Noble directing. Fred Sittenham is his assistant. Miss Nelson has as her leading support Raymond McKee, who was seen in "The Wheel of the Law" with Emily Stevens, and with Mabel Taliaferro in "The Sunbeam," and Robert Whittier, an actor of sterling qualities.

Viola Dana is dividing her time between Wilkesbarre, Pa., and the Rolfe studios, making her production, "Threads of Fate," under the direction of Eugene Nowland, assisted by Harry Franklin.

S. Rankin Drew is directing the dainty little European star, Emmy Wehlen, in "The Belle of the Season," another picturization of an Ella Wheeler Wilcox poem. Alfred Raboch is Mr. Drew's assistant.

Ethel Barrymore, who recently completed the production of the screen version of Margaret Deland's novel, "The Awakening of Helena Richie," under the direction of John W. Noble, has begun work on a new production yet unnamed.

Mr. and Mrs. Sidney Drew have returned from a vacation spent in Cuba, and have already resumed work in the production of Metro-Drew one-act comedies. The first two to be produced were written by Mrs. Drew on her vacation. John W. Evans, Jr. is assisting Mr. and Mrs. Drew.

Bennie Zeidman writes from the West, that in Hollywood, Cal., at the Metro-Yorke studios, Harold Lockwood and May Allison are playing the finishing scenes of "Pidgin Island," a screen adaptation of Harold MacGrath's famous novel of the same name. Fred J. Balshofer is directing the production. Lester Cuneo, Lillian Hayward, William Ephe and other favorites are included in the company surrounding the favorite players.

A one-reel photoplay, "Three Christmases," has been completed at the Popular Plays and Players studio under the direction of Burton L. King. Violet Heming and William Courtleigh have the leading parts in this little play, which deals with the advisability of putting aside money for Christmas. It will be released under the auspices of the Christmas Club. The bankers of the nation have chosen this means to inculcate in the minds of the people the need of thrift, and have chosen the Metro-Popular Plays and Players studio as the producing medium.

It is understood that five other productions, yet unnamed, bring the number of Metro plays up to eighteen, the largest any producing company has had in active preparation during the year just closing.



Frederick Warde's "King Lear" Offers Ernest Warde as the King's Fool

Paramount's New Pittsburgh Traveling Representative

Charles H. Powell, formerly connected with the Cincinnati office of Paramount, has been appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount Pictures in that district.

Henry P. Zapp, formerly connected with the Casino Feature Film Company, of Detroit, Mich., was recently appointed special traveling representative of the Famous Players Film Service, Inc., of Pittsburgh, distributors of Paramount Pictures. Mr. Zapp has a wide acquaintance in the film industry.

New England Managers' Association Elects Officers

The New England Film Managers' Association held their annual dinner at the Georgian, Boston, recently and elected these officers for one year: President, Harry Asher of Paramount; first vice-president, H. F. Campbell of Fox; second vice-president, R. D. Marson of Kleine-Edison; treasurer, Thomas Spry of Metro; secretary, Joseph McConville, Paramount. Trade conditions was the subject of the evening.

Sir Gilbert Parker Praises Story of War and the French People

IT has remained for an Irishman and a Welshman to write one of the most delightful and appreciative stories of the French people. The book is entitled "We are French!" and published by George Doran, New York City.

It has been picturized and was released Nov. 27th by the Universal Film Manufacturing Company under the title "The Bugler of Algiers." The authors are Perley Poore Sheehan and Robert H. Davis. Both are well known American writers. Mr. Sheehan was for a number of years editor of the Paris edition of the New York Herald. Mr. Davis is editor of the Munsey publications.

We like very much the tribute paid to the book by Sir Gilbert Parker and our opinion quite coincides with his. He says: "This is a rare, baffling, tender, eloquent book, with a joyous and yet wistful impertinence quite its own. The memory of a delightful hour and the charm of the treatment, the sentimentality, naked and unashamed, the flood of real human eloquence which pervade the little book, drown all else. After reading it I feel as if I had been sojourning in a wild orchard where small sweet fruit grow, plentiful and ruddy and good. I feel I ought to damn this book for certain things in it, but its naïve artistry, its reckless romance, bred in an intoxication of the spirit, compels me to say that I had a good time in reading it. Extravagant it is, but something in it makes it really true. Also there is a note of patriotism in it which sings on every page. Perhaps it is that which creates a response in the mind of the reader, at any rate in this reader's mind. But touching and eloquent and full of national spirit this little book is, and I am glad to have read it." The picture carries the atmosphere of the book.

Appealing Actress Meets with Romantic Role Again

WITH the first of Clara Kimball Young's Selznick-Picture productions, "The Common Law," playing throughout the United States and Canada, the second photodramatic achievement under her new management is now ready for early release. This is an adaptation of the Thomas Dixon novel, "The Foolish Virgin."

The heroine is a young public school teacher, who dreams of the romantic days when the world was peopled by knights. She is so imbued with the spirit of romance that when a strange young man rescues her from the advances of a ruffian she idealizes him as a regular Sir Gallahad. He is a mechanician with inventive talents. His invention is stolen and, embittered by the experience, he becomes a burglar. Knowing nothing of this, the girl falls in love with, and marries him.

Miss Young's superlative beauty and dramatic gifts have been aided by the work of the Director, Albert Capellani, and the splendid cast. Conway Tearle plays the leading male role and Paul Capellani, who has been seen in many of Miss Young's pictures, gives a strong and vivid impersonation.

Others in the cast include Catherine Proctor, Sheridan Tansey, the boy actor, William Welsh, Marie Lines, Agnes Mapes, Edward Elkas and little Jacqueline Morhange.

Beecroft Resigns from Mirror

Fred J. Beecroft has resigned as manager of the motion picture department of the Dramatic Mirror after five years of service. The resignation was prompted by differences of opinion as to the business policies in the department.

Isle of Man Duplicated in United States

Hall Caine has granted the Arrow Film Corporation exclusive picture rights on his book, "The Deemster." Great difficulty was experienced in making the arrangements because of the war and English censorship. It was impossible for Mr. Caine to come to America, and consequently negotiations had to be carried on by his son.

In order to have the production authentic it was necessary to take a great many photographs at the instigation of the author on the Isle of Man. When Hall Caine wrote "The Deemster" he had certain locations in mind, and the Arrow Film Company's representative made photos of these under Hall Caine's personal direction. The aid of the American Consul had to be enlisted to get the photographs through the censors as graphic plans and panoramic views accompanied them. When he finally succeeded in getting his material through, much time was spent searching for similar locations in the States. Finally it was decided that the only place on the American continent which faithfully portrayed the scenic requirements of the Isle of Man was Block Island.

A staff of carpenters and masons was sent to the island, and the replica of a Manx village was built. The houses used in "The Deemster" were constructed of stone and concrete throughout, and after the picture was finished they were sold to the inhabitants of Block Island.

Complete Change of "Reel Life" Releases

A complete re-arrangement of "Reel Life" subjects brings an almost entirely different set of subjects to the screen December 10th in "Reel Life" No. 32. First in interest perhaps is "Where Benedictine is Made." The pictures show the Abbey at Fecamp, France, where the monks have been making this distinctive cordial since 1510. The various processes are pictured, as well as an array of 600 bottles containing imitations that have been confiscated from time to time. The processes of manufacture is a secret.

"Radium, the Most Costly Element" is another interesting subject on this reel. The price of radium has not followed the cost of high living, having decreased 50 per cent. in recent years. It is now only worth $37,000 an ounce. The American method of manufacture from carnotite is shown.

"Working for Santa Claus" shows how America has prepared to handle the situation caused by the failure of toys owing to the war. There are pictures of toy factories both East and West, giving a good idea of the places which are exporting toys valued at two million dollars this year. There are also appealing pictures of children playing with toys.

"How to Dance the Two Two," a fashionable dance of the Winter, is demonstrated by G. Hepburn Wilson. This is the third and last of the popular dances shown on the screen, with the steps slowly illustrated, for the benefit of those who wish to have the latest terpsichorean evolutions from Broadway.

Variety in Metro Dramas and Comics for December

THE December releases of Metro Pictures Corporation consist of a quartette of photodramas and an equal number of one-act comedies. Leading the list of feature plays is "The Black Butterfly," to be released December 4, with Mme. Petrova as star. Life at the front during the present war is one of the themes of "The Black Butterfly." Mme. Petrova is supported by Mahlon Hamilton, Edward Brennan, Roy Pilcher, Evelyn Dumo, Anthony Merle and Violet Reed.

Next on the list is "The Stolen Triumph," which will be released on the Metro program December 11, and was written by Maxwell Karger and Julius Steger. David Thompson, assisted by P. Thad. Volkman, directed the production, which was made by Rolfe Photoplays, Inc.

The story contrasts success and failure in the lives of Edwin Rowley and Stephen Hunt. Rowley, a poor playwright, submits his masterpiece to the great theatrical manager, Hunt, who produces it as his own. Penniless and heartbroken, Rowley wanders away, half-demented. Hunt's wife, when she learns what her husband has done, demands that he make reparation, and when Rowley returns after many years he finds himself heralded as a great playwright. The part of the struggling playwright is played by Steger. In the cast are: Clara Whipple, Clara Blandick, Harry Burkhardt, Marie Reichardt, Helen Badgley and Maury Steuart. The two last-named supply touches of child life.

Four comedies will be released in December, three of them starring Mr. and Mrs. Sidney Drew, the fourth being a Metro-Rolma one-act play, with Max Figman and Lolita Robertson in the stellar parts. "His Wife's Mother," a Metro-Drew comedy written by John W. Evans, Jr., is the first on the list, being released December 4. In this Mr. Drew is seen as a volunteer life guard at a seaside resort, and the complications are amusing in the extreme.

"Duplicity" is the Metro-Drew release of December 11. This is from the pen of Epes Winthrop Sargent. Unfounded jealousy is the basic idea of this comedy. The December 18 comedy release is, "He Wouldn't Wear Glasses," by Mark Swan. Max Figman is seen as Mr. Diky, of the glasses, and Miss Robertson as Madeline, the best girl.

The fourth one-act comedy of the month, completing the year's list, is "Her Perfect Husband," Jessie Saxton's playlet for the use of Mr. and Mrs. Sidney Drew. The heroine thinks her husband too perfect, and his attentions begin to pall on her, as he seems too good to live, until she has a dream. Upon awaking and finding that the horrible things seen in her dream are not a reality, she resolves to accept the gifts the gods provide, and simply be thankful for "her perfect husband."

The popular Plays and Players studios were chosen in which to produce the propaganda play of the Christmas Club. This one-act play, called "Three Christmases," was directed by Burton L. King. It employs the talents of William Courtleigh and Violet Heming. Its idea is to develop the savings instinct and to teach frugality to people of moderate means. "Three Christmases" was written by Wallace C. Clifton.



Robert B. McIntyre

Naval Board Sees "The Eagle's Wings"

Secretary William Rose, of the New York Association, representing the United States Naval Consulting Board, with members of the state organization, recently witnessed a special presentation of "The Eagle's Wings" in Bluebird's projection room. Mr. Rose and his associates have charge of the work in New York State being done by the national organization for industrial preparedness, working directly in co-operation with the Naval Consulting Board, of which Thomas A. Edison is chairman.

This is the organization now engaged in assembling reports from manufacturers wherever a spindle turns or a wheel revolves throughout the country; facts upon which Uncle Sam may base his calculations should war unexpectedly be declared in this country. Captains of industry are reporting on specially prepared blanks, telling the government the character and capacity of their plants now engaged in peaceful pursuits. In this way the Army and Navy Department will be able to calculate just how soon and in what quantities munitions and supplies may be provided in time of need.

"The Eagle's Wings" is a photoplay demonstration of what is now being done in munition plants actively engaged in filling European war orders. The Bluebird is indeed an illuminating and purely patriotic exposition of what "industrial preparedness" means—what this much discussed topic really represents in the welfare of the Union.

Twelve Short Features Every Saturday from Essanay

GEORGE K. SPOOR, president of Essanay, recently formed a new Essanay stock company, the members of which will play together continuously in a set of features planned by Essanay.

There will be twelve members, all chosen from among Essanay's best players.

It is Mr. Spoor's plan to form a definite company whose members are familiar with each other's work so that they will play more harmoniously together and form a unified organization. Marguerite Clayton and Edward Arnold have been chosen to play the two leading parts in the series.

This plan will also give the exhibitor, not only a definite idea of the subject being produced, but an opportunity to rely regularly on announcing certain players who will become known to the public as playing together. It is Mr. Spoor's aim to make these players, already well known individually, familiar to the public as an all-star stock company.

The first of the series in which this stock company will appear is a set of twelve stories bearing on the subject "Is Marriage Sacred?" These twelve stories are in no way connected except that they bear on this main topic. Each play will have its own title and be entirely distinct.

This is distinctively a series of stories and in no way a serial. Although it is believed that the spectator who sees one of these photoplays will wish to see all of them, yet the interest in one is in no way dependent on the other.

This first series has been written by Charles Mortimer Peck, and is being directed by E. H. Calvert.

This series is being announced as short features and will carry an approximate screen time of 33 minutes each. They will be released each Saturday beginning December 16 through the General Film Service. The first release is "The Burning Band," the second on December 23 is "Dancing with Folly," the third on December 30 is "Wife in Sunshine," the fourth on January 6 is "The Sinful Marriage," the fifth on January 13 is "When the Man Speaks."

While bearing on one of the deepest problems of the present day, the relation of husband and wife and children, the marriage and divorce situation, every one of these plays will be clean and wholesome and morally uplifting.

It is planned to continue the work of this stock company after the series is completed in still other features, holding the members as a unit continuously.

Verne's Story to Be Shown on Broadway

Carl Laemmle, President of the Universal Film Mfg. Co. has completed arrangements for the taking over the active management of the Broadway theatre at Broadway and 41st street ,on December 10 in order to present "Twenty Thousand Leagues Under the Sea," a film version of Jules Verne's imaginative story of love and adventure beneath the depths of the sea.

Big Stage Successes by Popular American Authors Acquired for Screen

AN important acquisition of material for the motion picture screen was made recently when the Famous Players-Lasky Corporation purchased the rights to five stage successes, written by Augustus Thomas, A. E. W. Mason, Gene Stratton Porter, Frederic Arnold Kummer, Harvey O'Higgins and Harriet Ford. With the cry of the earth of material still ringing in our ears it is significant that these foremost producers on the Paramount Program should add to their list of purchases the works of such distinguished authors and playwrights.

"Freckles" which was adapted for the stage by Neil Twomey from the successful book of the same name by Gene Stratton Porter, was declared at the time of its presentation at the Grand Opera House in 1912, to have been distinctly a play of action. In view of the fact that the greater part of the action of the story takes place out of doors, it is considered to be exceptionally adaptable to screen presentation.

"The Dummy" will be remembered by thousands as one of the great Broadway successes of two seasons ago. It is the joint work of Harvey O'Higgins and Harriet Ford. It will be remembered that "The Dummy" is a youth who pretends to be a mute in order to rescue a little girl from a gang of kidnappers who have her concealed in a city house. The fearless chap gets into the house which the crooks have carefully guarded and pretends to be in league with them. The scene shifts to the country as the action becomes more dramatic and thrilling. As a stage production "The Dummy" ranked among the big successful thrillers, but at the same time it was relieved by many a laugh.

A. E. W. Mason's play "The Witness for the Defense," in which Ethel Barrymore starred at the Empire theatre in New York, in 1911, is another to be added to the list. The play was first produced in London in February of the same year, and made such a distinct hit that it was brought over to this country. A. E. Anson and Leslie Faber were in the cast in the New York production. The action of the play transpires in India and in England and is full of local color.

"Mrs. Leffingwell's Boots," by Augustus Thomas, is the fourth play to be added to the list. It was a distinct success when first produced in 1905, and has been presented most successfully on many occasions since that time.

Frederic Arnold Kummer, author of many successful photoplays, is the writer of "The Painted Woman," which was produced at the Playhouse in 1913. The action of the play transpires in semi-tropical settings, a fact which again places the camera at an advantage over the stage as the production will be actually filmed in the South.

The purchasing of the photoplay rights to these five plays, coming so closely after the termination of the $100,000 offer by the Famous Players Film Company, indicates the fact that the producers are fully determined to leave no stone unturned in order to obtain as large a quantity as possible of the highest type of motion picture material.



Mary Nash (Pathe)

Borgian Beauty Predominates

Herbert Brenon with players and assistants left New York this week for St. Augustine, to make the exterior scenes of his next Selznick-Picture, "Lucretia Borgia." The atmosphere of the quaint old Florida city is ideal for the period of the Borgias, and many striking effects are expected as a result of the trip. This will practically complete the photodrama, as only a few interiors remain, and the big sets will be constructed in the absence of the company, under the direction of George Fitch. Florence Reed's costumes in this production are the most beautiful this actress ever has worn.

New Poster Concern

Tom Quill, who for years has been in charge of the Poster Department of the Goes Lithographing Company, of Chicago, and is well known in film circles throughout the United States, is about to start in the lithographing business for himself. He has formed a company to be known as the Illinois Lithographing Company, of which he is vice-president. This concern will specialize in the production of motion picture posters. Their office and plant is to be located at 351 East Ohio street, and they will be ready to start business about the 5th of December.

Dickens' "Great Expectations"

JACK PICKFORD is very busy learning how to sweep floors, and Louise Huff is rapidly developing into a first class heart-breaker in preparation for their respective roles in the Famous Players adaptation of Charles Dickens' "Great Expectations" in which they are to co-star on the Paramount Program on January 8.

Miss Huff is to be Estella, the daughter of the escaped convict who has been reared by an insane woman for the sole purpose of breaking the heart of every man whom she meets, in revenge for the jilting which Miss Havisham received when a young girl. Jack Pickford is the illustrious Pip whose earliest memory is that of his brother-in-law's blacksmith shop in which he was boy-of-all-work except in those furious moments when his sister seized him by the ear and made him scrub the floor or perform some other menial task in payment for his keep.

Then came the terrible day in which he had fled to the cemetery in order to excape his sister's wrath, and had been suddenly confronted by the wicked looking escaped convict, Provis, who threatens him with instant death if he does not bring him food and a file with which to remove his chain and ball on the morrow. The arrest of Provis in the morning leads to a terrifying time for the boy when the prisoner is brought to the blacksmith shop by the soldiers, and poor Pip faces the double danger of being apprehended for aiding a convict to escape and of being beaten by his sister for stealing food. He escapes both of these predicaments through the good offices of the convict himself, and then there comes the fateful day when Jaggers, the London lawyer, arrives at the shop and the train of circumstances is set in motion which leads to the meeting with Estella and the demented Miss Havisham, her guardian. There follows the romance between the two young people and the remarkable revelation of Miss Havisham's having encouraged it for the sake of breaking Pip's heart.

The next important incident is the announcement of Pip's legacy and the fact that he is to be sent to London, "to be made a gentleman as befits his great expectations." Pip misconstrues the source of the legacy, because Estella is sent away to be educated at the same time, and he believes that Miss Havisham, having relented after banishing him from the house, has secretly decided to countenance the romance.

Later we find Pip in London, a thorough man-about-town, living in comparative ease and well supplied with money. He becomes definitely engaged to Estella after finding out where she has been sequestered in boarding school, and on that very day there comes the great blow of his life when he discovers that it is not Miss Havisham who is his sponsor, but Provis, the escaped convict.

"Great Expectations" is being produced under the direction of Robert G. Vignola, who made the phenomenally successful adaptation of Booth Tarkington's "Seventeen," in which Miss Huff and Jack Pickford won new laurels.

"Life of Our Savior" Heads Pathe's Holiday Offerings

NOW that the holiday season is at hand, Pathe has drawn up a list of its features that have proven of extra value during the past, and is offering them for special atractions. On all of them, Pathe exchanges have an extensive supply of advertising matter furnished at regular rates.

"The Life of Our Savior," in seven reels, Pathe-colored, is now ready for release, and this heads the long list of specials. This has proven so popular with exhibitors that the original prints were worn out and new ones have been made. A new supply of advertising matter is also on hand.

Other holiday offerings are as follows: "Esther," three reels, Biblical drama; "Joseph's Trails in Egypt," five reels, Biblical drama; "A Rose Among the Briars," three reels, hand-colored drama, featuring Jackie Saunders; "Adventures of a Madcap," four reels, hand-colored drama, featuring Jackie Saunders; "Queen Margaret," five reels, hand-colored historical drama; "Pro Patria," six reels, hand-colored historical drama; "Hazel Kirke," five reels, heart interest drama, featuring Pearl White and Bruce McRae; "Shrine of Happiness," five reels, hand-colored drama, featuring Jackie Saunders and Paul Gilmore; "Beloved Vagabond," six reels, hand-colored drama, featuring Edwin Arden and Bliss Milford; "Little Mary Sunshine," five reels, hand-colored drama, featuring Baby Marie Osborne and Henry King; "The Shadows of Her Past," five reels, drama, featuring Lina Cavaliera and Lucien Muratore; "The Shine Girl," five reels, heart interest drama, featuring Gladys Hulette; "Prudence the Pirate," five reels, comedy drama, featuring Gladys Hulette; "Shadows and Sunshine," five reels, comedy drama, featuring Baby Marie Osborne; "The Light That Failed," five reels, Kipling drama, featuring Robert Edeson.

Good Lively Short Reel Program from General Coming

GENERAL FILM SERVICE announces a second series of stories from the Essanay studios under the general title of "Is Marriage Sacred?" by the Essanay Stock Company composed of Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

General Film Company's releases for the week December 11-16 inclusive are topped by "Twisted Trails," a Selig three-part Western drama, featuring Tom Mix, Bessie Eyton and Eugenie Besserer. This drama is followed by a one-reel comedy from the Vitagraph studios entitled "Accident is the Best Policy" which precedes the educating Selig-Tribune. Vivian Prescott is seen in "Her Sacrifice," a one-reel drama reissued by Biograph which closes the program for Monday.



Alexander T. Frank

The second of the "Black Cat Series" from the Essanay studios under the caption of "In a Looking Glass," featuring Nell Craig and Richard Travers will usher in Tuesday's program, followed by a Kalem single-reel comedy "The Icemen and the Artist," with the comedy quartette, Ham, Bud, Ethel Teare and Henry Murdoch.

Essanay's Canimated Nooz Pictorial uncovering inside stuff on the election exposed by the Canimated Nooz staff, Max Linder wearing his fourteen trunks of clothes and other interesting laugh producing topics are shown. Scenes about Long Beach, California, make up the other half of this offering. Then will come a one-reel Vim comedy and the 19th episode of Kalem's "The Girl from 'Frisco," entitled "The Stain of Chuckawalla," featuring Marin Sais and True Boardman, followed by "The Honor of the Law," a Biograph drama in two acts featuring Irene Howley, which completes the program for Wednesday.

"The Menace" the ninth adventure of "Grant, Police Reporter," featuring George Larkin and Ollie Kirkby will be the first picture screened the following day. Vitagraph offers a one-reel comedy "Bears and Bullets" and Vim "What's the Use," a comedy of the same length in which Pokes and Jabs are seen.

"Pep's Legacy," a Vitagraph drama in three parts featuring "Sunshine" Mary Anderson. Then will come "The Midnight Express, an episode of Kalem's "Hazards of Helen." "The Road to Fame," a one-reel drama in which Robyn Adair and Virginia Kirtley are featured will close the program for the day and week.

Altogether there is a variety of film subjects in single reels, which shows the trend toward either an all feature bill or the exact opposite.

Live Wire Exhibitors

Brainy Theatre-Window-Dressing for the Passer-by

By M. Kashin

NO. I have not made a mistake in referring to your lobby as a show window. You are a retail merchant, if you are operating a theatre. And if you realized how much in money and pains is expended by even the smallest merchant on his "store windows," you exhibitors would wonder indeed. The theatre and the merchant have the same reason for maintaining good "windows" provided, of course, they are in the high rent zone, as most theatres are.

The showman who is not a merchant will in these days of keen competition have to give way to one who is. All the signs of the times point to such a culmination of the race for "exhibitor helps" which is stirring the whole trade today.

What would you think of a merchant who changed his windows only when it was necessary to clean them, or who when he got in a new lot of goods, just dumped them in the window in their original boxes, with the cover removed so you could see what they were if you looked close and read the label? Is not this just the sort of "window display" that is considered good enough by the ordinary showman of today? Yes, and by some very good showmen, who have not yet realized that modern merchandising methods are invading this business and forcing them to meet a competition that is good for them, if they will wake up and take notice.

For the picture theatre has perishable merchandise to dispose of, goods of the highest class that won't keep and have no value whatever unless the retailer makes it. The picture show manager can learn many lessons from the modern up-to-date window dressing of the stores on the same street. Stop and look into the store windows today and think what a world of pains have been expended, and realize how your lobby occupies just the same valuable space that is used by the store for its business getting.

To illustrate our points we show you herewith a display on Charlie Chaplin, in "Behind the Screen." You may say that everybody knows Chaplin. That merely to dump him in the window in the original package with a label is attraction enough, surely. If we can't convince you with this illustration that even Chaplin can be "sold" to buyers who for various reasons might overlook a less prominent display, we are willing to leave you unconvinced.

The pictures herewith show the center of lobby with a stage set, the "scene" showing Charlie Chaplin burlesquing his own stage hands. We have a sure "stopper" of the passer-by. A real spotlight is shown in the foreground, with high candle power nitrogen filament lamp replacing the "carbons," throwing a bright light on the group of stage hands made from drawings pasted on cardboard and "cut-out" where they appear above the shoulder line. We are told Charlie is getting $6.75 for every minute he turns the crank. A few "rules" framed on the back stage "Anybody Using the Words Dam or Hell will not be tolerated." "Pies Can Only Be Used to Throw, Not to Eat," etc., furnish an added laugh, and as we look up and see Charlie with his comic face and big feet sticking through the painted picture screen from behind on each side (with lamp rays making the painted screen from a painted lamp) on the banner, we experience a desire to go in and see his latest effort to amuse us. The scene shown is a set "stage" occupying the whole center of the lobby, with banner above, and cut-out figures against the back of set.

Any boy with mechanical genius can connect a motor to the crank of the dummy camera which Charlie is actually turning with real motion. Charlie is merely a cut-out, jointed at the shoulder and elbow, home-made by my usual method of drawing the outline and character lines of the face and filling in with colors to suit, and the more vivid they are made—the more attention it'll attract.

This is a laugh-selling window display, with a sample of the laughs right on the outside. Surely if you are started on the laugh outside you will want to go in and finish it. The exhibitor who wants to feature occasional pictures, and not keep his lobby continually changing, will find his ordinary display more noticed from the fact that people will come to watch his "windows" for a touch of novelty. To be on his toes and ready to take advantage of the big punch in the pictures which have it, is the idea we want to impress. Then he will "get there" and be known as one of the "live ones," just as his fellow merchant down the street, who has the fine store and the beautiful windows got his start by painstaking and being ahead of the others. These displays don't cost a great deal, and that cost, it should be always remembered, comes from 100 per cent. profits. The added patrons drawn into a theatre by its lobby display add no more to overhead or film rental—unless you get so prosperous your picture rental is advanced because of it, then, like the income tax, it is a burden you will be willing to have imposed on you.



Lobby of Midway Theatre Showing Banner Special Stage Set in Centre of Lobby and Crowds Attracted by This Novel Display

The Right Kind of Cuts

George H. Dodds, display advertising man of the World-Herald, Omaha, Neb., who has charge of getting the motion picture advertising for that paper, and Manager Thomas of the Strand theatre, Omaha, recently held in their hand a copy of the afternoon edition of the World-Herald. Although separated by blocks of solid business buildings, they were looking at the same page and the same picture on that page. It was a picture of Mary Pickford, as she appears in "Less Than the Dust."

It is wrong to say they were looking at a "picture" of this beloved star. They were looking at an obscure dark blot where a picture ought to be.

"Darn the luck," continued Thomas, getting back his breath. "Darn the luck, I say. The newspapers never print this cut right. They never print any of the cuts right. Here alongside it is the picture of a politician and you can even see the mole on his cheek. From this picture you can't even tell Mary Pickford has a cheek. Darn the luck!"

"Darn the people who sends us such cuts!" said Dodds. "Darn 'em, I say. Why is it they don't use a little brains, and have the engravers make cuts that will print on a modern, up-to-the-minute cylinder press. These print all right on the flat bed press of a country weekly, but on our high-powered cylinders, never! Darn 'em, I say."

All of which suggests that the theatre insist on getting a coarse screen cut for newspaper use, and don't mix your "program" cuts with those you intend using for newspaper "ads."

Philadelphia Manager a Diplomat

A stunt so novel that it gained several inches of live news space, top of page, in the Philadelphia Ledger, is worth quoting. Manager Stanley, of the Majestic Palace theatre, bought two tons of coal from a local dealer, who secured it from a non-union yard where a strike was in progress. Did he go to the mat with his union operators and argue that as he didn't know anything about it he should burn non-union coal in his house? He did not. He turned this black elephant into good-will and more patrons by a strategic move worthy a great general. This is how he did it.

The following sign displayed in front did the business:

"We bought from M. Weis, 1915 North Seventh street, two tons of coal.
When the coal arrived at the theatre we discovered it was Newton coal.
"We don't want it. Friday, November 10, we will give this Newton coal away. Bring your baskets and buckets and carry it home."

There were plenty of baskets and buckets, and it is certain the coal did not cost as much as was gained by that manager in local popularity.

A Variation of a Good Idea

Mr. and Mrs. Carl A. Mueller, the progressive managers of the Elite theatre in Waukegan, Illinois, have hit upon a clever way of combining philanthropy and good advertising.



Counterfeit Thanksgiving Poster Which Inspires Brady Salesmen

Last week they advertised the fact that they would admit any child to their daily matinees who would bring two potatoes. The result was that several barrels were filled to overflowing with potatoes. This week any child who brings two carrots or two onions will be admitted free, and next week one orange will be the admission price.

They have arranged with the grocers, the butchers and bakers of Waukegan to donate enough food for a big public dinner on Thanksgiving Day for the poor, at which dinner the vegetables they are collecting as an admission price will be served.

Salt Lake Theatres Use Dailies

All four of the Salt Lake dailies are now running photoplay pages and sections and the motion picture theatres are planting anything from three inches to quarter and half-page display advertisements with due aplomb and regularity.

Five-Cent House Reserves Seats for Features

Dr. Fred Demko, proprietor and manager of the Shenandoah theatre, on the corner of Shenandoah and Broadway, St. Louis, is giving his audiences the advantage of seeing big productions of more than ordinary length by resorting to the scheme of reserving his seats for these special performances.

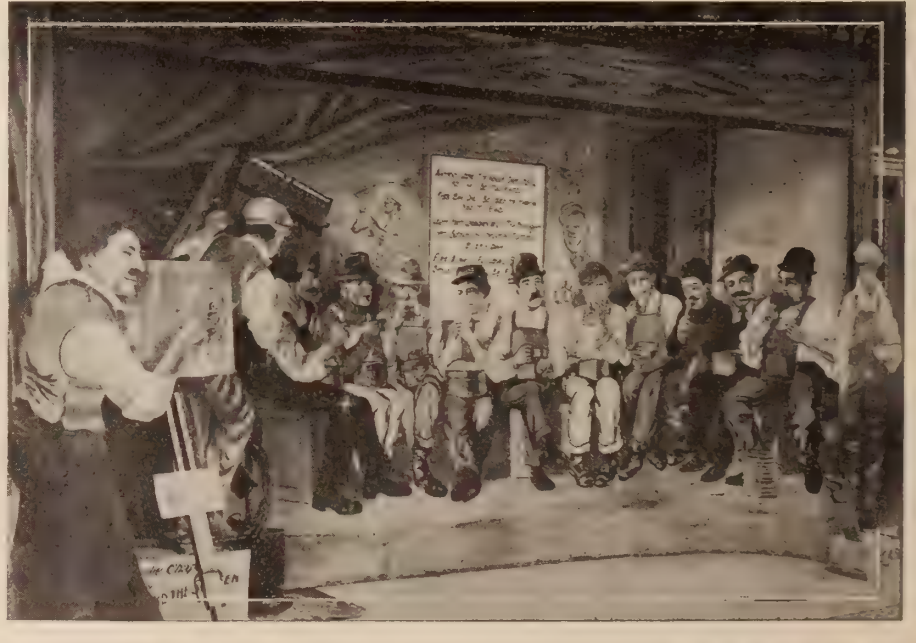
His house is small and he must have two shows a night to allow all his patrons to see the feature, and this is the way he goes about it. He advertises the production heavily in plenty of time to get his patrons in the notion of seeing it; then he sells reserved seats for each performance, selling only enough to fill the house comfortably. In the case of "The Spoilers," which was booked for two days recently, he had all the seats for the first two performances sold out three days before the picture was to be shown, and more than half the seats for the later shows were gone also.

The first show, in a case of this kind, begins at about 6:30 and the second at 9:20. Besides avoiding the crowding and unpleasantness incidental to a rush, his theatre is comfortably filled, all the patrons are pleased to be able to see the beginning of the picture first instead of seeing the last two or three reels first—as often happens on ordinary occasions—and Dr. Demko makes a profit by increasing the price of admission for his feature.

Startling Publicity

Milwaukee business men were put upon their honor and, incidentally, had their curiosity aroused again recently by George Fisher, manager of the Alhambra theatre.

Mr. Fisher spread broadcast throughout the town a small sealed envelope, upon which was printed in bold, black letters:



Close-up of Novel Scene Set Up in Lobby of Midway Theatre, Montreal, With Moving Figure Representing Charlie Chaplin Taking Moving Pictures of His Stageheads "Behind the Screens"

"DARE YOU
To Give This
To Your Wife
UNOPENED."

Quite a few of the braver benedicts took the envelope home to their wives and waited in fear and trembling while she opened it, while others, not quite so brave, secured two of the envelopes and slyly opened one of them to find out what was its contents before going home to friend wifey.

When opened the envelope was found to contain a neat little card, on which was imprinted in script the following:

"Dear Wifey: I am going to take you to see Mary Pickford, the highest salaried star in the world, in her first production, "Less Than the Dust," in 8 acts, by her own company. Special music and an orchestra of 25. To be shown at Alhambra one week, starting Sun., Nov. 12th.

"YOUR HUBBY."

The result of this was no end of publicity for the Pickford picture, and the results in actual attendance will be keenly watched by the local photoplay managers.

"Summons" That Attracts Attention

Jay Emanuel, who manages the Ridge Avenue Theatre in Philadelphia, is one of the live ones who keep things constantly stirring. The use of an imitation legal summons, with big official red seal ,is always effective. Like spurious money, if the imitation is good none is going to pass it up. And that is the principle of sure money getting advertising. It must be seen and noticed.

The fill in is all printed, but at a glance looks to be actually handwritten, and therefore has a personal appeal, for people like to be singled out and receive something they know took pains and trouble to get up. If you will take the pains to reach the people they will respond. At any rate, the Ridge Avenue "packs 'em in" every day, matinee included, and the reason is their live wire manager, who "keeps everlastingly at it."

"The Secret Kingdom" Screened for Exhibitions in Baltimore

BY virtue of a special permit obtained from the Mayor's office, Branch Manager George T. Lenahan, of the Vitagraph V-L-S-E exchange in Baltimore, Md., was able to show the first three episodes of the new Vitagraph romantic adventure serial, "The Secret Kingdom," to Baltimore exhibitors on Sunday, November 26.

It was due largely to the efforts of Manager Wonders of the Wilson theatre, where the picture was run off, that the showing was permitted. Batimore usually is shut as tight as a drum on Sundays, and city officials not only do not look kindly, but actually frown, upon Sunday amusements. The combination of Manager Wonders working wonders, Mr. Lenahan's persistence, and the nature of "The Secret Kingdom" did the trick.

Charles Richman, who is starred with Dorothy Kelly in "The Secret Kingdom," was present. So was Arline Pretty, the dainty little Vitagraph lady who plays the role of Princess Julia opposite Mr. Richman's virile Prince Philip. At the urgent request of many of the exhibitors Mr. Richman related a number of thrilling instances that occurred in the filming of the serial. Miss Pretty added to this feature of the evening's entertainment by telling about several of her hairbreadth escapes.

All the Baltimore daily newspapers had reporters present and the news-gatherers interviewed Mr. Richman and Miss Pretty when the exhibitors finally let them go.

Manager Lenahan reports that, owing to the unusual conditions under which "The Secret Kingdom" will be released, he believes his office will pass all serial booking records.

All the fifteen episodes of "The Secret Kingdom" have already been made and shipped to the various Vitagraph V-L-S-E exchanges, so that exhibitors may see any or all of the chapters prior to booking them. In addition, the first two episodes are each three reels long and can be booked as a six-reel feature, followed weekly by the other thirteen two-reel episodes.

Manager Lenahan, an extremely conservative business man, wrote W. W. Irwin, general manager of Vitagraph V-L-S-E, as follows, "regarding the special 'Secret Kingdom' is more than good and most of the exhibitors present termed it excellent."

While by no means a Christmas story, "The Secret Kingdom" is to be released on December 25.

Wardes Thrill Thanhouserites with Shakespeare

IF you visit the Thanhouser studios at New Rochelle these days, all you hear about is "Frederick Warde in 'King Lear.'" The production of Shakespeare's play is to be released on December 17 through the Pathe exchanges.

Exhibitors are showing great eagerness to book the production, because of the wide publicity given, and because of Mr. Warde's reputation.

Ernest Warde, son of the star, directed the feature and father and son, both Shakespearian authorities, were careful to see that the story of Shakespeare's famous monarch was told in the finest possible manner. Edwin Thanhouser, himself a Shakespeare scholar, spared no expense in order to produce "King Lear" in all the regal splendor that the great play deserves.

The director also plays the King's Fool. Lorraine Huling is Cordelia, Lear's faithful daughter. Ina Hammer and Edith Diestal are the other daughters. J. H. Gilmour is the Earl of Kent. Others in the cast are: Wayne Arey, Body Marshall, Hector Dion, Edwin Stanley, Robert Whittier and Charles Brooks.

Ernest Warde has staged a gripping battle between the armies of France and England, a hand-to-hand struggle with swords and stones.

Several thousand persons were used in the production, and the scenic effects are unusually fine.

CITY OF PHILADELPHIA, ss. WARRANT

The Commonwealth of Pennsylvania.

To any Police Officer or Constable of said City, Greeting:

You are hereby commanded to take the body of

every man, woman and child, living in this section

if they be found within the said City, and bring them before me, **Jay Emanuel, Manager of RIDGE AVENUE THEATRE, of the City of Philadelphia, to answer the Supreme Feature Film Co., of a charge founded on the oath of** the said company, "that these people have not seen "Beatriz Michelena" in "The Unwritten Law" a 7 part photoplay which is one of the greatest plays produced, bar none **and for so doing this shall be your warrant.**

In Witness Whereof, I have hereunto set my hand and affixed the official seal of the said Theatre, the First **day of** December **A. D. 1916** when this picture will be shown.

Jay Emanuel

OFFICE: 18th & Ridge Avenue **Manager RIDGE AVE. THEATRE**

Weeks Takes Directorship of Drury Lane, Detroit

George W. Weeks, well-known exchange man in Detroit, Mich., has taken over the general directorship of the Drury Lane theatre, Detroit, Mich., and has appointed H. W. Smith as house manager. Mr. Weeks is district manager in the middle west of the Universal and Bluebird exchanges.

The Drury Lane is one of Detroit's newest theatres, located on Woodward avenue, near Grand Circus Park. Mr. Smith is a former theatre manager, having had charge of the Empire and Garden theatres in Detroit.

Cowboy Star Now Doing Heart Throb Stuff

Tom Mix, the cowboy star, has completed a three-reel Western picture, "Twisted Trails," and is now well under way with another entitled, "The Golden Thought," a drama carrying suspense and heart throbs. Eugenie Besserer, Roy Clark, and Baby Lillian Wade appear in the cast.

Moving Picture Films for South America

Arrangements are being made by the Bureau of Foreign and Domestic Commerce to exhibit in South America a number of selected films showing typical American manufacturing processes, welfare work in industrial institutions, and other details of economic life in this country. In recent years South Americans have become better and better acquainted with the facilities of the United States for furnishing them manufactured products, but it is felt that many of them are yet only slightly acquainted with the industrial development of this country. It is to further education along these lines that the Bureau proposes to make use of these motion picture films.

The commercial attachés in South America will have charge of the exhibition of these pictures, making arrangements to have them shown in the motion picture houses of their respective localities. The films will be obtained from the Bureau of Commercial Economics, an unofficial organization with headquarters in Washington, which has on hand a large number of films showing various phases of American industry. According to present arrangements between this Bureau and the Bureau of Commercial Economics, the latter is to supply the films which it thinks will be most educative and most interesting, and this Bureau will inspect them and perhaps make a further selection and send the films which it thinks most desirable to the commercial attachés.

It is hoped that the exhibition of these pictures will be introductory to a much more extended campaign by which American manufacturers may have their films displayed for advertising purposes. Plans for an arrangement by which this can be effected are being formed, but no definite announcement can be made until further advices are received from the commercial attachés.

Anti-Picketing Measure for San Francisco

At the recent general election the voters of San Francisco, decided in favor of an amendment to the existing municipal ordinances which is designed to put an end to picketing in the event of labor troubles. While moving picture exhibitors have not had any trouble of this kind for some time several have had experience in the past with pickets and lent their support to the measure. A strike of restaurant workers is now on here, and in several instances cafes near prominent theatres have been boycotted, with the result that the theatres have suffered as many do not wish to come near places that are being picketed.

Ten-Story Film Structure for Detroit

Plans are completed and it is now definitely assured that Detroit will soon have an exclusive building for film exchanges. The architect's plans call for a ten-story structure, absolutely fireproof. It will be in every way up to the requirements of the law and practically 80 per cent. of the exchange managers have agreed to take space.

Kleine-Edison-Selig-Essanay Adopts Striking Trade-Mark

KLEINE - EDISON - SELIG - ESSANAY make the announcement that they have decided to use a fac simile of a modern key as their trade-mark and the service will be known as the K.-E.-S.-E. (Keys) Service. The many valid reasons advanced for utilizing this particular form of trade-mark emphasize the value they place upon it. Already they are proving to exhibitors that the K.-S.-S.-E. Service unlocks the doors of opportunity leading to success. They also call attention that it "fits" the progressive program of the company.

This selling organization is made up of twenty-four branches, each supervised by experts, known and recognized as among the best in the field.

"George Kleine spent many years perfecting this organization, and it stands today a monument to unflagging industry, unswerving fidelity to its patrons and an index to all that implies quality in motion pictures," said an official of the company. "Mr. Kleine is credited with some of the huge successes in motion pictures that have attracted world-wide attention.

"Success repeated is the best evidence of merit, and the K.-E.-S.-E. can refer to a long record of victory as a forecast of what it will accomplish in the future. The new trade ensign will take its place amongst the leaders immediately."

Minneapolis Paramount Office Rushed

Since the inception of the Famous Players Star Feature Film Service of Minneapolis, Bert Barnett in association with his father has been the managing head of this exchange. Under his guidance its business has increased to such proportions that the company has been compelled to seek larger quarters several times. This exchange is the Northwest branch, handling Paramount Pictures for Minneapolis, Wisconsin, North and South Dakota, with a branch office in Milwaukee.

Elizabeth Rejects Twilight Sleep

Special to Motion Picture News.

Elizabeth, N. J., Dec. 1.

THE city of Elizabeth had its touch of censorship of motion pictures during the early part of last week when Mayor Victor Mravlag had the production of "Twilight Sleep" reviewed before it was shown at the Hippodrome theatre.

Following a private exhibition, the censors reported to Mayor Mravlag that the picture was objectionable. The Mayor sought the manager of the Hippodrome and accepted the latter's voluntary offer to cancel showing "Twilight Sleep" in Elizabeth.

The Hippodrome manager, however, requested a detailed report of the reasons why the picture was found objectionable by the censors.

The report, in part, says: "We don't object to the picture because of any immorality connected with it. We find nothing in it that is lewd, vicious or suggestive. We do, however, object to its being shown because it misrepresents. Its representation of child birth by Twilight Sleep is not real or practical. It appealed to us more as an advertisement for corsets or fine lingerie. Those who paid their money to see "Twilight Sleep" here would go expecting to see something that was not altogether proper and modest. They would expect to find that about the picture which is indecent, and they would be disappointed."

The chairman of the committee was a young unmarried woman, while others among the censors were as equally authoritative on the merits and demerits of "Twilight Sleep."



Marie Doro in a Winsome Bit from Lasky's "Oliver Twist"

Stanley Has Own Booking Office

Since the break came between the independent exhibitors and those of the Stanley Booking Company whereby two exhibitors' leagues are organized in Philadelphia, the Philadelphia Exhibitors' League has established a booking office of its own at 1235 Vine street. C. H. Goodwin, secretary of the League, is the booker for the new concern, which is on the co-operative plan. The League has now a membership of 140.

J. O'Donnell is the new president. Pathe's "New York" has been secured by the League for 100 days' bookings in Philadelphia. A new copy of the Electric Film Company's "Les Miserables" is also guaranteed 100 days in the Quaker City.

National Association of Motion Picture Industry Issues Emblem

The new emblem of the National Association of the Motion Picture Industry, adopted at the last meeting of the Executive Committee, is about to get into active circulation.

Three sizes of cuts have been made of it, and are to be furnished free to members of the National Association, and at the luncheon of the Associated Motion Picture Advertisers held last week, a resolution was passed unanimously approving the use of the emblem wherever possible.

Association Emblem Adopted by the N. A. M. P. J.

The Associated Motion Picture Advertisers includes in its membership the advertising and publicity men of most of the big companies, and these men plan to use the emblem wherever possible in advertising, on letter-heads and especially on posters. They will also take up for discussion with the heads of their companies the use of the emblem as part of the leaders on the films produced by their companies, where in advertising, the use of the emblem tends to become confused with the trade-marks of the companies, they will use, instead, a line reading, "Member of the National Association of the Motion Picture Industry."

Providence Learns of Censorship Matters

The chairman of the National Board of Review of Motion Pictures, Cranston Brenton, at the request of the Mayor, the Chamber of Commerce and the Federated Women's clubs, addressed a meeting in Providence, on Saturday, November 25, at Sayles Hall, Brown University, on the subject of "Motion Pictures and Legal Regulation." On the following Monday evening he spoke to eight hundred men at the Forum of the Boston City Club.

At each place he emphasized the National Board's opposition to all forms of legalized, pre-publicity censorship, and was able to convince his audiences that such censorship is contrary to our American principles of freedom of speech and freedom of expression. At the City Club, Mr. Brenton answered for an hour, questions from the floor in regard to every phase of motion picture regulation, and defended the proposition that the public should be the only ultimate court of appeals.

On Tuesday, November 28, at the request of the Chamber of Commerce, Mr. Brenton addressed a board in Worcester, Mass., newly formed for the purpose of censoring the motion picture exhibitions of that city. As a result the proposed plan to censor all films has been abandoned.

The City of Worcester will now receive, through its Chief of Police, the bulletins of the National Board, and will exclude from the city all films not passed by the board; will insist that its eliminations are carried out, and will call on the Worcester Board of Censors to view only such pictures as may possibly be objected to because of special local conditions.

"Regular Theatres and Pictures Help Each Other"—Brady

WILLIAM A. BRADY recently returned from a brief tour through the Middle West. These tours, which are undertaken whenever Mr. Brady can absent himself for a short space from his two New York theatres, and the World Film Corporation, are designed to provide him with first-hand information regarding general conditions and their bearing upon the public at playtime.

"The prosperity which is everywhere," says Mr. Brady, "has become so well known that we may pass it over as fully established for a considerable time to come. Of course, it has helped both the moving pictures and the theatres, but the matter that attracted my attention more than any other during my recent trip was the unmistakable fact that the theatres are helping the pictures and the pictures are helping the theatres.

"Formerly we thought the movies were injuring the spoken play, and they probably were. But this condition has been reversed, and the motion pictures are making playgoers. Take foreigners, for illustrations. In Detroit, Cleveland, Pittsburgh, Chicago, and other cities, whose great industrial development has attracted hosts of workmen unfamiliar with our language, the pictures naturally were first to secure great patronage. In due course a large percentage of these seekers for recreation were drawn into the regular theatres.

"Ask any of the 'regular' house managers who watch their business, in any of the cities I have named, and they will tell you the foreign born element of their patronage is very much larger than it was formerly. This was a readily perceptible condition to me as a spectator, and I took the pains to go into it to some extent—sufficiently to convince me that the pictures were primarily responsible for it.

"On the other hand, we know that practically all of the patrons of the speaking stage are at least occasional visitors to the picture houses. Here and there you will find an individual who scorns this form of entertainment, but not often.

"For the small places the pictures are a special boon. As an example, neither 'The Whip' nor 'Life,' the two biggest spectacular dramas ever staged, could be played excepting in the very largest theatres, of which there are not many. In the case of the former the country could not be half covered, while with the latter the stages large enough to hold it were so far apart that a week must be lost between time.

"At the present time the Paragon studio is just completing 'The Whip,' which, in fact, is finished excepting for the railroad collision, which I believe is about to be 'pulled off,' with real trains on a real railroad. This, however, is not the main point. Both 'The Whip' and 'Life,' on a far bigger scale than they could have been built for any regular stage in the world, will now be open to showing not alone in the cities, but every tank town on earth.

"All this makes a sure thing of a prediction I made months ago—that the one-nighters in the near future will derive their amusements almost exclusively from the pictures.

"The screen drama will soon pass through another phase—the educational phase—and the sooner the better. Modern plays and stories of genuine worth are beginning to run low, and if we cannot at some time before long interest the public in the great stories of Sir Walter Scott, Wilkie Collins, Charles Reade, Thomas Hardy, Victor Hugo, Alexander Dumas, Charles Dickens, William Makepeace Thackeray, and the other old masters, I do not know what we are going to do."



Barbara Castleton (Unicorn)

Film Salesmen's Association Elects Officers

At the first meeting of the Film Salesmen's Association of Greater New York on Saturday, Nov. 25, the following officers were elected: Jack McNevins, President; Austin Interrante, Vice-President; Horace Fuld, Secretary; M. Weisman, Sergeant-at-arms. The meeting was adjourned after the newly appointed officers had been instructed to draw up a set of by-laws, all of which will be submitted to the members at the next meeting.

The charter members of the organization are: A. Interrante, B. Frank, R. S. Clark, H. Fuld, F. A. Lappen, E. F. Johnston, J. Goldstein, H. M. Johnston, J. G. Hallett, A. H. Corn, H. Danto, H. Ginsburg, E. C. Bullwinkle, J. McNevins, W. C. Carter, J. B. Zimmerman, W. Lamb, H. G. Segal, J. Feibush, R. Perry, P. Smith, M. Weisman, M. J. Kronacher, W. J. Weisfeld, S. Rubenstein, M. Westebbe, J. Weinberg, H. Erickson, C. Saunder, C. Johnston, C. Rosengarten, J. Schwartz, B. Schwartz, H. H. Thomas, I. Goetz, M. Felder, F. Goldfarb, W. Roosevelt, J. Conlin, C. H. Zerner, E. J. Drucker, H. Stern, I. Stremer, J. Knoepfle, J. Bellman, and W. G. Schmidt.

The Independent Opens in St. Louis

The Independent Film Company has established headquarters in St. Louis, at 401 Princess theatre building, under the management of I. Seaman, who says that his company will handle only states rights productions and other big features.

Essanay Gets Blondes for French Star

Max Linder has started work on his first picture, which will deal with his trip to America. The star experienced many amusing episodes crossing the Atlantic, not the least of which was the loss of his pink pajamas appropriated—perhaps by some souvenir hunter.

All the actresses gathered together to support him are blondes, as Max has determined that the contrast to his own dark hair and mustache is needed.

Not only will the mirth-maker have his own players, who appear in no other productions, but his technical staff, even to carpenters and property men, will be apart from other Essanay productions.

Max works with two interpreters, one his secretary, and the other acting as assistant director. An American will direct him.

Fortnightly Magazine on Screens

The program of the Universal now includes a very decided innovation, as far as that company is concerned. On Friday, the 24th, the first number of the Universal Screen Magazine was issued, and will appear hereafter every other week on the same day. This feature comes under no existing brand head, but has a brand name all its own, just as the Universal Animated Weekly has.

In fact, the Screen Magazine is a sort of "Animated Fortnightly," and bears the same relation to the Weekly, that a Sunday newspaper, with its special feature sections, its illustrated supplements, and its magazines, bears to the daily newspaper which prints the news. The Weekly is topical, and the Magazine is general, in its interest.

It is arranged and edited by the same staff which prepared the Animated Weekly, and no two issues will be in the least alike. The subjects which will be dealt with pictorially are such as are discussed in any up-to-date magazine. New inventions will be shown in operation, nature and animal studies will be presented, the work of our government in its various phases will be illustrated. The manufacture of various articles, and the picturesque side of industries will form a part of its contents. There will be beauty hints for the women "readers," and a humorous chapter for everybody.

The Screen Magazine is made up like a real magazine. It has a cover designed specially for it, a table of contents, and then come the articles, each preceded by a title page. It is as if some giant publication were being exhibited, while an unseen giant hand turns the pages for you. The cut shows Catherine Calvert, one of the prettiest women of the American stage, posing for the "Beauty Hints" of the first edition. She is the widow of Paul Armstrong, well-known author and playwright, and in addition to her other attractions is a decidedly popular actress.

The first issue is varied in subject matter, and the others as they appear will be as interesting as this one. It is quite safe to predict that the Universal Screen Magazine will be one of the most popular features of "The Mightiest Program on Earth."

V-L-S-E Salesman Differs from Figures Given by "News"

ALAN J. BACHRACH, who travels for V-L-S-E in Virginia and the Eastern part of North Carolina, sends MOTION PICTURE NEWS the following communication regarding an article appearing recently in the publication:

Norfolk, Va., Dec. 1.

Mr. Wm. A. Johnston,
MOTION PICTURE NEWS,
New York City.

Dear Sir: I was interested in your article on the admission prices charged by motion picture theatres that was published in your magazine recently.

I am a traveling representative of Vitagraph V-L-S-E, Inc., and cover Virginia and the eastern part of North Carolina and conditions must certainly vary a lot in the different parts of this country or else practically all your answers to inquiries must have been from the very largest cities where there are a great many five cent houses.

I have been covering the above mentioned territory for eighteen months and I have two hundred and thirty theatres in same, of which exactly twenty-nine are five-cent houses. This is so far different from your reports that it is worthy of notice. My figures are not compiled from probabilities but from actual personal visits to every theatre in this territory and are accurate as to all theatres actually running. Of the twenty-nine five cent houses six are exclusively for colored persons and these all occasionally charge higher prices for special pictures.

Of course, I have no very large cities in my section, Richmond with a hundred and fifty thousand and Norfolk with about a hundred thousand, being the largest with about a dozen towns ranging from forty to twenty thousand, all the rest being smaller towns.

However, in spite of this, I am sure your figures are not correct as to the average as probably the exhibitors in the smaller cities and towns were careless about answering your inquiries and there are today very few five cent houses in such towns.

I have only a half dozen theatres charging fifteen cents all the time and none at all charging twenty-five all the time, but over three-quarters of these houses charge fifteen or twenty-five cents for special pictures and a large number of them have a special fifteen cent night (or more) each week and some few a twenty-five cent night.

Thought the above would interest you as it is so at variance with your figures and is an actual condition and not an approximation or guess.

Yours very truly,
ALAN J. BACHRACH.

"Island of Desire" Has Unusual Thrills

"THE ISLAND OF DESIRE," William Fox's new George Walsh play, is considered by those who have seen it the greatest sensational picture produced by the company. It will be released on December 18, on the regular Fox program. Opposite Mr. Walsh appears Margaret Gibson, an actress of considerable reputation.

Incorporated in the feature are four thrillers of unusual strength. In one the two leads are beseiged in a hut on a tropical island. Those attacking set fire to the hut and the pair are only saved by a furious hurricane which accompanies a downpour of rain. Later the couple is entrapped in a cave on the island, when an earthquake causes a mass of rock to cover the entrance.

Afterwards they barely have time to escape to the open sea when a terrific volcanic explosion breaks the island into bits. It sinks beneath the water's surface, while a downpour of steam and white-hot rocks threaten the lives of the refugees. Finally when they are aboard a boat they are again attacked by the villains of the first thriller from within and from without by a horde of cannibals.



Ben Turpin—Suspended in "The Wicked City," by Vogue

Night Photography on Seacoast

Harold Lockwood and May Allison have completed Harold MacGrath's "Pidgin Island," a combined seacoast and underworld drama.

The making of this picture was begun in the Yorke studios at Hollywood, Cal., and finished at Monterey, where a series of sea coast scenes was obtained. During the picturization Producer Fred J. Balshofer used scores of persons in the "underworld" scenes and near Hollywood built a reproduction of Frisco's famous "Chinatown." In these scenes outdoor night photography was tried with remarkable results.

Mr. Balshofer believes that the public prefers seeing adaptations of books and plays in preference to original scenarios. Negotiations were recently completed with James B. Hendryx for the motion picture rights to his novel, "The Promise."

"Daily Shift of Program Will Soon Be Thing of the Past"

Observant Producer of Feature Pictures Prophesies Film Entertainment Everywhere Worthy of Solid Week or More in Each Theatre

"IT is a highly encouraging sign of the times," said William A. Brady, director general of the World Film Corporation, "that the list of theatres which run pictures for more than a single day is being constantly and steadily added to. For example, in several of these 'Bought and Paid For' has been shown recently for a week at a time, with results so satisfactory that the full week policy has been permanently adopted.

"Previously several of our plays, like 'La Vie De Boheme,' 'Husband and Wife,' 'The Velvet Paw,' 'Friday the 13th,' 'The Gilded Cage' and others, had been put on for two and three days in theatres where one had been the inviolable rule, always with the most gratifying outcome. There is every indication that the day is coming when full week engagements will be the rule in the best theatres of the large cities, and there will be at least an extension of time for good pictures, in the smaller places.

"This will be of distinct advantage to the manufacturer and exhibitor alike. It will relieve the latter of the helter skelter rush of changing his bill daily, and enable him to discriminate in his choice of pictures to an extent entirely impossible hitherto. Incidentally it will help to eliminate second and third rate productions for which the necessity for keeping theatres open under the present plan creates a market.

Means Encouraged Manufacturers

"The manufacturer of really good plays will benefit by the knowledge that his productions have a chance to reap the reward of merit. That is, if he produces a picture drama that the audiences appreciate, everybody will be able to see it in the knowledge that it is not going to be whisked into the theatres and out again before the public has time to find out what it is like.

"The objection that only very exceptional circumstances make it possible to run a meritorious picture more than one day will not hold water. In West Philadelphia, where no extraordinary conditions exist, the Belmont theatre, operated by the Felt Brothers, is conducted at present on the full week principle. Going back to 'Bought and Paid For,' the play did a fine business there, and I understand that such is the rule, not the exception.

"The managers told our representative that their patrons were delighted with the system. They used to complain that before they could learn whether a picture was good, bad or indifferent, it was gone. At present the thing works out precisely the same as with a stage play—if the pictures make a hit the house is crowded all week. A failure goes the other way, of course, but the exhibitor can avoid failures with reasonable certainty by the exercise of deliberation and care in the selection of his material, not being in the eternal rush of changing his attraction every morning.

Philadelphia Theatre Cited

"It does seem to be no more than reasonable to suppose that if the Felt Brothers can make a week stand of West Philadelphia, it can be done in all the cities of large size. At this moment, 'Bought and Paid For' (which is particularized because it happened to supply a current illustration) has been booked for all of next week at the Alhambra, Cincinnati, and a similar state of things is developing in a number of other places.

"Naturally it is very gratifying to have one of our photoplays in such demand, but far over and above this phase of the situation is the satisfaction of knowing that the production is doing powerful all-around missionary service in the cause of longer engagements for motion pictures."

"Jaffery" Runs a Week in Boston

An unusual honor has been accorded "Jaffery," the International's Golden Eagle Feature, in which C. Aubrey Smith and Eleanor Woodruff are the stars. "Jaffery" recently played a week's engagement at Gordon's Olympia theatre in Boston. Because of the insistent demand of the patrons of the house, the management has just engaged "Jaffery" for a second run which will also be of one week's duration. This is believed to be the first time that a feature has had a second run of a week in any theatre in Boston.

Boston gave a very cordial welcome to Grace Darling and Evelyn Fariss, who appear in the International's production of "Beatrice Fairfax," and who attended the movie ball and afterwards made personal appearances at the Beacon, the Modern and the Shawmut theatres. J. Lourie, general manager of the Beacon, has written a letter to the International thanking them on behalf of his patrons for the appearance of the stars in his theatre.

Springfield, Ill., Theatres Threatened by Free School Shows and Local Censorship

SPRINGFIELD, Ill., is divided on the question of the local censorship of motion pictures in the theatres. The city council has been asked by the School Club Council, a society of women, to pass an ordinance for the appointment of a board to review films and inspect the theatres of the city. The women who compose the membership of the council have been conducting Saturday motion picture shows for the school children in one of the parish houses. The theatre proprietors are up in arms and have the backing of a big majority of their patrons and the leading newspaper of the city, the News-Record.

The views of the motion picture men are well summed up in a statement of William W. Watts, one of the proprietors of the Gaiety and Vaudette theatres, and a leader among the motion picture men in Central Illinois. When asked for a statement, Mr. Watts said:

"The appointment of such a board, as provided for in the ordinance before the commissioners, would work a great hardship on the motion picture houses of Springfield. The women who ask its passage have been conductiong a show for the school children and they have paid no license either to the government or locally. They have at all times refused to work with us in giving Springfield the very best that is to be had in moving pictures. If the ordinance is passed it means that besides the national board of reviews and the Chicago censors passing on our pictures they will be looked over by the local board. It not only would be a hardship to the proprietors of the house but also to the patrons."

Denver Film Men Being Throttled by Legislation

DENVER is just now in the throes of a motion picture censorship struggle. Under the city's new charter its Commissioner of Safety and Excise, according to a ruling of the city attorney, has the right to issue, revoke and suspend theatre licenses at his discretion. If this ruling is upheld in the courts, any film that does not please the commissioner or his ideas of what should be, because of its subject matter, viewpoint or for any other reason, he can stop it.

Elliott & Sherman, who fought out a similar issue with Mayor Wallace G. Nye in Minneapolis and lost last winter, filed suit for an injunction at about the same time to prevent Commissioner Alexander Nesbitt, of Denver, from stopping the "Birth of a Nation." The case has dragged on without a decision, and now the city atorney, acting for the commissioner, asks to have the suit dismissed, in order that the new charter giving the commissioner new powers may be tested.

Elliott & Sherman have opposed the dismissal, and the city has filed a supplemental answer based on the new charter, and now the case is to be sued on its merits. The film business is booming in Denver, and Elliott & Sherman will have the backing of the trade. It is the biggest question that has been yet before the Denver film men.

Beaudine Writes Xmas Story

W. W. Beaudine has written and is producing "'Twas Christmas at Callahan's," a Joker slapstick with the usual cast, which includes William Franey, Gail Henry, Lillian Peacock, Milburn Moranti and others. It all pertains to Callahan going out to buy a Christmas turkey, and losing all the money where birds are being raffled off. He steels one from a more fortunate man.

Monmouth in Receipt of Serial Demands by Wire

WITH the announcement of the early release of Monmouth's sixteen episode serial, "Jimmie Dale, Alias The Gray Seal," the Unicorn exchanges throughout the United States have wired orders for additional prints to meet the heavy demand from the exhibitors.

In addition to that, there is a prospect of the necessity of establishing several sub-offices in the more thickly populated parts of the country to avoid delay in transit.

The number of exhibitors who booked "Jimmie Dale, Alias The Gray Seal" is particularly gratifying to Harry McRae Webster, president of the Monmouth Film Corporation, and Jules Burnstein, vice-president and general manager.

"Jimmie Dale, Alias The Gray Seal" is an adaptation of the stories of the same name by Frank L. Packard, appearing in People's Magazine, and about to be published in book form by the George H. Doran Company. It is portrayed on the screen by E. K. Lincoln, Paul Panzer, Edna Hunter and Doris Mitchell.

A newspaper campaign is now in progress, and a guessing contest for the public is included in this campaign. This guessing contest provides for the giving away of many thousands of copies of the "Professional Adventures of Jimmie Dale" autographed by the author.

How Will "Civilization" Be Received in Europe?

CONSIDERABLE interest is evinced as to just how the European countries and England will receive the spectacle "Civilization," now that it is about to be exploited on the other side of the seas by the Harper Film Corporation. It has been suggested that if "Civilization" be presented in the British Isles, the public there will object. But on the other hand its sponsors believe that the lesson of brotherly love taught will be eagerly greeted by even the peoples that are in the very grip of war.

As to the possibility of an order to prevent its exhibition being passed, the Harper Film promoters have little fear of that, except in Central Europe where the strict military rule of Germany, Austria and Bulgaria maintains a rigid censorship on all peace propaganda.

It is worthy to note that the film is now being edited for every foreign country in which it will appear. In respect to the subtitles this is only natural, but the scenes are being rearranged in accordance with the suggestions offered by foreign film experts.

"Civilization" is also within the reach of the many South American republics at the present time. Those who are well acquainted with the picture tastes of the Latin American peoples, believe that in these Southern Republics the spectacle will meet with instant success. This because its theme is of such world wide importance and for the fact that none of these republics is under any moral strain through participation in the war.



Ince a Successful Duck Hunter—Other West Coast Scenes

Unicorn Officials Report Results After Tours of Inquiry

IKE SCHLANK, president of the Unicorn Film Service Corporation which is distributing "Jimmie Dale alias the Grey Seal," by Frank L. Packard, takes sharp issue with motion picture producers who have declared that the day of the serial is passing. Reports received from Fred B. Murphy, vice-president and general manager of Unicorn, and from Treasurer P. A. Chase, who are now touring the country visiting the Unicorn exchanges, indicate that the demand for serials is increasing.

During the past week, Mr. Chase has visited the Unicorn exchanges in Cleveland, Detroit, Chicago, Minneapolis, Kansas City, St. Louis, Indianapolis, Cincinnati, Pittsburgh and Buffalo. In each of these cities, special showings of the Jimmie Dale series were given for the benefit of exhibitors.

The Unicorn's twenty-one reels a week program includes one, two and three reel dramas, comedies and Western. It is the aim of Unicorn to make this program strictly a hand-picked one. That is to say that Mr. Schlank and a committee of screen experts examine every feature submitted, and reject anything that does not come up to the standard.

Aided by the extensive advertising campaign which has been waged on their behalf, the Billy West series of comedies are reported to be going over big. These comedies consist of two reels each. In the first, which is entitled "His Married Life," the agile Billy is seen as the acrobatic spouse of a suffrage-minded wife. Billy is literally a "hewer of wood and a drawer of water" until fate comes to his rescue, and he elopes with an heiress—almost. The second Billy West screen, "Boarders and Bombs" sets forth William's adventures when he becomes the paying guest of a fashionable boarding house. He pays now and then, chiefly then. In the third of the series, "His Waiting Career," Billy still finds himself immersed in seas of troubles.

Child Starts for California with Baby Buggy

"THE RIGHT DIRECTION," in which Vivian Martin sets out to "motor" from New York to California with a baby carriage, has been completed by the Pallas Pictures Company and will be released on the Paramount Program, Dec. 21. The supporting cast is an exceptionally strong one which includes the ever-popular Herbert Standing, Colin Chase, Alfred Hollingsworth and Billy Mason.

When Polly Eccles, the little girl who is impersonated by Miss Martin, finally reaches California—she does not have to push the baby carriage all the way—she finds employment in a mine. For the scenes which transpire at this mine, Director E. Mason Hopper took the entire company to one of the largest gold mines in California.

When Polly is left alone in the world with her baby brother, she is informed that the only chance of saving the ailing child from death is by taking it to California. Having no money, Polly sells that portion of the household effects which her father has not already sold for booze, and purchases a baby carriage with which she proposes to convey her brother to "California." The word means nothing to the child, and when she accosts a passer-by on a New York street and asks him the way to California, she fails utterly to understand his perplexity. Finally launched in the proper direction, Polly reaches the outskirts of the city when the front axle of the baby carriage gives way and she is stranded until Kirk Drummond, the son of a wealthy California gold miner, gives her a lift in his machine with which he is touring the country.

The adventures which befall Polly on her journey are both humorous, dramatic and thrilling, embracing encounters with hoboes, a race between Kirk's machine and a train, and a number of incidents that make the transcontinental journey a memorable one. Arrived at her destination, Polly becomes a waitress in the cook-house at the Drummond mine—until news of an affair between his son and a slum girl reaches the ears of old man Drummond and he has her discharged. There is a heated scene between the elder Drummond and his son, but matters are not adjusted until the old gentleman makes a startling discovery concerning the identity of this little waif which leads to a complete change of attitude on his part.

Much interest in Miss Martin and her motor buggy, has already been aroused in cities through which she passed.

SCREEN EXAMINATIONS

"My Official Wife"

(Vitagraph De Luxe Edition—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THE wisdom of re-issuing such a box-office attraction as this combination of stars and play represent can not be questioned. Miss Young has not had a greater opportunity to show all her charms than in this very play which was so largely responsible for her rise to fame. In the impersonation of a Russian nihilist, so clever that she would have accomplished the assassination of the czar himself had she not overplayed her hand, Miss Young carries her audience with her in full sympathy even to the glorification of murder itself. How she thrills at her sinister task! How she scorns the accommodating American gentleman who is like putty in her facile hands! How instantly she changes her expression from fear, aversion, horror, and contempt to the brilliant smile of the alluring woman who fascinates all men and makes them do her bidding.



Earle Williams and Clara K. Young in Vitagraph's "My Official Wife"

Without Clara Kimball Young, the story might not be so impressive—and without so good a story Miss Young might not show such fascinating character. Be that as it may, the happy combination, in its new "de luxe" edition, will be seen in every first class city, and most of the smaller towns of our country once again, and will draw more business wherever shown than on its first appearance. This is bound to be the case. And the important thing is, the audience will not be disappointed, judging the play by the best present-day standards.

The story concerns the visit to Russia of the Nihilist Helene Marie (Miss Young), who succeeds in inveigling an easy dispositioned American, Arthur Lenox, to pass her by the Russian sentries as his "official wife." Lenox (Harry T. Morey) has a real wife, but he thinks the fascinating woman who pleads that he save her from great inconvenience is the wife of a college chum, and presumes of course that once across the border he will receive the thanks of his old friend for his kindness. Helene Marie, however, without disclosing her identity, frightens Lenox with the threat of Siberia if his act be known; forces him to continue the deception and even finally accompanies him to the Grand Ball where she plans to assassinate the Czar. Lenox's American manhood here asserts itself, and he drugs his "official wife" and carries her back to the hotel.

Sacha Weletsky (Earle Williams), who is fascinated by Helene, follows and the final climax is attained by the elopement of these two, and the confession of Lenox to the chief of the secret service that he saved the honor of the secret service by preventing the Czar's assassination, proves his salvation from Siberia.

L. Rogers Lytton as Baron Friederich, Rose E. Tapley as Mrs. Lenox and Mary Anderson as Marguerite Lenox are included in the cast of well known favorites in support of Miss Young. Without these stars this would be an exceptional production. With them, it has a box-office and artistic value both.

"The Breaker"

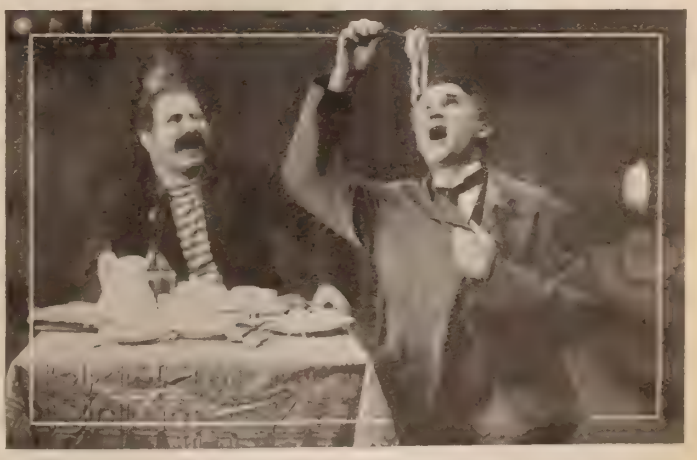
(Essanay-K-E-S-E—Five Reels)
REVIEWED BY PETER MILNE

TOUCHES of excellent humor and an excellent production put this picture, adapted and directed by Fred E. Wright from Arthur Stringer's story into the class of A-1 features. Although dramatic ultimately the humorous scenes greatly outnumber those of a serious nature, yet withal there is a high vein of suspense running throughout, so you are at liberty to smile or laugh at the humor, but still the action doesn't drag. "The Breaker" should and will no doubt suit any audience because of its composition.

We have yet to see a better characterization than that given by Ernest Maupain in the role of Piazzia, the Italian counterfeiter. Whether he be indulging in the elegant pastime of absorbing spaghetti or whether he be having his measurements taken at headquarters he reigns superbly humorous. An impossible mustache modeled on the fashion of the slapstick comedian gives him even a laughable introduction which he follows up immediately with a peculiar squint. Mr. Maupain is worthy to be featured.

The story tells of Widder, a down-and-outer who peddles filters for a living. He becomes acquainted with Piazzia on one trip just before the Italian's residence is to be raided by the police and Widder goes away carrying a suitcase full of spurious coins and notes. The rest of the picture is taken up with Widder's love affair with Alice Treadwell, an unsuccessful stenographer who is employed by the police after a while to find Widder's suitcase. After quite a bit of excitement everything comes out all right. Widder gets rid of the suitcase, the girl wins the reward and a romance ends.

The leads are taken by Bryant Washburn and Nell Craig and there are a good many quietly humorous scenes between them. There is also the actress who makes the conventional figure of the landlady unusually comical. And Piazzia's henchman does some fine work.



Practice Makes Perfect

"The Price of Silence"

(Bluebird—Five Reels)
REVIEWED BY PETER MILNE

AGAIN do we borrow that comprehensive and neat little caption from the National Board of Review, "Family Groups." "The Price of Silence" is not for that sort of an audience. Which, of course, doesn't mean that the picture is void of value. Quite the opposite, it is full of value for the exhibitor who caters to a group of people inclined to look for peppers and spices in its entertainment.

Produced by Joseph De Grasse from a scenario by Ida May Parke founded on W. Carey Wonderly's story, "The Price of Silence" deals with the dangerous romance of a young girl and her half-brother, or at least you are led to believe that that is

the relationship. But after all it isn't. And therein the picture weakens. The story builds up so strongly to a certain point and gets you worked up to a high pitch of excitement that you feel rather disappointed when it is discovered that the real half-brother died and another fellow was substituted. That point, however, is the least to consider, for on the whole the picture is strength and suspense personified.

The first reel deals with another ticklish situation. A young man and woman, who you shortly discover are not married, are forced to stop at a country hotel during a terrific storm. Before the night is over the man is struck by lightning and is killed. The village doctor is the only one to hold the girl's secret and he holds it until years afterwards he meets her married and happy in the love of a husband and daughter. The doctor wants to marry the daughter and the wife reluctantly urges his suit to protect herself. But daughter has a mind of her own and goes off to marry Billy—the Billy you believe is her half brother. Then comes the discovery and all ends well for the wife because the doctor meets death in a hair-raising automobile accident.

The rainstorm effect in the first reel is without a doubt superbly done, specially as to lighting. Combined with the events pictured in its duration it thrills every instant. And the automobile accident is another bang-up feature. Then too, Miss Parke's scenario is constructed excellently. The scenes are so arranged as to bring every atom of suspense to the high lights of the story. It grips throughout and weakens only in the one spot—and that had to be because the happy ending had to be.

Dorothy Phillips gives a well tuned emotional performance as the wife. Lon Chaney is a polished villain—obviously villainous. Vola Smith gives the best performance of her career as the daughter and Frank Whitson is good as the father. Jay Belasco, Jack Mulhall, Edward Brown and Evelyn Selbie comprise a good supporting cast.

"The Poisoned Dart"

(Kalem—Two Reels)
REVIEWED BY F. G. SPENCER

THIS is the eighteenth episode of the serial, "The Girl From Frisco" and the scene is laid on the Los Alamos Ranch, and Colonel Ripley (Ronald Bradbury) arrives on the S. S. Equinox from the Malay Peninsula. He brings along the sacred cat of Perek, which he presents to Barbara Brent—he incidentally is tracked by a Malay (Barney Furey), and for some reason or another the Colonel's Japanese valet Tatso (Y. Aonami) is killed by the poisoned dart projected from the Dyak blowgun—the sheriff arrives to solve the mystery and then follows a wild chase after the Malay and his confederates, Helen being in the thick of the melee at all times.

The photography is clearcut and this episode ranks well with the high tone of its predecessors, the idea of which is to regain the Kaderan ruby.

The personnel of the cast includes also True Boardman, Frank Jonassen, Edward Clisbee and Jack Rahm. Marian Sais as Barbara Brent is sustaining the story's interest remarkably well. Released Wednesday, December 6.

"The Trunk Mystery"

(Kalem—One Reel)
REVIEWED BY F. G. SPENCER

HAZARDOUS indeed are the exploits which George Larkin as Tommy Grant the Police Reporter is forced to go through, but he "gets there" and in this his latest endeavor he reveals a murder of half a decade ago.

The story, as graphically told through the medium of the lens opens with the opening of a trunk in the attic of a house leased by a Mrs. Montt (Mary Taylor Ross) and the discovery of a skull therein. This same skull has a hole which the reporter decides is a bullet hole and figuring back five years he unearths the details of a mysterious disappearance about that time.

He therefore causes to be inserted in his paper an advertisement to the effect that Monsieur Darnac (T. Justin Dow)—whose skull it was —would meet Babette (Ollie Kirkby) at an appointed hour and an appointed spot. Babette's father Henri Theophile (William McKey) saw the notice and though horrified determines to appear at the rendezvous and there is disclosed the fact that he shot and killed M. Darnac, for whose artistic efforts Babette was posing.

The picturization is good, the acting is better and the general ensemble is best.

"The Matrimaniac"

(Triangle-Fine-Arts—Five Reels)
REVIEWED BY PETER MILNE

"THE Matrimaniac," another Douglas Fairbanks vehicle should prove welcome to his followers, although it can hardly be expected to win him new admirers. We don't get quite enough of Fairbanks the athlete and Fairbanks the comedian in this to satisfy our desires awakened by the remembrance of other Fairbanks pictures. Its humor springs from the many entanglements in which an eloping couple find themselves and the story was spread over five reels only after careful stretching.

The picture was directed by Paul Powell from a script by Octavus Roy Cohen and J. U. Giesy. The main action centers about Jimmy Conroy, who at the start of his elopement gets separated from his fair companion because of his endeavor to obtain a minister at a way station. He misses the train and then he and the minister are shown proceeding after it in haste in all sorts of conveyances. They go by hand-car, mule-back—even on the bumpers. The minister, who has been rudely pulled from his bath tub by the anxious Jimmy, cuts an uproariously funny figure. In the end Jimmy defeats the planned interferences of the girl's father and the parental choice for her husband by getting married over the wire. Jimmy perches on the telephone pole, the minister sits in jail and the girl is in her room.



The End of a Violent Journey

There are a good many original bits in the production that create an ultimate effect of satisfaction. The subtitles are excellently humorous when the writer has aimed for this end. We suppose they were written by Miss Loos; at any rate they read like hers. After all we don't feel the slightest hesitation in recommending "The Matrimaniac" for with its few shortcomings it has Fairbanks on the other side of the scales who most assuredly outweighs them.

Constance Talmadge as the girl, Fred Warren as the minister and Wilbur Higby, Clyde Hopkins and Winifred Westover comprise the supporting cast.

"A Lass of the Lumberlands," "A Runaway Car" (Two Reels), and "A Spiked Switch" (Two Reels)

(Signal-Mutual—Four Reels)
REVIEWED BY F. G. SPENCER

HELEN HOLMES as "A Lass of the Lumberlands" is beautifully breezy in these latest episodes of that characteriscally Western photoplay. Apparently without a tremor, she leaps from a telegraph pole to the top of a freight car and the next instant she is seen hurling through space at the helm or the steering gear of a touring car which barely touches even the high spots.

It is a picture full of thrills and emotions—a picture that grips one's attention and keeps one lashed to the mast, as it were, until Helen is depicted in the midst of the smoldering ruins of a box car, and all this comes about through the intrigue of one Dollar Holmes to circumvent the endeavors of the independent lumbermen to market their wares.

Both pictures abound in vim and virility and if there is anything lacking in spontaniety of action or in versatility of conditions that same certainly escaped the attention of the reviewer.

"The Road to Love"

(Morosco-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

AGAIN the Morosco splendor of settings is in evidence, and Lenore Ulrich as Hafsa, the daughter of Sidi Malik, is very attractive. Algeria, and pure blood Arabian horses, rich raiment, and Bedouin customs so different from ours, make this a very unusual picture. The story, which concerns the rescue of Hafsa from the unbearable Arab life which had caused her mother to run away, and which tolerated slavery and selling womanly beauty for a price, is a strong one, and well worked out. Gordon Roberts, a young American (Colin Chase) is the hero of the story, who infatuated by Hafsa's beauty disguises himself as a native peddler and meets her clandestinely.

Gordon's identity is discovered and he is turned over to an Arab chief, for sale as a slave. Likewise Hafsa joins the same caravan, bribing the chief. The young American has previously saved the life of Karan, another Bedouin chief, who procures his rescue from the caravan. Meantime Hafsa is sold to an old sheik, after Gordon has recognized in her the wonderful dancer at a big fete.

Here fortune intervenes once more to favor the lovers after all seems hopeless. Malik, the father, arrives, and at the entreaty of the girl's mother, who also is by happy chance reunited with Malik after these many years, the two young people are made happy.

The objection to all stories for an American audience where the characters are foreign, even though the local color is of a splendor and magnificence that commands special praise, will hold good in some sections of the country in reducing the popularity of this picture, which but for this fact has dramatic tensity in a large measure. The personal charm of Lenore Ulrich will overcome this to a great extent, but the good American story with native American heroes is the kind that meets the greatest favor with the picture audience which is entirely made up of persons whose dramatic requirement is thrills, suspense, heart interest, and not beauty of scene. We speak of the country at large. Where fine staging and elaborate settings count heavily, this picture will be a winner. As a highly artistic and fine dramatic performance with a brightly shining star, we personally commend it.



The Old Sheik Sends Marriage Presents in "The Road to Love" (Morosco-Paramount), Starring Lenore Ulrich

"Three of Many"

(Triangle-Ince—Five Reels)
REVIEWED BY PETER MILNE

C. GARDNER SULLIVAN has based a number of pictures on the European war but we doubt whether he has used it to such good purpose before as he has in "Three of Many." With the battlefields as his background he takes three people, two men and a woman, and proceeds to work out a drama of real force and intensity. He has sketched his characters delicately and so well that when they rub together you are deeply stirred.

Paul, an Italian; Emil, an Austrian, and Nina, also of Italian parentage, live in a New York boarding house. The three are the greatest of friends. War comes and all go to Europe, the two men to serve their respective nations, the woman to act as nurse. The rest of the action takes place in an Italian village on the border line. Paul, Nina's countryman and the more favored of the two, enters the town at head of a troop. They meet and Nina notices that war has already scarred Paul by brutalizing him.

Later the Austrians capture the village and then Nina meets Emil. He has changed even more. Emil realizes the woman is completely in his power, but after a strong scene she softens him by recalling amusing incidents of their past lives in New York. And then the village goes back to the Italians and Emil is in Paul's power but he too is influenced by thoughts of the other life, and for friendship's sake permits his captive to escape.

"Three of Many" is not a spectacle, although there are some striking panoramas of cavalry on the march and some realistic scenes that take place in the village streets.

There are just enough of these in fact to balance the picture. Throughout it is a study of character; its story is based on an exceptional theme which the author has brought in intelligently. The direction accorded by Reginald Barker is of the usual high degree of this man's work, while the settings furnished by the art department are excellent.



The Meeting in Europe—and the Change

"What the World Should Know"

(Sunshine Film Company—Five Reels)
REVIEWED BY PETER MILNE

WE haven't the slightest doubt that Emil Harder, general director of the Sunshine Film Producing company, was actuated by the best of motives when he set out to produce "What the World Should Know." His was a sincere effort when he aimed to deliver a message against birth control via the screen. But sincerity does not make a picture. And so in these five reels, fostered by sincerity and nothing else there is nothing to commend. Nothing. There is no acting, there is no directing, no decent camera work. The properties are ludicrous. The subtitles are bad.

Mr. Harder introduces four families. The father of one believes in raising a lot of children. The father of another has one and that is enough—he employs a quack and comes out of the proceedings minus a wife. The father of another raises his boy to be a selfish brute who finally murders him while drunk. The father of another is a perpetual drunkard himself but is reformed by the tactics employed by his son.

If Mr. Harder set out to preach against birth control it is hard to understand why he dragged in the two last families. The first two would have been sufficient to afford the comparison. And it is hard to understand why all the boys in the large family went to war in the end and were killed and why a musical-comedy figure of Uncle Sam appeared to condone the grief-stricken father. For that matter, though it is hard to understand anything about "What the World Should Know," including the cause of its production. Mr. Harder might best put it on the shelf and forget about it, or bury it, or burn it and then we'll forgive and forget.

Leden "Pictures of Arctic Life"

(Special Pictures With Lecture—Two Reels)

REVIEWED BY GEORGE N. SHOREY

CHRISTOPHER Leden has brought back with him from the Arctic regions some unusually interesting pictures of Eskimo life and customs, and of the ice-bound country a thousand miles north of Hudson Bay. It is interesting to know that Mr. Leden, who has made five expeditions north in a period of a little over three years, under the patronage of the King of Norway, secured these pictures under the greatest difficulties imaginable, losing his developing tanks and having to improvise for this purpose, drying his film on slabs and such material as he could find there. He also secured phonographic records of the weird songs of the natives. Drying films in Eskimo snow houses is not as easy as may be imagined, as these houses are always colder inside than freezing, getting as cold inside the house as twenty below zero.

The pictures shown included native dances and strange costumes, hunting of all kinds of Arctic game from bear to walrus, building snow houses with ice cakes for windows, navigating among icebergs bigger than skyscrapers, and similar evidence that the pictures were as difficult to get as claimed. One of the remarkable "stunts" shown in the pictures is the turning over and over of a native Eskimo in his "kyak" or native canoe. He cannot swim, and but for the fact that he practices this feat from childhood, so that he can turn over and over as if he and the boat were one piece, he would certainly drown.

Eskimo women rowing large skiffs, like galley slaves, with pappooses on the back of each oarswoman, dogs driven abreast, rather than in single file as commonly seen, and other very unusual subjects make up two reels of extraordinary interest, which will be shown in many cities of the country in the near future, with slides and a lecture by Mr. Leden.

The photography of these pictures was excellent, comparing favorably with pictures taken under ordinary conditions.

"I'm Your Husband"

(Nestor-Universal—One Reel)

REVIEWED BY PETER MILNE

LESLIE T. PEACOCKE, who is now writing and directing comedies at Universal City, has showed a lot in his first half a dozen pictures, mainly that he is unusually qualified for his position. He seems to have a store of original ideas and a fine knowledge of comedy values. "I'm Your Husband," for instance, has a rapid-fire plot, somewhat spicey to be sure, but so humorous and so well handled that the Pennsylvania board should let it pass.

With the old Lyons-Moran combination holding down one end of the Nestors and Peacocke and his originality on the other, the sterling old brand of Universal's is assured renewed popularity.

Curing a flirtatious husband is the idea back of this reel. Dick keeps getting notes from chorus ladies and attempts to deceive his wife by saying that he has a double of the same name who is a great rounder. Clara, the wife, penetrates this thin excuse and resolves to teach him a lesson. She first arouses his ire by asking him where the flowers and candy were he promised her. He denies the promise and she says it must have been his double. Out he goes with a gun looking for him.

When he returns his wife has locked the house. At his cries she looks out the window and says her husband is already in—in bed. Dick paws the earth with rage. The shadow of another figure appears on the shade. You know it's a maid but Dick thinks it's a man. Dick is about as mild as a tempest and the upshot of it all is that he's cured.

Al McKinnon, Alida Hayman, Peggy Coudray and Mina Cunard are the leads and do capable work.

"The Romantic Journey"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"THE Romantic Journey" was molded specially for the exhibitor who wants to feed his audience on a diet of thrills, romance and mystery; it was made for every exhibitor. The Pathe company has managed to provide a picture capable of filling the void left by the absence of the ancient, sensational production which with all its faults sent tingles up and down the spine, and has turned out a picture that retains all the merits of its slung-together predecessor and none of its faults. In place of these latter it supplies good acting, a realistic production and the direction of an artist.

The hero of "The Romantic Journey," a character carried by the popular William Courtney, discovers that a Hindu antique dealer is keeping captive a pretty young woman; the reason for which he knows not and he doesn't care; but he desires to effect the fair maiden's rescue. So he climbs up a balcony, fells one of the Hindu's subordinates in a fight, shuffles along window ledges, encounters a black cat by the side of a coffin, enters a tomb and opens the coffin and finds the girl isn't there! The girl wasn't dead at all and the hero has her for his own finally after the whole mystery has been cleared satisfactorily.

The handling of the scenario by Director George Fitzmaurice is masterly from beginning to end. The touches of the gently grewsome, the admirable contrasts between the drama and the comedy and the realistic manner in which he has pictured his Hindu characters all lay stress on his mastery of his art. The polish that "The Romantic Journey" possesses is due him. In the matter of special sets and appropriate locations he has reached the top-notch of realism. And what is most important of all, he has managed to keep the suspense sustained at all times. The tension never drops; not even when the story flashes back from one phase to another. In short, the direction of the picture is perfect.

Courtney makes his role a true heroic one. Alice Dovey is delightful as the heroine. Macey Harlan has the heavy role and handles it effectively, while Norman Thorp has another important part.

"The Shielding Shadow"

(Pathe—Twelfth Episode)

REVIEWED BY PETER MILNE

"THE Stolen Shadow" as this episode of the Pathe Serial is called contains so many genuine thrills and so much exciting action that it must perforce be treated as a feature. In this respect it differs little from the many episodes that have gone before. The action in the average episode of "The Shielding Shadow" could easily supply sufficient material for five instead of two reels. But the thrillers in this number bring on startling developments in the story as well.

Ravengar, it seems, has at last brought Sebastian to a halt. He has him cornered in a room and is forcing him to sign a confession of the forgery that sent Jerry Carson to prison when the villain, left unguarded for a moment, attacks and worsts Ravengar. As the police break through the door Sebastian exits through the window, travels along a wire hand over hand until he reaches a telephone pole and then slides to the ground.



"The Stolen Shadow," Episode 12 of "The Shielding Shadow"

He procures a motor cycle and speeds away, the police in pursuit. Another circus stunt is staged when Sebastian shoots off the end of a pier on the motorcycle and lands in the water, at last making complete his escape in a motor boat. He reappears again when Ravengar is explaining the secret of the Shielding Shadow and the three black pellets to Leontine. In a moment when their attention is otherwise occupied he reaches in through the window and steals the pellets and the precious black cloth.

Crossing the street he is felled by an automobile and loses the

pellets. He is taken to a hospital and there Ravengar and Leontine find him. Realizing he will be in their power again, he makes use of the black cloth and disappears before their eyes. An exciting fight is then waged between Ravengar and Sebastian in which the latter is finally triumphant. He again disappears as the attendants are about to seize him. As they go to pick up the limp body of Ravengar, he, too, suddenly disappears.

"Under Oath"

(American—Two Reels)
REVIEWED BY F. G. SPENCER

"UNDER Oath" is another episode of the sequel to "The Diamond From the Sky" and is an especially well conceived plot in which Quitta (Wiliam Tedmarsh), the gypsy king, and De Vaux (Ward McAllister) show to supreme advantage.

The "Under Oath" feature laid great stress upon the gypsy king, because having foiled De Vaux in his effort to eliminate the last of the Stanley race he impresses a friend of the Stanley family the absolute necessity of silence regarding the existence of the Stanley child.

Quitta relates the origin of the "Diamond From the Sky," which dates from the year 1632, when Sir Arthur Stanley is captured by Indians, and just as he is being prepared as a juicy morsel a meteorite drops from the sky and this is taken by the Indians as an evil omen from the Almighty, and Sir Arthur is permitted to go his way. He halts long enough, however, to examine the meteorite and there he finds the diamond, which his nearest of kin are anxious to procure possession of. Hence the resultant intrigue and roguery, in which Blair Stanley (William Russell), a brother of the present owner of the jewel, and De Vaux (Ward McAllister) are the prime movers.

It is a most interesting picture, well connected and leaves not a moment for reflection and much less for guesswork, and will surely prove a great drawing card.

"Broken Chains"

(Peerless-World—Five Reels)
REVIEWED BY GEORGE N. SHOREY

JOSEPH R. GRISMER and Clay M. Greene are given credit for the story of this picture. It was put into scenario form by Mrs. E. M. Ingleton, and directed by Robert Thornby, and much credit is due them. We have not in many weeks seen a play that impressed us as more worth while from the standpoint of making good with every kind of an audience. Pictures have been made that called for more elaborate staging, perhaps greater single thrills, and have been more widely heralded, but we would not ask for a better picture from a standpoint of dramatic values and sustained interest.

The opening scenes show the hero making a last stand in a fort during the Spanish-American war. He fights to the last ditch, and when wounded receives the special approbation of the officer capturing him. Many years later he meets the daughter of the same general who saw tested his great bravery, and of course it is love at first sight. But love as usual does not run smooth. There are villains and super-villains, white villains and black villains. And the story is right up to top pitch before the second reel is ended. You wonder how the author is going to maintain the unusual tenseness that is so early reached. Picture audiences will indeed find this a great exception among pictures. But the play has just started when it seems about to reach a climax. The hero is thrown into a prison, and escapes and is followed by bloodhounds. He goes to the very room of his lady love and is there protected for the time being, but is again about to be captured when the governor intervenes in a completely novel way, not by pardon but by leasing the convict to his heroine! And even then the author invents more means to reach a still higher climax. The white villain attempts "near-blackmail," while the black villain who committed the murder because of which the hero has all his troubles, is saved to the real climax when he is tortured by a third degree of remorse and superstition easily imagined in a negro.

We won't say some of the situations in this play have not been often used before. The fact that they have been used and found successful, assures us that the play will make a real hit. Carlyle Blackwell and Ethel Clayton carry the honors of hero and heroine. with Herbert Barrington, Henry West and Louis Grisel in other important roles.

"A Coney Island Princess"

(Famous Players-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

PICTURE patrons will find a surprise in store for them when they see this Famous Players production with Irene Fenwick. To say that it will be a pleasing surprise is our view of the matter. For we have an entirely different Miss Fenwick. The name given this play is misleading if you expect to find anything comic in the "Coney Island Princess." It is a serious drama, with a few comedy touches, but in the main decidedly a human weakness portrayal, and with an unhappy ending. That is its only fault. Of Miss Fenwick's characterization of a "Turkish Dancer," whose naivete wins the admiration of a society renegade (Owen Moore) who finds himself suddenly offered a chance to



Irene Fenwick as a "Coney Island Princess" (Famous Players-Paramount)

really earn ten dollars a week as the result of a spree landing him at Gay Coney, it can be assured audiences will like it. In fact, Miss Fenwick, with Famous Players support and direction, is very fascinating and seems to have acquired a naturalness and straight to the heart style of acting which her previous productions lacked, at least in spots. Frankly we think Miss Fenwick's engagement by the Famous Players will prove a big thing for both the star and the producing company.

We do not wish to o. k. this picture as above average Famous Players quality. The plot is on the whole weak, the personality of the co-stars carrying the action and little else added to it. The story is of a rich fellow getting drunk and, because of this, being turned down by his fiancee of his own social station, and immediately forgetting his pique by transferring his attentions to a girl of the poorer class, "poor but honest" (dancer in a Coney Island show). And at variance with the way the story is usually told, he lets the poor girl go back to her old daddy and her simple life as soon as the rich girl changes her mind and forgives him, which hardly creates strong sympathy for the hero in the audience. But the acting and presentation of what little plot there is, is well done, and the Coney Island atmosphere is unique and helps very much to make the picture attractive. For the girl, Miss Fenwick, there is a genuine sympathy role, and the play will add largely to Miss Fenwick's screen laurels.

Loew Gets "Masque of Life"

MARCUS LOEW has made his entry into the film business by purchasing the state rights of "The Masque of Life" which recently was shown at the Park theatre at one dollar prices. It features Rita Jolivet and Pete Montabello, the monkey actor.

Loew bought it primarily to be shown in his Greater New York theatres and the other houses controlled by him, and will also dispose of rights of exhibition over the entire state of New York. Details of the management of the picture will be handled by Lewis T. Rogers.

The purchase of this picture by Mr. Loew was a surprise to the film world, because although he is a pioneer exhibitor, he has never bought or purchased a picture, or secured the state rights to one, preferring to rent his films.

"The Black Butterfly"

(Metro—Five Reels)

REVIEWED BY AGNES D. CAMP

THERE is nothing new in the rambling story of "The Black Butterfly," although it is brought as near to date as the battle of the Marne, and has a blood transfusion demonstration which is mildly instructive. There is not a single horror in the picture and thrills are conspicuous by their absence. But instead of these old intimates there is some very good acting. Several scenes could be lifted out without detriment to the plot, but it would deprive Mme. Petrova of an opportunity to do some good work. The role calls for the kind of woman who "can think and ne'er disclose her mind," and the versatile actress portrays a characteristic that few women can claim, but which all recognize and admire—self-possession.

In a trying scene with an admirer whom she has denounced, among men in general, as a cad and a trickster, she displays a quiet sense of humor. This very good scene takes place in the Black Butterfly's dressing room, where she has invited the wife of an admirer to prove to her that she is not interested in that lady's husband. Hidden behind the mirror, Lady Constance Braislen sees Lord Braislen make love to the Black Butterfly and offer her a string of pearls. The singer indignantly refuses the gift and roundly denounces the giver. Lady Constance, lacking all self-control, pops out from her concealment and rails at her rival, who listens tranquilly to her tirade, then smiles and chuckles with a "what do you think of that" expression.

The heroine has a consistent method of sending her suitors about their business; always some cutting line the first word of which goes home; and the rejected one stalks offendedly away. One unfortunate commits suicide, but it is so beautifully arranged that all the shudder is taken out.

On the whole the picture is good and should prove very profitable, because it cannot fail to please, and will certainly offend no one. The photography is everything to be desired. Mme. Petrova gives a finished performance and the rest of the company do well in their small parts.

The plot is an old one—of the tourist and peasant type. It covers a period of sufficient length for a daughter to grow up and become her mother's rival. In the heyday of her success the Black Butterfly receives a letter which calls up memories. Gaston Duval meets, loves and marries Sonia Smirnova, a Russian peasant. In Paris she is told by a jealous woman that she is not really married to Duval. She leaves him and takes refuge in a convent, where a child is born. Later she becomes the Black Butterfly. Sonia meets Allan Hall. He is engaged to Marie, Sonia's daughter, but he falls in love with the singer. Sonia learns that her own and her daughter's lover are the same person. She sends Allan away. He is angry with the fickle singer and returns to Marie. Sonia becomes a red cross nurse and meets her husband, Gaston Duval. Explanations follow and all ends happily.

"The Secret Kingdom"

(Vitagraph—Chapter One, Three Reels; Chapter Two, Three Reels; Chapters Four to Eight, Inclusive, Two Reels Each)

REVIEWED BY GEORGE N. SHOREY

A MONEY-GETTER for every kind of theatre has been devised by Vitagraph. Its title is "The Secret Kingdom." We commence our review with this statement because that is what every exhibitor really wants to know first. Charles Richman evidently is a solid master of men kind of hero who is right there every time a thrill is due, and whose real dramatic ability adds very greatly to the feeling of absolute realism that compels attention to every one of the chapters thus far seen. Arline Pretty as Princess Julia, Dorothy Kelly as Madame Savatz, the arch villainess, William Dunn as Phillip's boon companion and protector, and De Jalma West as Count Ramon, Savatz's confederate, are the principal characters, and each plays his role in a way that shows unusually fine direction. Theodore Marston directed all the chapters so far shown, except the eighth.

Serials with elaborate settings, but without the "punch," and serials with a shooting or hazard in every few hundred feet, but so overmelodramatic they would not be tolerated in some theatres, have come and gone, but we believe Vitagraph has mixed all the requisite elements of a serial in such nicely proportioned quantities that "The Secret Kingdom" will have a universal appeal to all classes of audience, and do much to bring back into favor this much abused form of picture.

To begin with, our hero and heroine are introduced as a prince and princess, and are shown in childhood days, when on the assassination of the prince's father through the murderous ambition of the princess's father, the boy prince is taken to America by Captain Barreto (Ned Finley) through the aid of a loyal fisherman and his son Juan. Nothing could be more certain to please all audiences than the royal hunt, with the deer chasing almost in front of the camera. The assassination, the chase and near-capture, and the flight to America, give plenty of life to the opening chapter, which is in three swiftly-acted reels.

Presto! The scene changes to America, and twenty years have passed. We are on an Arizona ranch, and the glamour of royalty is all gone, but we still know our hero and heroine have royal blood and are going to lead charmed lives. A double shooting, and the first sly work of the arch villainess, who attempts to steal the "sealed packet," proving Phillip's birthright, furnish a big climax to chapter two. Chapter three finds Phillip and Julia in the power of a notorious crook, in a den guarded by vicious looking burly negroes, from whom seemingly impossible escape is made when the princess gets the drop on them with a tiny revolver abstracted from her shoe top. This is absolutely unexpected, and is rapidly followed by using the top of an elevator to make a daring dash over rooftops. The noise of the scuffle starts a police investigation, and a police raid and fire add to the accumulating thrills.

With the fourth chapter a new crook, named Oxenham (Arthur Metcalf), helps complicate matters by joining forces with Savatz, and a band of thugs are sent to the Fifth Avenue home of the Manwarings to waylay Phillip, and a fight ensues, while at the same time Oxenham steals from Phillip's room the sealed packet which was left him by his father to deliver to Lieutenant Barreto in Paris. Julia is given a message from her father to treat Phillip as an imposter, and some strong romantic touches are added to a rapid-fire story.

Chapter five reveals another clever plot within a plot, ending with the imprisonment of Julia in an insane asylum as a lunatic, who imagines she is a princess. Phillip rescues her and flees with her on a ferryboat, from which Count Ramon, now arrived to aid the plot, throws him into the river, and charters a yacht. Chapter six closes with Phillip in the den of some harbor thieves, who steal his wallet and papers, but he comes out of a drugged stupor just in time to dispose of these thugs, only to fall into the hands of a Shanghaing band who impress him into service on the very yacht where Julia is imprisoned.

"The Ghost Ship," chapter seven, finds Phillip and Juan in the fireroom of Ramon's chartered yacht. He has been reported dead, and Ramon seeing him peering through the porthole at him is driven almost to insanity. Juan, Phillip and Julia escape in a lifeboat, and the ravings of Ramon cause him and Savatz to be set afloat. Phillip's boat is picked up, and Ramon's boat is also picked up by the same rescue ship, but Ramon tries to murder Phillip and is again set adrift.

This leads up to the eighth chapter, "Rum Cay," which is a marvelous piece of filming, showing the lovers and Juan attacked by strange black pirates. The chapter ends with an unexpected and almost miraculous escape, when the thought of worse than death has caused Julia to exact the promise from Phillip that he would kill her in such an event. Phillip, stealing aboard the ship, lays a fuse to several kegs of gunpowder making up the cargo. Ramon, who has joined the pirates in the hope of thus completing his purpose of death to Phillip and then saving Julia, jumps from the ship just before the explosion, and is picked up by Phillip, who cannot let him die. The blowing up of the ship is a fine piece of realism.

The foregoing synopsis hardly does justice to the continuous round of surprises in this extraordinary story from the master brain of Louis Joseph Vance. The suspense is continuous and the thrills have plenty of real punch without any gruesomeness that would offend the most critical audience. The dramatic work of Mr. Richman is up to his previous high standard with which all picture fans are familiar in past feature productions.

"The Vixen"

(Fox Film—Six Reels)

REVIEWED BY PETER MILNE

THEDA BARA'S return to her vamping ways has no doubt been awaited eagerly by her many followers, and while in "The Vixen" her wicked ways are expressed not so much physically as temperamentally, the effect is somewhat the same. Miss

Bara has the thankless role of a cattish woman who tries and tries to ruin the happiness of her sister. Her attempts are successful during about five and a half of the six reels and then the sister and all the men concerned wake up to the fact that she is what she is.

The vixen's methods are simple. When she sees that her sister is beginning to suspect she tells a lie. We think she told about fifty in the picture. And so the construction of the scenario loomed up agreeably easy to the author, whoever Mary Murillo is this time. When the action begins to let down, put another lie in the vixen's mouth and so create ten or a dozen more scenes must have been the general plan followed. The result is that "The Vixen" might stop at the end of the fifth or the end of the fourth reel, just as well as at the end of the sixth.

The aggravating part about it all is that after you have patiently waited the six reels through, there comes no powerful climax to cap the whole thing.

"The Vixen" suffers apart from the repeating ways of the scenario. The way the vixen stuffs her sister and everyone else with lies which they swallow hook, line and sinker is amusing and instead of creating suspense makes you smile. The author has not granted the characters human intelligence.

The direction of J. Gordon Edwards is good enough, although he might have given his players a few lessons in the art of make-up. Every member of the cast offends with lip rouge except



Martin's Awakening—Scene from "The Vixen" (Fox)

Mary Martin. Miss Bara plays the title role for all it's worth. Miss Martin creates a good impression in the somewhat impossible part of the sister. A. H. Van Buren, Herbert Heyes, George Clarke, Carl Gerard and George Odell are the men folks present.

Tom North in New York

TOM North, the well-known and popular exchange manager, just recently in charge of the V-L-S-E office in Seattle, and before that manager of the George Kleine office in San Francisco, is in New York and stopping at the Hotel Knickerbocker, preparatory to opening up an office in New York.

"His Wife's Mother"

(Metro—One Reel)

REVIEWED BY AGNES D. CAMP

MR. and Mrs. Sidney Drew, the inimitable funmakers, are as good as ever in "His Wife's Mother." Through the efficiency of a well-trained office boy Mr. Newlywed avoids taking his wife's mother to the aquarium. As a reward for his kindly efforts, and incidently to elude his family, who want him to take them to Grant's Tomb, he takes the office boy to Coney Island. Coincidence, who is no respecter of persons, brings about an invitation to Mrs. Newlywed and her mother to motor to Coney Island.

His wife's mother, who looks as if she had been the victim of "a brute of a husband," acts just like a jokesmith's mother-in-law. She is on the lookout for trouble, and very soon finds it in the shape of her son-in-law, basking in the sands of Coney Island.

Her suspicions that his sick friend excuses were a ruse, are verified. She runs him not to earth, but to water. Although he tries to escape her in a life boat and dons the lifesaver's clothes, he cannot escape her eagle eye. When led to the dressing room by his wife and his wife's mother, Mr. Newlywed appears at a loss for words.

"The Morals of Hilda"

(Universal-Red Feather—Five Reels)

REVIEWED BY PETER MILNE

AS "The Morals of Hilda" is based on a situation that always fails to convince, the entire picture is of an unconvincing nature. A couple from some "old country" migrate to America without first having gone through the formality of a marriage ceremony. In their country there were no marriage laws. Passing over the fact that all countries have marriage rituals of some sort or another, it seems rather peculiar that the pair should have rebelled at having their union legalized in America. Licenses aren't very expensive.

Anyway they don't, and in mortification at the manner in which their friends look down upon them, the man leaves the woman. Her boy is adopted by a lady of affluence, and grows to manhood to run for governor of the State. An important plank in his platform is the legitimizing of all children, no matter how obscure their parentage. After election he delivers a speech on this idea, and a crank in the crowd draws a gun and fires, but the ever-watching mother attempting to save her her son is killed herself.

"Twisted Trails"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY

IF you want a cracker-jack Western, you will make no mistake in booking "Twisted Trails." It is Western stuff at its best—fast-moving, jammed with thrills, and bringing in numberless riding, roping, and shooting stunts. These specialties are not dragged in by the ears, as is so often the case, but are really necessary for the development of the plot.

Tom Mix is responsible for most of the cowboy feats, and his proficiency in this line does not require comment. Bessie Eyton gives him the best support he has had in years. It is to be hoped that Miss Eyton will continue to play opposite him. Others who appear are Eugenie Besserer, Pat Chrisman, and Joe Ryan.

The locations used are unusually pleasing.

Tom, a cowboy, is persecuted by a dishonest sheriff. He finally leave home, but is chased by the sheriff and his posse. This chase is a thrill from start to finish. Tom finally eludes his pursuers and comes upon a prostrate girl. She has been thrown from her horse while escaping from a man who attacked her.

Tom and the girl fall in love with each other, but find evidence to show that they are brother and sister. Tom's mother disproves this, however, bringing in the old situation of changing babies in an orphan asylum. The girl's brother turns out to be the man who attacked her.

Hampton's Presidency of General Film Not Permanent, Nor Nearly So

New York, N. Y., December 1.

Mr. Wm. A. Johnston,
Motion Picture News,
729 Seventh Avenue, New York, N. Y.

Dear Mr. Johnston:

Usually I buy a copy of the News each Tuesday, but in some way last week's issue did not reach me promptly, and I have just noticed your pleasant article relative to General Film matters.

While I thank you most earnestly for the kind things you say about me, I feel that I must advise you that you have rather a wrong slant on the situation.

While it is true that I am technically president of the General Film Company, my tenure of office is for a very, very short time. Someone had to fill in for a little while and the directors were good enough to ask me to undertake the work.

I am doing so and in justice to the General Film Company I want you to know that there is no intention or plan for me to remain here longer than a few weeks. By that time some able man will be chosen to conduct the business of this fine, old Company in an effective manner.

Yours very truly,

Benj. B. Hampton.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

General Film Service

"The Iceman and the Artist." (Kalem. One reel. Tues., Dec. 12)—Another of the Ham and Bud varieties of comedy—nothing particular as to plot, but as Ham and Bud have wormed their way into popular favor, this latest stunt of theirs should not detract from their popularity. Seeing an iceman affectionately greeted by a buxom housewife, Ham and Bud decide to venture in the ice business and purloin a wagon, a load of ice and a team of horses for their purpose. "They" make a success of it, but "Bud" gets the shallow end of the bargain. The picture contains meat for many laughs and doubtless will be well received.

"Reel Life, No. 31." (Gaumont. Mon., Dec. 4.)—Highly instructive and full of interest, showing acres upon acres of land in California given over to the growing of prunes, then follow pictures of the gathering, sorting, drying and packing of the fruit. Modish coiffeurs as being worn for the ball, the dinner and other social events are exquisitely delineated, and as a finality the cause of the spread of disease through the medium of the fly is amply propounded, under the title of "The Diary of a Murderer." The following subtitles are self-explanatory as being recorded by the Honorable Mr. Housefly: "I spent a night in a garbage can that someone neglected to cover up." "I stopped to get a drink from a pool in the gutter." "I played with a cat that I found eating decayed meat." "I happened into a nice home and found the table all set for dinner." "I had a sup of fresh milk." "I kissed and bit a baby on the mouth and on the cheek," and "Passing the same house a few days later, I saw white ribbon draped on the front door." The reel concluded with an exposition of the latest ballroom dances.

See America First, No. 65. (Gaumont. One reel.)—Why go abroad when such beautiful scenery abounds in the glorious U. S.? The house of Gaumont is bringing the above mentioned fact most powerfully to the fore in its geographical series. The latest of these takes in several West Virginia landscapes, including Winding Gulf, a small mountain town, Bellepoint and villages on both sides of the New River; Hinton, a picturesque spot nestling among the hills and ravines of the New River; Sandstone Falls as seen from Sunset Hill, and the tout ensemble is a remarkable piece of photography.

"Twisted Trails." (Selig. Three reels. Mon., Dec. 11.)—Reviewed at length elsewhere in this issue.

"The Road to Fame." (Selig. Sat., Dec. 16.)—This is a maudlin, pointless picture, crudely acted and crudely produced. It will get by only in houses where the audience enjoys anything. Robyn Adair and Virginia Kirtley appear. Joe leaves little Mary on the farm and goes to the city. There he becomes a pickpocket. Mary and her father go to the city. Joe robs them, but a fellow crook kills him.

"In a Looking Glass." (Essanay. Two reels. Tues., Dec. 12.)—Not shown for review; the story follows. Roger Pitney, the Stove King, never employed a man in his works if a girl could do the work. When Roger dies young Pitney decides to change all this. He gets a man cashier. One of the girl stenographers looks in her mirror one day while she is powdering her nose, and sees the cashier stealing the safe combination. She catches the cashier and saves the firm's money. Pitney marries the girl and decides that his father was right. In the cast are Richard C. Travers, Nell Craig and Ernest Maupain.

"Is Marriage Sacred?" (Essanay. Three reels, Sat., Dec. 16.)—Will be reviewed next week.

Pathe Exchange

"Luke's Fireworks Fizzle." (Rolin.)—A characteristic slapping and kicking picture in which Lonesome Luke and his associated cavort about in a fireworks factory. There is a good bit of conventional horseplay such as smoking around explosives, and there is some original humor when Luke gets into a rocket fight with another. All in all a highly diverting release in which the Rolin supporting company scores to as good effect as its star.

"Spanish Costumes and Dances." (Split reel.)—Showing in color some of the striking costumes of the Spaniards and a few scenes in which they indulge in native dances. A few entrancing close-ups of Spanish beauties are quite welcome. On the same reel with "Bobby Bear, Investigator."

"Bobby Bear, Investigator." (Split reel.)—This which divides the reel with "Spanish Costumes and Dances" is also in color and shows the clumsy antic of a young bear in his search for excitement. The two subjects make a filler of originality and good entertainment.

Universal Program

"Two Small Town Romeos." (Nestor. Mon., Dec. 11.)—Eddie Lyons and Lee Moran appear here in the roles of country lovers who discover that the city girl has a city fiancee. Well done as this theme goes; amusing to an audience who like these favorites and can laugh at their personal antics.

"The Two Roads." (Gold Seal. Three reels. Tues., Dec. 12.)—This is a rapid fire crook story of English origin and atmosphere, which will hold any audience in suspense very satisfactorily. The plot hinges on the not new idea of the discovery of a secret alloy possible to mistake for gold. This discovery is made by a man who is a crook and his daughter decides to go

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Music and Picture
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"straight." Other members of the band do not rest until they have trailed the girl to the home of the Cabinet Minister who has bought the secret for the British Government. She has been secured a position there by the chaplain of the prison, who also is invited there as a guest. A safe-blowing is pulled off to secure the papers, the girl is involved in a murder, and the chaplain to save her from the gallows, because of his belief that she is telling the truth, although circumstantial evidence is almost conclusive of her guilt, shields her at the cost of his own reputation by claiming as an "alibi" that she was in his rooms all night. This "lie magnificent" proves to have been unnecessary, as the real murderer is discovered, and then love is rewarded. Edna Flugruth as the girl plays the only important lead very satisfactorily. Aside from the worn out plot, a very good picture.

"Billy the Bandit." (Victor. Tues., Dec. 12.)—A young lady says she prefers bold, fearless men, and so the suitor dresses up as a bandit and carries her off. This comedy is fair. It doesn't stick to the central idea throughout, although it manages to get the laughs anyway. Bill Mason, John Steppling and Peggy Custer are the leads. Steppling directed.

"Green Eyes." (Laemmle. Wed., Dec. 13.)—A fair release in which the wrath of the jealous husband is aroused when his wife is seen with another man. The "villain" turns out to be his own brother who has had trouble with his love affair, and has asked his sister-in-law to straighten things out. Lois Wilson, George Chesboro and Ed Brady are the leads.

"Murdered by Mistake." (L-Ko. Two reels. Wed., Dec. 13.)—Dan Russell once more in an uproarious two reeler in which he assumes the roles of the more or less society gentleman and a tramp who looks like him. Some of the business introduced we presume by Director Craig Hutchinson is most original and diverting, particularly that bit where Russell is towed along by a rope, fastened to the nether part of his trousers. Lucille Hutton is opposite Russell.

"It Didn't Work Out Right." (Victor. Thurs., Dec. 14.)—The friends who attempt to straighten out the petty quarrels of two lovers get the worst of the argument finally, their worthy efforts going all astray. This makes a most pleasing light comedy with Helen Slosson, Helen Marten, Stanley Walpole and Joseph Granby in the principal roles. Robert Hill wrote and directed.

"The Lawyer's Secret." (Rex. Two reels. Thurs., Dec. 14.)—Jack Nelson and Mollie Malone in a well worked out plot in which a wandering boy, driven from home, is fleeced by a couple of crooked lawyers in order to get the estate coming to him by his father's will. It so happens the lawyers pick an old pal of the boy's from the streets, and use him as their dummy, the result, of course, being that they are prevented from accomplishing their bad purpose. Well acted, above the average in interest.

"Sratched." (Imp. Two reels. Fri., Dec. 15.)—When the moral effect of a picture is all wrong the chances are that it lacks in dramatic force too. "Scratched" is poor for this reason. A race track gambler causes the downfall and the arrest of another man through influencing him to follow the ponies. The gambler marries the man's sister and later when the victim is released from prison bent on revenge decides to give it all up because his sister is happy. Earl Page who is a type but not an actor, Irene Hunt and Gus Hereshof are the leads.

"I'm Your Husband." (Nestor. Fri., Dec. 15.)—Reviewed at length elsewhere in this issue.

"The Taint of Fear." (Bison. Two reels. Sat., Dec. 16.)—A good story is this centering on a study of a coward who when he gets in action against the Mexicans suddenly becomes a hero. He is killed finally, but his regeneration has been complete. This was a fine idea conceived by Allen Holubar, who also plays the lead. In the directing he has incorporated a good many fine touches, but on the other hand a lack of knowledge of military technique and the introduction of heavy firing at close range with few fatalities makes his picture rather unrealistic. There is too much fighting on the whole anyway. But for all that "The Taint of Fear" is a very worthy picture.

"Their Dark Secret." (Joker. Sat., Dec. 16.)—Gail Henry and William Franey in general rough-house built around the single idea of identification by the initials on a man's underwear. B. V. D. unfortunately are rather common initials, hence the mixup in identity and the usual excitement. Mostly running around, average comedy of this type.

V-L-S-E Vitagraph

"Captain Jinks Should Worry." (Vitagraph Jack Daniels Comedy. Nov. 27.)—Advertising for a "worrier" is the novel idea behind this reel. The successful candidate claimed "experience" in this work, because he had had five wives, and the results of his employment justified his claim. He worried every minute, and Captain Jinks could not find anything to worry him. Even his wife leaving him made no impression on this man who had decided to let another carry his burden of troubles for him.

However, there is always an end to such bliss as this, and when wife returned with two handsome twins Captain Jinks sought a sedative—and the sedative made him see four little "Jinks"—and then the worry man lost his job for he could not continue to see the melancholy side of things in the presence of so great a disturbance to his employer. He at last found a reason for being thankful and was converted to the smile-that-won't-come-off class, handing the glooms over to Captain Jinks. Mr. Daniels' facial expression as these events transpire, compared with the sinister gloom of his confederate, make a genuinely funny combination.

New Incorporations

VIRGINIA ASSOCIATED AMUSEMENTS, INCORPORATED; to conduct a general theatrical, motion pictures, pool and billard parlor business; capitalized at $5,000 in Harrisonburg; incorporators are: J. L. Reiter; D. P. Wine, and G. R. Spitzer, all Harrisonburg, Va.

HAMPTON THEATRE CORPORATION; a general amusement business; capitalized at $10,000 in Roanoke; incorporators are: G. Tiffany Toliver, Green Penn, F. D. Downing, and A. F. Brooks, all Roanoke, Va.

Movement Under Way for Children's Matinees in Washington

A MOVEMENT for motion picture matinees for children and boys and girls in the susceptible age has been permanently inaugurated in the Capital City. This was the result of a meeting at the Ebbit House of the Federation of Women's Clubs of the District of Columbia, officials of the public schools, representatives of the local Exchange Managers' Association, members of the Motion Picture Exhibitors' League, and ministers from several of the local churches.

The chief aim of these organizations is to offer to the youthful population of the District better, cleaner, and more appropriate pictures—films which this element may thoroughly enjoy. It is realized that some pictures are not made for children nor should they be seen by children, just as some literature should not be read by children and some stage plays should not be seen by children; and some foods, for that matter, are harmful to children. But these very pictures come within the entertainment and pleasure of adults, and should not be barred from the screen just because they are not within the understanding of children. No amusement or business is run entirely for children, or, in fact, for any one age of people if it would be a success.

These various organizations appreciate the fact that the young are impressionable and it is their desire to put within their grasp motion pictures that they will understand and enjoy. There will be no attempt at censorship on the part of those in charge; nor will there be any attempt to make the shows childish or for children alone. Adult attendance will be encouraged.

Ernest L. Thurston, superintendent of the public schools, is taking a lively interest in the movement and at the meeting stated that he would devise some plan whereby he would get the approval and disapproval of the pupils on the various pictures. In this way the organizers of the matinee movement will have some standard for the selection of films, as well as get the trend of the young minds.

C. L. Butner, of the Triangle exchange, and president of the local Exchange Managers' Association, offered hearty co-operation in behalf of the exchanges of the city on condition that there would be nothing that savored of censorship and no attempt at discrimination with theatres that may not be having the matinees under the auspices of the organizations. Having been assured that such was not the object of the movement, he told the assembly that the amangement of the District would do all in their power to supply films, and that the plan is in its experimental stage would offer these without cost where possible.

Among the other exchange managers who addressed the meeting were Frank Spurrier, of Greater Vitagraph, and Sydney B. Lust of Exclusive Program and Selznick productions.

The exhibitors gave hearty support to the plan, remarks being made by Dr. Wm. P. Herbst of the Circle, and W. A. Marceron.



Mollie King and Carlyle Blackwell (Pathe)

Intelligence Suggests Remedy for Legalized Censorship

MARY GRAY PECK, a member of the Motion Pictures Committee of the General Federation of Women's Clubs, in the capacity of a representative of the National Committee on Films for Young People (affiliated with the National Board of Review) completed on November 29th, at Pittsburgh, a two months' trip through Ohio, Indiana, Illinois, Wisconsin, Minnesota, Iowa, Kansas, Missouri, and Kentucky, speaking in opposition to legalized censorship. She addressed many women's clubs and committees and social and educational bodies. She also talked with individuals such as Governor Capper and members of the Censorship Board of Kansas.

"My eight weeks' tour of the East Central States," she says, "has demonstrated beyond doubt the contention of the National Board of Review that the great first cause of the repeated demands for state and federal censorship is that children all over the country are going to adult shows. Popular discontent with this state of affairs has reached a pitch and volume that command attention from the film industry.

"The movies can't be respecters of persons. Because they began with the roughnecks is no reason why they should not top off with the Puritans. The Puritans have just as much right to Puritan pictures as 'the tired business man' has to a vampire picture. The Puritan is a human being, and he is easily pleased. All he wants is a show guaranteed not to offend the sensibilities to too great an extent.

"It is not that good, clean plays are not produced,—but that the Puritans never know beforehand when they go into the theatre whether the actors are going to offend the canons of good taste or not! That is what arouses their animosity.

"The obvious remedy for this quite unnecessary mutual distrust and dislike is special performances on regular days of selected films about whose character there is no doubt. In providing a regular program, and arranging central exchange facilities, whereby all good features of this character are available to all theatres which would like to offer a young people's program you are providing a comfortable grave for the legal censorship idea. And it is the only grave you ever will succeed in burying that idea in, despite the fact that legalized censorship where established has not made pictures any better in quality than those seen elsewhere. Cleveland, the hotbed of censorship agitation, has found it necessary, in order to secure the desired results, to take up the better films movement in co-operation with the exhibitors.

"There is a nation-wide desire for the young people's program. I have not found a single town where the leaders of the community were not eager for it, and taking steps to secure it. Usually it is frankly regarded as the alternative of some form of censorship. Where an enlightened exhibitor is trying to meet the wishes of his community, friendly co-operation is established. There is mutual regard and understanding.

"But in every instance where children's plays had been running for a year, there was the same complaint that the supply of films was exhausted. Some were out of print, some were not available on account of closed booking, some had been promised and something else substituted, some couldn't be located, etc.

"It is nothing less than a calamity that at the very time the General Federation of Women's Clubs in co-operation with the National Committee on Films for Young People is organizing a nation-wide movement in support of the standardized Young People's Program, there should be this paralysis of exchange facilities. It is analogous to the car shortage on the railroads."



Phil Lang, Scenario Editor (Kalem)

SHORT SUBJECTS CURRENT AND COMING

General Film Company

Monday, December 4, 1916.

SELIG—The Brand of Cain (Kathlyn Williams) 2 D.....21487
VITAGRAPH—Where is Your Friend, 1 C.21489
SELIG—Selig Tribune, No. 97, 1 R.....21490
BIOGRAPH—My Baby (Mary Pickford) (Re-Issue) 1 D.....21491

Tuesday, December 5, 1916.

ESSANAY—The Egg (Richard Travers and Marguerite Clayton), 2 C.....21492
KALEM—Jailbirds (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C.....21494
BIOGRAPH—A Bit of Human Driftwood (Irene Howley) (Re-Issue), 2 D.....21495

Wednesday, December 6, 1916.

ESSANAY—A Waiting Game (Ben Turpin), C., 1000.....21497
VIM—Title Not Reported, 1 D.....21498
KALEM—The Poisoned Dart (18th Episode "Girl from 'Frisco"), D., 2000.....21499

Thursday, December 7, 1916.

SELIG—Selig-Tribune, No. 98, 1 R.....21501
VIM—The Guilty One (Nate Price and Babe Hardy), 1 C.....21502

Friday, December 8, 1916.

KNICKERBOCKER STAR FEATURE—Title Not Reported, 3 D.....21503
KALEM—The Trunk Mystery (Episode of Grant, Police Reporter), 1 D.....21506
VITAGRAPH—His Wife's Allowance (Corinne Griffiths and Carlton Weatherby), 1 C.....21507
VIM—A Rare Boarder (Pokes and Jabs), 1 C.....21508

Saturday, December 9, 1916.

ESSANAY—A Failure at Fifty (Thomas Comerford and Alice McChesney), 3 C.-D.....21509
KALEM—The Lineman's Peril (Episode of Hazards of Helen), 1 D.....21512
SELIG—The Purchase Price, 1 D.....21513

Monday, December 11, 1916.

SELIG—Twisted Trails (Tom Mix and Bessie Lyton), 3 D..... 21514
VITAGRAPH—Accident is the Best Policy, 1 C..... 21517
SELIG—Selig-Tribune No. 99, 1 Top.... 21518
BIOGRAPH—Her Sacrifice (Re-issue), (Vivian Prescott), 1 D..... 21519

Tuesday, December 12, 1916.

ESSANAY—In a Looking Glass (2nd of the Black Cat Series) (Nell Craig and Richard Travers), 2 C. D..... 21521
KALEM—The Icemen and the Artist (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C..... 21522

Wednesday, December 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Com.) and Long Beach, Cal. (Scenic), Split Reel..... 21523
VIM—Title not reported, 1 C..... 21524
KALEM—The Stain of Chuckawalla (19th Episode of the Girl from 'Frisco) (Marin Sais and True Boardman), 2 D. 21525
BIOGRAPH—The Honor of the Law (Irene Howley), 2 D..... 21527

Thursday, December 14, 1916.

SELIG—Selig-Tribune No. 100..... 21529
VIM—Title not reported, 1 C..... 21530

Friday, December 15, 1916.

KALEM—The Menace (9th of Grant, Police Reporter) (Ollie Kirkby and George Larkin), 1 D..... 21531
VITAGRAPH—Bears and Bullets, 1 C.... 21532
VIM—What's the Use (Pokes and Jabs), 1 C..... 21533

Saturday, December 16, 1916.

ESSANAY—The Burning Band (1st of Is Marriage Sacred) (Marguerite Clayton and Sydney Ainsworth), 2 D..... 21534
VITAGRAPH—Pep's Legacy (Mary Anderson), 3 D..... 21536
KALEM—The Midnight Express (An Episode of the Hazards of Helen Series) (Helen Gibson), 1 D..... 21539
SELIG—The Road to Fame (Robyn Adair and Virginia Kirtley), 1 D..... 21540

International Film Service

Monday, December 4, 1916

Where Land and Water Meet (Scenes Along the Oregon Coast); Father Gets Out for a Night (Bringing Up Father), Cart. Com.

Tuesday, December 5, 1916

Hearst International News Pictorial, No. 97, 1 Top.

Friday, December 8, 1916

Hearst International News Pictorial, No. 98, 1 Top.

Monday, December 11, 1916

The Katzenjammer Kids—The Captain Goes a-Swimming (Animated Cartoon Comedy); The Magic Isle (Scenes photographed in the West Indies by Tracy Mathewson, 1 C.

Tuesday, December 12, 1916

Hearst International News Pictorial, No. 99, 1 Top.

Friday, December 15, 1916

Hearst International News Pictorial, No. 100, 1 Top.

Metro Pictures Corporation

Monday, December 4, 1916.

DREW COMEDY—His Wife's Mother...1 reel
TRAVELOGUE, No. 24—Beautiful Horsewomen, Society Plays at Golf, Walled Battlements of Wales.....1 reel

Mutual Film Corporation

Monday, December 4, 1916.

MUTUAL—The Turn of the Wheel, 2D...05207

Tuesday, December 5, 1916.

GAUMONT—Mutual Tours Around the World, 1 Sc.....05209

Wednesday, December 6, 1916.

MUTUAL—Mutual Weekly, No. 101, 1 Top 05210
GAUMONT—See America First and Kartoon Komics, split reel.....05211

Thursday, December 7, 1916.

MUTUAL—His Uncle's Ward, 2 C.-D....05212
MUTUAL—Gertie's Latest Affair, 1 C....

Friday, December 8, 1916.

CUB—Comedy, 1 R.....05215
MUTUAL—From Civilian to Soldier, 1 D.
MUTUAL—Uncle Sam's Defenders, Ed., 1 R.....
MUTUAL—Beach Birds, 1 C.....

Saturday, December 9, 1916.

MUTUAL STAR COMEDY—Admirers Three, 1 C.....05217

Sunday, December 10, 1916.

VOGUE—Freed, 2 C.....05218
VOGUE—Reel Life, 1 magazine.....05220

Monday, December 11, 1916

MUTUAL—Drama (Title not announced), Ethel Grandin, 2 D..... 05221

Tuesday, December 12, 1916

GAUMONT—Mutual Tours Around the World, 1 Sc..... 05223

Wednesday, December 13, 1916

MUTUAL—Mutual Weekly, No. 102, 1 Top 05224
GAUMONT—See America First and Kartoon Komics, Split reel..... 05225

Thursday, December 14, 1916

MUTUAL—Drama (Title not announced), 1 D 05226
CUB—The Elopement, 1 C..... 05227

Friday, December 15, 1916

MUTUAL—Uncle Sam's Defenders, Ed. 1 R 05228
MUTUAL—Our Boys at the Border, 1 R. 05229

Saturday, December 16, 1916

NOVELTY—Peter, the Comic Poet, 1 C.. 05230
MUTUAL—Star Comedy (Title not announced), 1 C..... 05231

Sunday, December 17, 1916

VOGUE—Drama (Title not anounced), 2 D 05232
VOGUE—Reel Life, 1 Magazine..... 05234

Paramount Pictures Corporation

Monday, December 4, 1916

KLEVER—The Best Man, 1 C.
BURTON HOLMES—The Lower Nile, 1 Trav.

Monday, December 11, 1916

BURTON HOLMES—The Upper Nile, 1 Trav.

Pathe Exchange, Inc.

Sunday, December 3, 1916

Shielding Shadow, No. 10 (The Disaping Mantle), D..... 2000
Pearl of the Army, No. 1, The Traitor, D. 2000
Divorce and the Woman, D..... 5000
Pathe News, No. 98, Top..... 1000
Luke's Movie Muddle, C..... 1000
The Resurrection, D..... 2000
Life of Our Savior (Colored), Bibl..... 7000
How Matches Are Made, Ed. Scen..... 1000
The Island of Kyuschu (Colored), (Southernmost Japan).....

Sunday, December 10, 1916

The Shielding Shadow, No. 11 (The Great Sacrifice), D 2000
Pearl of the Army, No. 2 (Found Guilty), D 2000
The Challenge, D..... 2000
The Faithless Friend, D..... 2000
Florence Rose Fashions, No. 10 (Fashions and Charity) 1000

Wednesday, December 13, 1916

Pathe News, No. 100, Top..... 1000

Saturday, December 16, 1916

Pathe News, No. 101, Top..... 1000

Unicorn Film Service*

Monday, November 13, 1916.

RANCHO—The Desert's Prize, W., 200.. 940A
SUNSET—Want, D., 1000..... 940B

Tuesday, November 14, 1916.

PURITAN—The Inner Soul, D., 3000.... 941A

Wednesday, November 15, 1916.

JOCKEY—Saturday Night, C., 2000..... 942A
SUPREME—Tangled Fates, D., 1000.... 942B

Thursday, November 16, 1916.

BUFFALO—The Border Strife, W., 1000.. 943A
JOCKEY—Davy's Daily Doings., C., 1000. 943B
SUPREME—A Timely Reward, D., 1000.. 943C

Friday, November 17, 1916.

LILY—The Climax, D., 2000..... 944A
JUDY—A Sorry Plight, C., 1000..... 944B

Saturday, November 18, 1916.

SUNSET—Slaves of Passion, D., 3000.... 945A

Sunday, November 19, 1916.

BUFFALO—The Gulf, W., 2000..... 946A
GAIETY—Easy Come and Easy Go, C., 1000 ..... 946B

Monday, November 20, 1916.

LILY—The Path of Life, D., 2000..... 944A

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* Releases issued every two weeks.

Unity Film Corporation

Monday, December 4, 1916.

TWEEDLEDUM COMEDY—Somewhere in Mexico.....1 reel
YELLOW MENACE SERIAL, NO. 13—The Spy and the Submarine (Edwin Stevens) .....2 reels

Monday, December 11, 1916.

TWEEDLEDUM COMEDY—The Burlesque Show.....2 reels
YELLOW MENACE SERIAL, NO. 14—The Interrupted Nuptials (Edwin Stevens) .....2 reels

Universal Film Company

Monday, December 4, 1916.

RED FEATHER—Kinkaid, Gambler (Ruth Stonehouse), 5 D.....01972
NESTOR—Pass the Prunes (Eddie Lyons, Lee Moran and Priscilla Dean), 1 C..01973

Tuesday, December 5, 1916.

GOLD SEAL—Ashes (Heart Interest), (Claire Mersereau), 3 D.....01974
VICTOR—His Golden Hour (Ed. Sedgwick and Belle Bennett), 1 C.....01975

Wednesday, December 6, 1916.

L-KO—The High Diver's Curse (Dan Russell), 2 C.....01976
ANIMATED WEEKLY—Weekly No. 49, 1 reel.....01977
LAEMMLE—The Children Shall Pay (Lois Weber and Phillip Smalley), 1 D.....01978

Thursday, December 7, 1916.

VICTOR—The Shadow (Allen Holubar and Neva Gerber) and Racoons, Ed., 2 C.-D. 01979
BIG U—Seeds of Jealousy (Mona Darkfeather), 1 D.....01980

Friday, December 8, 1916.

IMP—The Call of the Unborn (M. K. Wilson and Edith Roberts), 2 D.....01981
SCREEN MAGAZINE—Issue No. 2, 1000.01982
NESTOR—Oh You Honeymoon, 1 C.....01983

Saturday, December 9, 1916.

BISON—The Good Woman (Wm. V. Mong and Nellie Allen), 2 D.....01984
JOKER—The Tramp Chef (Gale Henry and Wm. Franey), 1 C.....01985
REX—A Story from Life (Matt Moore and Jane Gail), 1 D.....01986

Sunday, December 10, 1916.

REX—The Penalty of Treason (Douglas Gerrard and Ruth Clifford, 2 D.....01987
POWERS—The Trials of a Movie Cartoonist, Cart. C., and Superstitious Ceylon as Seen by Dr. Dorsey, Split Reel.01986
IMP—Bubbles (Wm. Shay and Jane Fearnley), 1 D.....01989
UNIVERSAL SPECIAL—A Trail of Blood (No. 17 of Liberty. 2 D.....01990

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STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company

Is Any Girl Safe?.....5 reels

Argosy Films, Inc.

The Celebrated Stielow Case.....6 reels

California Motion Picture Corp.

July—Kismet (Otis Skinner).....10 reels
November—The Woman Who Dared. (Beatrix Michelena).....7 reels
December—The Passion Flower. (Beatrix Michelena) .....

Celebrated Players Film Co.

The Birth of a Man.....5 parts

Chicago Tribune

German Side of War.....5 reels
Russian Side of War.....4 reels

Christie Film Company

9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel
11—27. Tramp, Tramp, Tramp.....1 reel
12— 4. Sea Nymphs .....1 reel
12—11. Miss Billie Buttons.....1 reel

Claridge Films, Inc.

Heart of New York.....5 reels
The Birth of Character.....5 reels

Cosmotofilm Company

Incomparable Mistress Bellairs..4 parts
Liberty Hall.....4 parts
The Black Spot.....4 parts
Victoria Cross.....4 parts
O 18.....4 parts
His Vindication.....5 parts

Educational Film Corp. of Amer.

10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. Jungle Film Company

No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

Eldorado Feature Film Company

The Impersonation .....5 reels

Eskay Harris Feature Film

Alice in Wonderland.....6 parts

European Film Company

Fighting for Verdun.....5 reels

Exclusive Features, Inc.

Where is My Father?.....7 reels

Jos. W. Farnham

Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

Great Northern Film Company

The Folly of Sin 5 reels
The Mother Who Paid.....5 reels
The End of the World.....6 reels
Pages from Her Life.....5 reels

Herald Film Corporation

Around the World in 80 Days....6 parts

Hippodrome Film Co.

At the Front with the Allies.....

Juvenile Film Corporation

4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

Kemble Film Corporation

The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features

Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company

The Realization of a Negro's Ambition .....2 reels

C. Post Mason Enterprises

The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Modern Motherhood League

Twilight Sleep .....

Monarch Photoplay Co., Inc.

Common Sense Brackett.....6 parts

Moral Uplift Society of America

It May Be Your Daughter.....

B. S. Moss M. P. Corporation

Three Weeks.....5 reels
Salamander .....5 reels
One Day.....5 reels
The Power of Evil (Margaret Nichols) .....5 reels

F. O. Nielsen

Guarding Old Glory.....5 reels
Just Out of College.....5 reels
Little Sunset.....4 reels
The Spoilers.....9 reels
All for a Girl.....5 reels

Patriot Film Corp.

How Britain Prepared.....8 reels

Photodrama Company

How Molly Made Good.....6 reels

Pioneer Feature Film Corp.

The Soul of a Child.....5 reels

Radio Film Company

Satan the Destroyer of Humanity..7 parts

Ray Comedies

6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

Rialto Film Company

The House of Mirrors (Selznick)

Sherman Elliot, Inc.

The Crisis (Selig).....7 reels

Signet Film Corporation

11— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.

Standard Travelogues.....32 parts
Are We Ready?.....4 parts
The Animal World.....5 parts
Navies of the World.....1 reel
Demons of the Air..... 2 reels

Sunbeam Motion Picture Corp.

Ty Cobb in Somewhere in Georgia.6 parts

Superior Films Company

The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation

12— 5. The Libertine.....6 reels

Unity Sales Corporation

6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels
10—16. Land Just Over Yonder.....6 reels
11— 6. Humanizing Mr. Winsby.....5 reels
11—11. The Yellow Menace, No. 14, 5 D..
11—18. The Yellow Menace, No. 15, 2 D.

Universal Film Mfg. Company

Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels

Variety Films Corporation

In the Ranks.....4 reels
Harbour Lights.....4 reels
Enoch Arden.....4 reels
Mysterious Man of the Jungle.....3 reels
Should a Baby Die?.....5 reels
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Universal Film Company

(*Continued from page* 3768)

Monday, December 11, 1916.

RED FEATHER—The Morals of Hilda (Lois Wilson), 5 D.....01991
NESTOR—Two Small Town Romeos (Eddie Lyon, Lee Moran and Priscilla Dean), 1 C.....01992

Tuesday, December 12, 1916.

GOLD SEAL—The Two Roads, 3 M.-D...01993
VICTOR—Billy the Bandit, 1 C.....01994

Wednesday, December 13, 1916.

LAEMMLE—Green Eyes (George Chesboro), 1 D.....01995
L-KO—Murdered by Mistake (Dan Russell) 2 C.....01996
ANIMATED WEEKLY—Weekly No. 150, 1 Ed.....01997

Thursday, December 14, 1916.

VICTOR—It Didn't Work Out Right, 1 C 01998
REX—The Lawyer's Secret (Jack Nelson and Molly Malone), 2 D.....01999
POWERS—In the Land of King Cotton, 1 Ed.....02000

Friday, December 15, 1916.

IMP—Scratched (Irene Hunt and Earl Page, 2 M.-D.....02001
NESTOR—I'm Your Husband, 1 C.....02002
BIG U—The Wrong Heart (Wallace Reid and Dorothy Davenport), 1 D.....02003

Saturday, December 16, 1916.

BISON—The Taint of Fear (Allen Holubar and Jos. Girard), 2 D (Military).....02004
JOKER—Their Dark Secret (Wm. Franey and Gale Henry), 1 C.....02005
LAEMMLE—Mother's Guiding Hand (Jane Fearnley), 1 D.....02006

Sunday, December 17, 1916.

POWERS—Sammie Johnsin and the Wonderful Lamp (Com. Cart.) and Majestic Ceylon as seen by Dr. Dorsey (Ed.), Split Reel.....02007
REX—Love or an Empire (Wm. Shay and Leah Baird), 2 D.....02008
UNIVERSAL SPECIAL—The Wolf's Memesis (No. 18 of Liberty), 2 D.....02009

Vitagraph-V.L.S.E.

Monday, December 4, 1916

Scarlet Runner, No. 10, The Lost Girl (Earle Williams and Louizeta Valentine).....2 D
Hash and Havoc (Hughie Mack and Patsy de Forrest) .....1 C
Captain Jinks's Evolution (Frank Daniels)...1 C

Monday, December 11, 1916

Scarlet Runner, No. 11, The Missing Chapter (Earle Williams and Edith Storey).....2 D
Rah, Rah, Rah! (Hughie Mack).....1 C
Captain Jinke's Hidden Treasure (Frank Daniels) .....1 C

FEATURE RELEASES—CURRENT AND COMING

Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) .....5 reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....7 reels

Bluebird Photoplays

11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. A Christmas Carol (Rupert Julian, Francelia Billington and Agnes Vernon) .....5 reels
12—25. The Shriveled Soul (Myrtle Gonzales and Val Paul).....5 reels

Fox Film Corporation

11—20. Jealousy (Valeska Suratt).....5 reels
11—27. Mischief Maker (June Caprice)..5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels
12—18. The Love Thief (Gretchen Hartman and Alan Hale).....5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

11— 2. The Ocean Waif (Golden Eagle), Carlye Blackwell and Doris Kenyon .....5 reels
11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels

Ivan Feature Productions

11— 3. The Sex Lure (Louise Vale, James Morrison, Frankie Mann and Donald Hall).....5 reels
12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

11— 6. The Prince of Graustark (Bryant Washburn and Marguerite Clayton), Essanay .....5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Phantom Buccaneer (Richard Travers) Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....5 reels

Metro Pictures Corporation

11— 6. Extravagance (Mme. Petrova) Popular .....5 reels
11—13. The Wager (Emily Stevens) Rolfe .....5 reels
11—20. Big Tremaine (Harold Lockwood and May Allison) Yorke.....5 reels
11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels
12— 4. The Black Butterfly (Madame Petrova) .....5 reels
12—11. The Stolen Triumph (Julius Steger) 5 reels
12—18. The Awakening of Helena Richie (Ethel Barrymore).....5 reels

Mutual Film Corporation

(Mutual Star Productions)

No. 148. Faith (Mary Miles Minter), American), ...5 reels
No. 151. East is East (Florence Turner) Turner .....5 reels
No. 152. Peck o' Pickles (Kolb and Dill), American .....5 reels
No. 155. Lone Star (William Russell), American .....5 reels
No. 156. A Dream or Two Ago (Mary Miles Minter).....5 reels
No. 157. Miss Jackie (Margarita Fischer).5 reels
No. 158. The Valley of Decision (Richard Bennett), American.....5 reels
No. 161. The Innocence of Lizette (Mary Miles Minter) Minter.....5 reels

(Mutual Master Pictures)

No. 146. The Undertow (Helene Rosson and Franklin Ritchie), American .....5 reels
No. 149. The Pearl of Paradise (Marguerite Fischer), American.....5 reels
No. 150. And the Law Says? (Richard Bennett) American.....5 reels
No. 153. Immediate Lee (Frank Bozage and Anna Little), American...5 reels

Paramount Pictures Corporation

11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky..... .....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels
12— 4. A Coney Island Princess (Irene Fenwick and Owen Moore), Famous Players.....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels
12—21. The Right Direction (Vivian Martin) Pallas.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
10—22. Prudence, the Pirate (Gladys Hulette), Thanhouser.....5 reels
10—29. The Sultana (colored), (Ruth Roland), Balboa.....5 reels
11— 5. Hidden Valley (Valkyrien), Thanhouser .....5 reels
11—12. Shadows and Sunshine (Little Mary Sunshine), Balboa.....5 reels
11—19. The World and the Woman (Jeanne Eagels), Thanhouser.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels
12— 3. Life of Our Savior (Re-issue Colored) Bibl.....7 reels

Red Feather Productions

10—30. The Isle of Life (Roberta Wilson and Hayward Mack).....5 reels
11— 6. The Place Beyond the Winds (Dorothy Phillips and Lon Chaney) .....5 reels
11—13. The Heritage of Hate (Roberta Wilson) .....5 reels
11—20. The Devil's Bondwoman (Dorothy Davenport and Emory Johnson)..5 reels
11—27. The Mainspring (Ben Wilson and Francelia Billington).....5 reels
12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels
12—11. The Morals of Hilda (Lois Wilson) .....5 reels

Selznick Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts

HERBERT BRENON PRODUCTIONS

(Coming) War Brides (Mme. Nazimova)..

KITTY GORDON PRODUCTIONS

(Coming) Vera, the Medium .....

Triangle Film Corporation

11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee) .....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels

Unity Sales Corporation

10—16. Land Just Over Yonder.....5 reels
11—16. Humanizing Mr. Winsby.....5 reels

Vitagraph—V-L-S-E

11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels
12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. Ninety and Nine (William Courtney and Lucille Lee).....5 reels

World Pictures

11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels
12— 4. All Man (Robert Warwick and Mollie King).....5 reels.
12—11. Broken Chains (Ethel Clayton and Carlyle Blackwell).....5 reels
12—18. The Rise of Susan (Clara Kimball Young) 5 reels

Powell Starts Work on First Rambeau Picture

FRANK POWELL has started work on the first of the productions to be made by the new Frank Powell Producing Corporation and released through the Mutual.

This is a picturization of "The Greater Woman," a play by Algernon Boyesen, which has been acted extensively on the Continent, and in which Marjorie Rambeau, recently signed by Mr. Powell to appear in a series of pictures, will appear.

Supporting Miss Rambeau in "The Greater Woman" are Aubrey Beattie, Mary Steele, Hassan Mussali and Josephine Park, who has just completed an engagement covering a year and a half under the direction of David Belasco in "The Boomerang" at the Belasco theatre.

Cummins Expects to Send Out Many Road Companies

SAMUEL CUMMINS, who has been less than a year in the film business, heads the Phax Pictures Company, 220 West 42nd Street, New York, having exclusive rights to "Race Suicide." The policy of this company is to promote big feature pictures throughout the Eastern States on an extensive scale.

Several months ago he and N. H. Spitzer formed the Cummins-Spitzer Feature Company in Washington, D. C., and purchased "War's Women" for the Southern States.

The intention of the Phax Pictures Company is to send out ten road shows through the State, which will be directly in charge of Mr. Cummins.

Midwest Photoplay Purchases "The Conquest of Canaan"

THROUGH a contract entered into with W. H. Bell, general manager of the Midwest Photoplay Corporation, of Kansas City, Mo., the rights to the Frohman Amusement Corporation's five-part release, "The Conquest of Canaan," for the territory of Nebraska, Iowa, Kansas and Missouri, were closed.

Mr. Bell also closed a contract whereby they were granted the distributing rights for the same territory of the Clara Kimball Young productions.

It is a policy of the Midwest Photoplay Corporation to exploit unusual and extraordinary attractions, but run, however, a separate department for program features.

Sherman Method of Handling "Crisis"

"OUR method with 'The Crisis' is to handle it ourselves from Illinois west," says Harry Sherman, of the Sherman-Elliott Company. "In the East we are releasing it to State right buyers. Where we play the show on the road, we do so on a percentage basis only. We expect to have ten companies, carrying about twenty-five men each, of 'The Crisis' out in January."

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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

PICTURE MUSIC

DID you ever get into a theatre to be greeted by the notes of an out of tune piano, played by a man or girl whose attention was about equally divided between the keys and a piece of gum which was being exercised to the limit of the law? After you had sat down for ten minutes, could you have expressed an opinion as to whether the photoplay was good or bad? It is a nine to one shot that the picture was condemned whether it was the best that had ever been made or the worst. The noise from the piano was to blame—it was not picture music.

* * *

The fault was not with the piano—that could be kept in tune and an efficient man or girl could produce effects which would have been pleasing; in other words there was no excuse for not having good PICTURE MUSIC providing the proper steps were taken to insure it. The same thing applies to an orchestra, a unit player or any other musical accompaniment.

* * *

PICTURE MUSIC can be defined as "the musical accompaniment to a picture which brings out every change of feeling and action." In order to accomplish this, the musician must be a past master at his art, for unless he has seen the picture previously or unless he has had a considerable amount of help, he cannot do himself justice nor can he make the most of the picture.

* * *

This help is particularly necessary in the daily change house where the picture is slapped on the screen as soon as it arrives from the exchange. This is usually about five minutes before the show, and does not give the musician a chance to go over it and prepare his program. This makes it unfair to him, to the picture, to the theatre and hurts the entire industry. It is wrong.

* * *

MOTION PICTURE NEWS, being "the service paper of the industry," is trying to overcome to the greatest possible extent this trouble. We are placing at the disposal of theatre owners a service which is absolutely free and which should improve the music in the daily change house one hundred per cent. This is the service—We are publishing each week from three to eight cue sheets of the various features. These cue sheets are simple.

1st—They give the title of a suitable musical selection.

2d—They give the musical movement of the selection.

3d—They state the (T) title or (S) scene to which the given piece is to be played.

These details are given every time the scene changes and a new selection is demanded. It must be understood, however, that the selection called for in the cue does not necessarily have to be played. Any piece having the same musical movement can be substituted, this being entirely up to the musician.

* * *

In order to make this effective, it is absolutely necessary that every theatre manager should see to it that the theatre or the musician has an adequate musical library, otherwise with or without the service a picture cannot be played properly. Therefore MOTION PICTURE NEWS has gone further in co-operating. If any theatre or musician will send in a list of the music in their library, we will go over it carefully and suggest additions which should be made in order to make it complete. A well stocked library is necessary.

* * *

Every exhibitor depends upon the reviews of the various pictures in order to advertise properly. Is it any less important that the musician should also depend upon them? Any musician who tries to play a picture with the best cue sheet ever written without either having seen the film first or read the review for the story should lose his position at once. He is not qualified to render picture music. In order to make this easier we are noting on each published cue sheet the page on which the picture was reviewed. The enforcing of this rule is absolutely up to the house manager, for he is the man who is responsible for the gate receipts.

* * *

Space does not allow that we publish musical plots for every feature every week but our service department is in a position to furnish cue sheets for practically every feature, so that all that is necessary is for our subscribers to write in stating the name of their theatre and giving the title of the feature on which they wish help.

In closing let us again call attention to the three important things which the house manager must do—

1st—Insist upon the use of the cue sheet—

2d—Insist upon your musician reading the reviews—

3d—See to it that a complete library is at the musician's disposal.

F. K. GILLETT.

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"A B C of the Motion Picture Operating Room"

The Operating Room—The Equipment Upon Which the Exhibitor's Success or Failure Depends —Size of Room to Enable Operator to Put Forth His Best Efforts, and Finally—The Operator.

ONE of the most important things to be considered in the building of a modern motion picture theatre, and to which practically very little consideration is given is the operating room. Managers and exhibitors spend thousands of dollars in building a magnificent theatre, the furnishings and decorations of which are all that could be desired in the way of ornateness, and yet evince but little interest in the most vital part of the whole thing—the operating room. It has been found that the larger the operating room is, the better the operator will do his work.

The day has long since passed when an exhibitor can get an operator who will consent to remain in a 3 x 5 "coop" for ten or twelve hours on a stretch. It is not only detrimental to a man's health, but the standard of men who are responsible for the putting over of the producer's best efforts have been raised to a higher level, and to-day the word "operator" in its broadest sense means one who has the ability to put high class work upon the screen, and applies that ability. No operating room should be less than 6 x 8 feet, and at least 8 feet in height, with proper ventilating facilities to enable the operator to have a continual supply of pure fresh air.

Best Material for Booth.

The ideal operating room is constructed of concrete, although in certain States I believe the laws specify that they shall be constructed of asbestos, which is, of course, fireproof, but to my mind, should not meet with any great favor with up-to-date exhibitors.

For use with traveling shows, and private exhibitions in schools, churches and halls the asbestos "booth" meets every requirement, but in regular motion picture theatres where the tendency is to carry out the illusion of a theatrical performance instead of a projected picture, it is essential that there should be an absence of all noise emanating from the operating room, so that the illusion can be carried out more perfectly. This cannot be done where an asbestos booth is used, for any sound, such as the dropping of a tool, or the voice of the operator (when things go wrong) is greatly magnified and very disturbing when overheard by the patron.

A concrete room the walls of which are of a thickness of six inches or more and with a vent flue of adequate dimensions, and whose only openings are the port holes for lenses and operators' lookouts, and of course, the door, while costing a little more to install, will give much better satisfaction in the long run.

Some exhibitors might say that the concrete operating room is not practicable on account of its great weight, but that objection would not hold good if the operating room were located where it should be—ON THE MAIN FLOOR. The day is not far distant when exhibitors will see the folly of sticking the "booth" up among the rafters and expecting the operator to get perfect results. "It can't be did." It never has and never will.

Absence of Fire Risk.

The greatest recommendation for the cement operating room is it is positively fireproof, and if equipped with the proper shutters covering the port holes, and these shutters held in place with a fusible link which will as soon as a fire occurs drop into place, the fire hazard would be reduced far below the minimum. In the first place, it is not the actual fire that causes the crowd to rush madly about trampling over each other in the struggle to escape. It is the SIGHT OF SMOKE OR FLAME, and the possibility of any smoke or flame entering the auditorium to alarm an audience where a concrete operating room houses the machines is reduced to almost zero.

The New York State Law regarding the construction of operating rooms is as follows:

Extract from New York State Laws, Chap. 25, 1911.

General Specifications: Operating booth shall be constructed with a framework of angle irons not less than one and one quarter inches, by three sixteenths of an inch thick, the adjacent members being joined firmly with angle plates of iron. The iron members of the frame shall be spaced not more than four feet apart on the sides and not more than three feet apart on front, back and top of such booth. The fire resisting material provided for in section 209 of this article (asbestos covering over iron frame or some fire resisting material equally strong) shall completely cover the top, sides, and all joints of such booth. The sheets of such fire resisting material shall be at least one quarter of an inch in thickness, and shall be securely attached to the iron framework by means of iron bolts or rivets. The floor space covered by such booth shall be covered with said fire resisting material not less than three-quarters of an inch in thickness. There shall be provided for the booth a door not less than two feet wide by six feet high, consisting of an angle iron frame covered with sheets of said fire resisting material one-quarter of an inch in thickness, and attached to the booth by hinges, in such a manner that the booth shall be kept closed at all times when not used for ingress or egress. The operating window, one for each machine to be operated therein and one for the operator thereof, shall be no longer than is reasonably necessary to secure the desired service, and shutters of said fire resisting material shall be provided for each window. When the windows are open the shutters shall be so suspended and arranged that they will automatically close the window openings upon the operating of some suitable fusible or mechanical releasing device.

Risks Can Be Lessened.

These specifications, while they have some good points, could be greatly improved and made of greater value to the exhibitor as well as safeguarding the patrons to a greater extent.

One of the prime necessities in an operating room floor is that it be absolutely solid and free from any vibration. Even a slight vibration will materially injure the projection, especially if the vibration be such as to cause the mechanism to rock. And the effect upon the screen would be that of a picture trying to do a "hula-hula" dance.

One of the finest constructed operating rooms I ever saw was in Bishop's theatre, Hoboken, N. J., which cost a considerable sum to erect but has been well worth the expenditure. Its construction was as follows: A wooden floor was laid in the balcony resting on a large "I" beam to sustain the weight of the booth when finished; after the wooden floor was laid angle irons were laid upon the floor and these were joined to upright angle irons, which were continued across the top, forming a steel cage; the angle iron being placed six inches apart, after which they were covered with metal lath, and then cement was put on over this and allowed to dry and harden; the thickness of the walls being approximately four inches. The floor was covered with a three-inch layer of fire brick and over this was spread a surface of cement; when floor, walls and ceiling had been thoroughly dried out they were "floated" with plaster, giving a smooth surface, after which it was painted with water color to blend with the general decorating scheme of the theatre, making it fireproof, burglar-proof and sound-proof.

An extra large vent flue in the ceiling which led straight up to the open sky, was installed to carry off any smoke should a fire ever occur, and in this instance the installation of such an operating room greatly lessened the insurance rate on this particular theatre.

The equipment of the operating room is another item of great importance. No matter how well the operating room be constructed, it is hardly to be expected that the operator can produce good results with old, wornout, or second hand equipment. The equipment must be the best that money can buy, and it must be maintained in such a manner as to give results all the time, and with the improvements that are being made from time to time the wide awake exhibitor should keep posted and be among the first to take advantage of these improvements and give his patrons the benefit.

(*Continued on page* 3893)

Color Cinematography

The Kodachrome Process—Negatives Converted into Colored Dye Positives—The Master Positives—Mr. Capstaff's Cinematograph Printer—How Natural Color Cinefilms Are Made by P. D. Brewster

(Continued from last week)

SOMETHING like two years ago the Eastman Kodak Company introduced a two-color process of producing photographic transparencies in colors, this being known to the photographic profession as the "Kodachrome" process. Although this system of color photography has been used in portraiture for some time past, the Kodak Company have refrained from introducing the Kodachrome process extensively among amateurs, because, being a two-color process, it is not so efficient for rendering landscapes as it is for reproducing the warmer hues met with in portrait photography.

The Kodachrome process has aroused great interest among photographers, however, and as the working details of the system are now available, and as Mr. John G. Capstaff (of the Eastman Research Laboratory) who perfected the process has also devised apparatus whereby cinematograph films in colors may be produced by this system, it will prove instructive to explore the details of the procedure involved and the apparatus employed in working the process.

The Kodachrome Process Outlined

The chemical manipulations of the Kodachrome process and the method of imparting color to the photographic images will best be understood by considering the making of a color transparency on glass plates, which is accomplished as follows: Two panchromatic plates are exposed simultaneously (by means of a special camera) or in quick succession (as with a repeating back) through orange-red and blue-green filters respectively. The exact transmissions of the taking filters need not concern us here as the transmissions of suitable filters for two-color processes have been considered in a former installment, and will be dealt with at length in a forthcoming article.

These red and green sensation negatives having been developed and washed are next immersed (either before or after fixing) in a bath containing Potassium Ferricyanide, Potassium Bromide, Potassium Bichromate, Acetic Acid and Potassium Alum.

Bleaching and Dyeing the Negatives

This bath bleaches the developed negative images to an almost colorless deposit and at the same time tans (renders insoluble) those portions of the emulsion which have been acted upon by light and the developer (the negative images in other words). The plates are now fixed in a Hypo bath and well washed. The fixing operation may be accomplished immediately after development if necessary to the accurate judging of the bleaching operation, but since the bleaching solution causes the re-formation of silver bromide the plates must be fixed again anyway after they are bleached. To save time it is therefore advisable to postpone fixing until the images have been bleached. After washing, the developed and bleached negatives are next dyed in solutions of acid dyes complementary in color to the respective filters through which they were photographed. It is interesting to consider just what occurs in the dyeing operation. The bleaching bath, as previously stated, has tanned the exposed portions of the now bleached negatives and in this insoluble condition the negative images cannot take up any dye and therefore remain clear. The unexposed portions of the plate become dyed however and since the unexposed portions are the inverse of the exposed portions (or negative images) we have, upon completion of the dyeing operation, positive images in clear dye and complementary in color to the filters through which they were respectively made.

When sufficiently dyed the plates are immersed for a few minutes in a weak bath of acetic acid and when washed and dried are bound together with the colored dye images in register. Color transparencies produced by the Kodachrome process, as above outlined, are most pleasing to the eye and it seems but natural that Mr. Capstaff should have attacked the proposition of making cinematographic color films along similar lines.

The Master Positives

Before describing the manner in which the natural color cinematographic films are produced it should be emphasized that in working the Kodachrome process the original negatives are converted into a colored positive. If any duplicates of a subject are desired it is necessary therefore to make positive transparencies from the original negatives before they are bleached and dyed up. These positive transparencies are called Master Positives as all subsequent copies are made from them, and while they bear positive images, these Master Positives correspond to the original negatives of ordinary photographic processes.

In producing natural color cinematograph positives by this process a film negative is photographed (on panchromatic film stock) through orange-red and blue-green filters, the red and green sensation images alternating upon the negative film strip as in the Kinemacolor process.

After development and fixing a Master Positive is printed from the original negative. The colored positives for use in the projecting machine are produced from the Master Positive by the use of an optical printing machine showin diagrammatically by A and B, Fig. 17.

The Printing Machine

A, Fig. 17, shows the exposure-gate of the printer, which it will be noted, is provided with tracks and exposure apertures for two film strips. F is the positive film stock which travels downward, while M is the Master Positive (corresponding to a negative) which travels in the opposite direction or upward. Exposure is made on the positive film F at the aperture E which is just the size of one regulation film image. The Master Positive

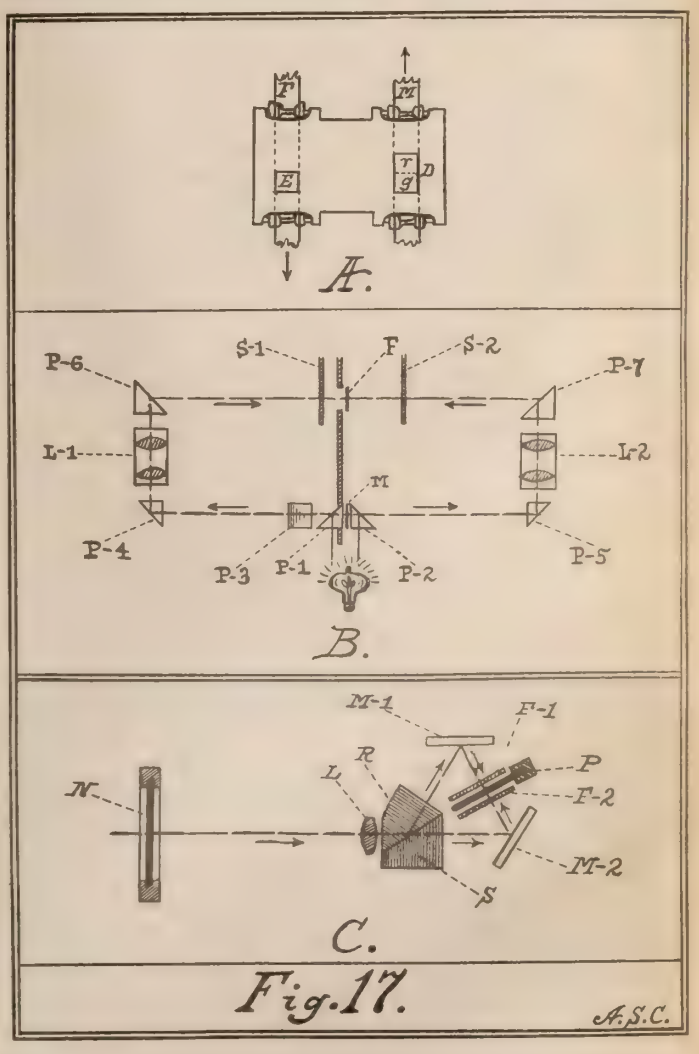


Fig. 17. A.S.C.

(Continued on page 3886)

EQUIPMENT OPERATING

PROJECTION

QUESTIONS ANSWERED

Care of Motor Generators

Edward Sprague, Ohio: *What are the most important points to be considered in taking care of a motor-generator set? My manager intends to install one of these sets and, as I am to be in charge of it, would like all the information I can get.*

Answer: While your question calls for considerable space to answer it properly I will do so in the hope that other operators besides yourself will benefit by it. Mr. S. H. Martin, president of the Northwestern Electric Company, Chicago, Ill., gave me the following hints and I trust that they will be of much value to you:

Keep both the interior and exterior of the motor free from dirt of any description. The exterior frame can be wiped off, while a small hand bellows will be of great help in keeping the interior parts and windings clean.

The bearings can be prevented from excessive heating and wear by proper lubrication. When linings of bearings become unduly worn, they must be replaced with new one AT ONCE. The oil wells should be filled with a good grade of clean mineral oil; the oil level being nearly at the top of the overflow hole of the oil filler.

The oil should be drained out about every sixty days, and replaced with fresh, clean oil. The oil rings should move freely and carry sufficient oil up to the bearings. The brushes should also have a free movement in their holders at all times, and should make a firm contact across the full face of the brush, bearing firmly against the commutator.

Wants List of Questions

M. Nosti, Tampa, Florida, writes: *Enclosed please find check in payment for one year's subscriptions to the* NEWS. *I have been an operator for the past four years, and have numerous books on electricity and projection, and, above all, I have the Projection Department of the* NEWS *since you have been its editor, and these copies I will always keep. I am secretary of the local and a member of the Examining Board, and if it is no trouble to you I would like to have you send me a series of questions as you may think proper to ask new applicants. Thanking you in advance for an early reply, and wishing you all kinds of success.*

Answer: As much as I would like to, it is quite impossible to do as you ask in the columns of this department. A series of questions is of very little value unless you have at least two or three hundred, and are able to give each candidate a sufficient number to enable him to prove his competency, and yet keep him from informing prospective members as to the nature of the examination, which would enable them to pass without any difficulty. Examinations to be of value must cover such a large field of questions that it would take some time to compile them, and then to figure the percentage would take a whole lot more time. I will, though, do this for you. As fast as I am able, in my spare time, I will try and compile a list of questions that may be of value to you in the examining of applicants, but this will take some time, so do not become impatient if you do not hear from me as soon as you expect. Reciprocating to you and your local the kind wishes extended me, and I assure you that I will do all in my power to further the interests of your local or any other local of the I. A.

To Prevent Belt-Slipping.

Harry Meyers, South Carolina, writes: *The belt on my take-up and also the motor belt are continually slipping, and if I make them shorter they cause too great a strain on the motor and the film. Can you advise me how to remedy this?*

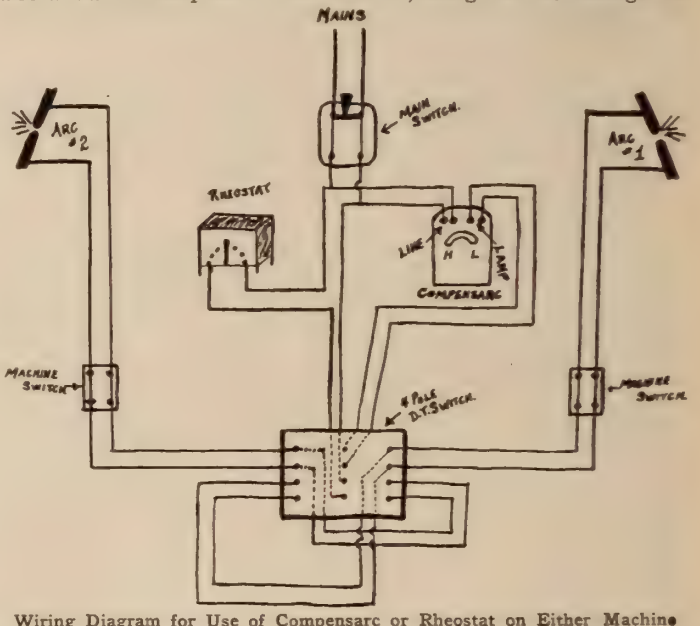
Answer: The slipping of belts does become very annoying, and oftentimes where a belt will be perfectly tight at the beginning of the day's run it will, as soon as the machine becomes warmed up, gradually stretch and positively refuse to do its work. This may be overcome by the use of rosin on the belts. If the belts are dry it would be a good plan to rub a little cator oil, which acts as a dressing, and then sprinkling a little powdered rosin on the belt which will prevent its slipping and may save you from a more serious accident should the fire shutter on your machine fail to operate properly.

Compensarc or Rheostat on Either Machine.

G. W. B., Ohio (name of city suppressed by request), writes: *Read your dope in the* NEWS, *and find it to be of great benefit. Here is a question I want to ask and, if possible, would like to have you accompany it with a sketch. I have a rheostat and a compensarc and two arcs, and I wish to connect them up so as to be able to use either the compensarc or rheostat on either arc. Your answer will decide an argument between myself and another operator. Hoping that you make the Projection Department of* the NEWS *better than all others, I remain, sincerely yours.*

Answer: The province of this department is not to decide arments, but to try and be of assistance to operators who are in trouble by helping them out as far as I am able, and if I am not in possession of the information sought, to obtain it for them. Feeling that the diagram you ask for may be of some value to other operators, I am complying with your request, and submit the following:

In the diagram you will see that with the use of a 4-pole double throw switch, and the method of wiring, it is possible to use either the compensarc or rheostat on either machine. It will also allow the lamp not in use to be lit, using current through the



Wiring Diagram for Use of Compensarc or Rheostat on Either Machine

rheostat about three or four minutes before finishing the reel on the other machine, and at the changeover all you would have to do would be to throw over the 4-pole switch and pull the one on the machine as soon as the reel on that machine was over. For your kind wishes I extend thanks, and while I make no claims to being a projection expert with the help of men like you, it may be possible for me to fulfill the last part of your letter. Rome wasn't built in a day, you know.

The Projection Department of Motion Picture News Is Authoritative

Height of Screen and Size Picture.

J. A. Kyle, Canada, writes: *Understanding that you give information to managers and operators without cost, I am writing to ask you the following: What size picture should we show, when our building is 30 feet wide by 100 feet in length. What should be the height of the screen, that is how far above the floor level should the screen be placed? We would appreciate an early reply for which we thank you in advance.*

Answer: The Projection Department wishes to be of all possible service to the exhibitor and operator, and is ever willing to procure any information that is possible to obtain that will benefit our readers.

The width of your theatre is very much narrower than is usually found where the length is so great. In a very narrow house it is not necessary to have a picture in excess of twelve feet in width, and where the picture is of such a size, the first row of seats may be placed about eighteen feet from the screen, without any evil effect being felt by those seated so close to the screen.

Your screen should be located so that its center is as nearly on the level with the observer's eyes as it is possible for it to be, and yet it must be placed high enough so that those seated in the last row can see the bottom of the picture without craning their necks, even though the seats in front of them be occupied. The architect who drew up the plans for your theatre should have considered the slope necessary to meet these requirements.

No Trouble at All

William Hoffman, Jackson, Tenn.: *Am using a G. E. Mercury Arc Rectifier, on 110 volts 60 cycle A. C. Rectifier is set for 40 amperes, but when I start my arc it hisses so badly that it is enough to drive one crazy. Lower carbon is seldom without a tip, and if it is no trouble to you wish you would make some suggestion that will help me overcome this.*

Answer: You evidently carry too short an arc, from the fact that your lower carbon has a tit continually. This is about the only suggestion I can make: Handle your carbons as though you were getting true direct current, for with the use of the Rectifier that is what it practically amounts to. Set your carbons straight up and down, with the lamp tilted at an angle, having the upper carbon a trifle behind the lower, and if the Rectifier is delivering the amperage you state, a 5/8 cored upper carbon and 1/2-inch hard lower carbon will give you perfectly good results. When striking the arc do not freeze the carbons; gently touch them together and then draw them apart until your arc is 1/8 of an inch or more in length, giving the carbons a chance to form a good crater, and when you have done this you should experience no further trouble.

Hudson County Operators' Annual Ball.

THE Motion Picture Operators of Hudson County, N. J., Local 384, I. A. T. S. E., are to hold their Third Annual Ball on the evening of Thursday, December 7, at Grand View Auditorium, Ogden avenue and Franklin street, Jersey City, N. J.

The committee in charge, consisting of Edward W. Bordman, chairman; Conrad Daubener, Jr., Harvey Sapp, Jack Hertner, William Meyer, Louis Ulffers, Edward Dougherty, Wm. Ebenau and J. Rick have worked hard to make this affair one of the most brilliant ever held in Hudson County.

Dancing will begin at 8.30 p. m., to the strains of music furnished by Oscar Rauch's Orchestra. Several movie stars have promised to attend and lend their efforts to make the affair as great a success as the boys hope for.

The local maintains offices at 123 Washington street, Hoboken, N. J., in charge of Walter A. Bemis, president of the local, and where the other members of the Executive Board, consisting of E. W. Bordman, secretary-treasurer; Harvey Sapp, vice-president; Conrad Daubener, Jr., recording secretary, and John Giles, sergeant-at-arms, may be found for the transaction of business.

The department wishes for this local a most successful and profitable affair, and the committee that has been chosen to attend to the details is one that will work day and night to make it so. This being the local of which I am a member, it is quite natural that I should be more than anxious for their success, and, if it is at all possible, I hope to be one of them and lend them any assistance that may be in my power to make the Third Annual Ball one grand, huge, smashing success—socially and financially.

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by showing the best illuminated and clearest-cut pictures. The full value of the pictures depends directly on the character of the projection lens.

See that your projector is equipped with the new

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Your operator will be interested in the way in which the Marlux is focused.

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"THE ———— theatre features good films, but I don't go there often because it's so hard on my eyes." How often this remark is heard.

Don't let this be said of your theatre. It's unnecessary. You can project pictures with such clear, steady smoothness that your audience will be unconscious that light is used at all. Projections can be made to appear so real as to be actually restful to the eyes. This result can be obtained by the use of a

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Suffice to say, new and remodeled theatres everywhere are installing Transverters, because they can't be fully equipped without them. The Transverter is a compact, simple, motor generator that meets every requirement for a steady, brilliant, easily controlled light for artistic projection.

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This will be a big year in the moving picture business. Install the equipment that will enable you to get your full share of this business.

Write for further details at once. You lose money every day you do without a Transverter. Easily installed in any theatre. It means larger crowds, increased popularity, and greater profits. Don't delay—Write today.

THE HERTNER ELECTRIC & MFG. CO.
1907 West 114th Street Cleveland, Ohio

Wants Parts for Pathe Machine

R. A. FOOTE, Round Mountain, Nevada, writes: "Would like to ask as a favor, if you could tell me where I can get parts for a Pathe motion picture machine. Also if the revenue tax has been reduced."

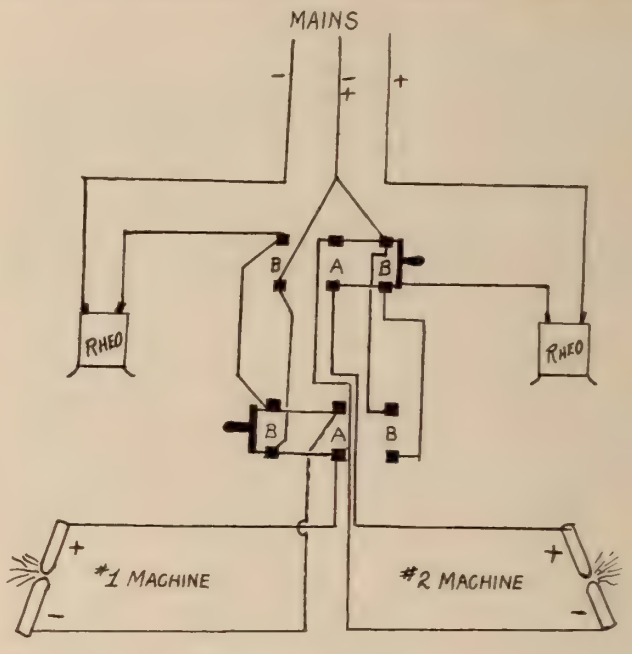
Answer: "That's what I am here for, to try and answer any questions that may be sent in to this department. I am advised that the Pathe Exchange, Inc., 25 West 45th street, New York, has some parts on hand for the Pathe machine, and if you will write a letter addressed to the company and to the attention of Mr. Franconi, stating just what parts you desire, he will probably be able to furnish you with them.

I did not quite understand the last paragraph of your letter. If you mean revenue tax on machine parts, would say there is no such thing.

Don't forget that the department is always open and willing to be of any assistance possible, and let us hear from you again.

How One Operator Overcomes the Necessity to Hunt for Extra Fuses

THE following diagram shows how one operator overcomes the necessity of hunting for extra fuses should anything go wrong during the operation of either machine from the blowing of a fuse. You will see that he has his machines so wired as to be able to throw either rheostat on either machine should a fuse blow on the other. This is an ingenious and practical connection, doing away with any stop or delay while the picture is being projected.



A- CENTER OF DOUBLE POLE SWITCH

B- OUTSIDE OF DOUBLE POLE SWITCH.

FROM DRAWING BY C.E. HILGERS.



Cameraman Birch of the Rothacker Ranks on a Lofty Mountain

New Light Shield

THE department is in receipt of a new light shield to protect the eyes of the operator from the glare of light emitted by the light beam of the arc from the condenser mount to the aperture plate.

The device consists of a rectangle of colored glass about 4 x 6 inches, in a metal rim; the rim is mounted by means of a ball and socket joint to the hood of the lamp house. It can be adjusted to any position, so that whether the operator is turning by hand, or using a motor, he can observe the light through the glass without injury to his eyes. It can be quickly turned aside when not in use, and can also be adjusted to any height, making it a convenience for either a short or tall operator.



C. D. Weakley

Mr. C. D. Weakley, proprietor of the Odeon theatre, Hardin, Mo., is not only a successful manager, but is the inventor of the "Ideal," as this light shield has been named. He, in collaboration with A. A. Hughes, operator of the above-named theatre, having worked for some time to perfect this little device which has been patented in several foreign countries, and on which patents are pending in the United States.

In a personal letter to me Mr. Weakley states: "Mr. Hughes could not possibly read a paper after running a show because of the fact that he would lose his place. (Avoiding the technical name, he was troubled with what is known as double vision, I take it.—Ed.) Now, he has no trouble whatever, and in addition is able to see his picture, through the use of this shade, in the same light as the audience, which is not possible when wearing colored spectacles, for the operator is unable to get the normal use of his eyes without removing them, and he must remove them at times to do other things which becomes very annoying, and also tends to make some men nervous. The 'Ideal' has fully proven its worth to us after two years of actual use, and we feel that it shows a touch of humanity for the 'man at the machine' to make his work easier and more comfortable.

"I have examined this device most carefully, and believe that with one slight change the 'Ideal' will be of great benefit to operators who use light shields upon their machines. The device is well made and should last a lifetime, and managers who have any regard for the preservation of their operators' eyes would do well to look into the matter further."

License Matter Before Court Again

THE United States Supreme Court is to decide whether or not the owners of a patent involving improvements in a motion picture projection machine can limit the use thereof to the exhibition of films manufactured by firms licensed by the owners of the patent.

The court has just granted a writ of certiorari bringing before it the case of the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange of New York and the Prague Amusement Company. According to the brief of the appellant in the case, it is the owner of certain patents for improvements in projection machines and has granted to the Precision Machine Company the right to use the same, subject to certain conditions and the payment of royalty. One of the restrictions is that machines shall be used only for the projecting of pictures containing the invention of reissued letters patent leased by a licensee of the plaintiff and upon terms to be fixed by the latter and complied with by the user while the machine is in use and while the plaintiff owns the patents.

The Court of Appeals held that the first condition relating to the use of the machine, only in connection with film obtained

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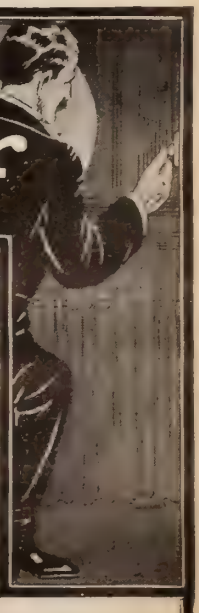
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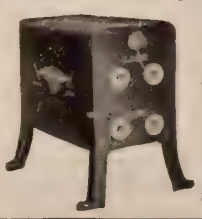


Mr. Manager

You will be, though—you just can't help it—so long as you make your operator responsible for a continuous, perfectly focused light. Take the strain off of yourself and help him to be a better operator by turning that particular job over to

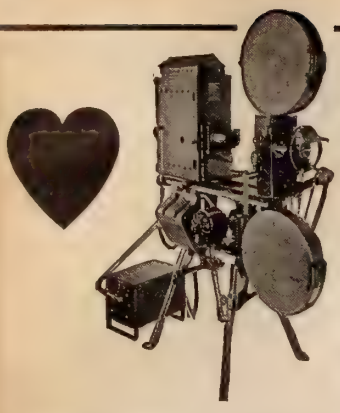
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from specially designated parties, is a condition violative of the Clayton Act and therefore void and unenforcible. The plaintiff in the case denies that this is so in that it is not engaged in commerce within the meaning of that law, but is a mere holding company, whose sole property, patents, is of an incorporeal, intangible nature and not susceptible of being made the subject of commerce, within the meaning of the law.

The plaintiff company holds that the amusement company, when it saw from a perusal of the name plate on its machine that it could be used only "upon terms to be fixed by the Motion Picture Patents Company and complied with by user while it is in use" was put under legal obligation. Firstly, to ascertain upon what terms he could lawfully use the machine obtained from the company's licensee by him. And that he cannot now be heard to say that he did not know what those terms were, when upon inquiry he could readily have ascertained. He also feared to proceed with a use of the machine that was not authorized was to infringe the patent.

The counsel for the Motion Picture Patents Company states in this brief that the case presents for the determination of the United States Supreme Court the following questions of great public concern: Whether or not a corporation which is a mere patent-holding company, and that neither makes, uses nor sells the patented article, but only licenses others to make and sell such article under restrictions as to use, is engaged in commerce within the meaning of the Clayton Act and of the Commerce Clause of the Constitution of which it is predicated; whether or not the restrictions as to the use of a patented article imposed upon a purchaser at the time of the purchase of such article, recognized by the court as valid and enforcible in a previous case, are still valid under a later decision of the court; whether or not notice of conditions or restrictions as to use applied to a patented article, such as present in this case, is sufficient to put a purchaser of the article upon inquiry and to charge him with notice of the facts which such inquiry would have developed, and render him guilty of infringement for a use without compliance with such conditions.

EARL A. DYER.

Horsley Light Shift Patented

DAVID HORSLEY has just received word from the patent office in Washington that he has been granted a patent on his device for an automatic light shift in printing films.

While this word will doubtless interest those connected with the technical end of the film business, it probably will also interest exhibitors who look upon photographic quality as one of the essentials of good picture production.

Film printing establishments have always been troubled with a varying density of light in exposed negative, caused by changing light conditions, errors in judgment on the part of the camera man, etc. For instance, a scene taken in bright sunlight will have different density than a scene under artificial light. Both these scenes must be made uniform in light and this can only be accomplished in the printing.

In the past the variation of light was overcome as much as possible by the printing machine operator, but mistakes were frequent and costly. With Mr. Horsley's new device the operator has nothing to do with changing the lights, as the automatic arrangement instantly and automaticaly changes the intensity of the printing light to its proper proportion with every scene and as soon as the first picture reaches the printing window.

Mr. Horsley's light shift insures uniform printing throughout a picture, besides a clarity which could not be maintained heretofore. It expedites the work of the developing department, which does not have to stop to overcome constantly occurring errors made in the printing room, and also eliminates the mistakes of the printing machine operator in making light shifts.

Mr. Horsley is now using the light shift in his Los Angeles plant, and the prints made with its use show a marked improvement over results obtained by the old method.

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Exclusive feature. The Shutter can be accurately regulated or set while the machine is in operation.

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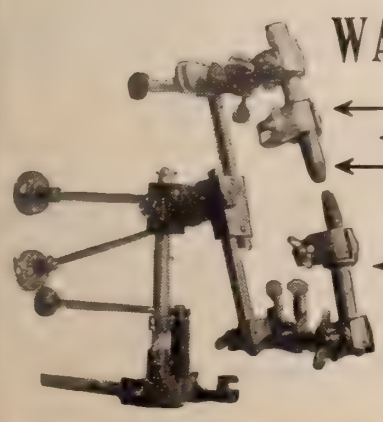
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THE CAMERA

Color Cinematography

(*Continued from page 3879*)

M is shifted by its intermittent movement in sets of two images (a red sensation image r and a green sensation image g) at each shift and is illuminated by the printing light at an aperture D which is equal in height to the size of two film images.

The positive film stock has emulsion on both sides and, as might be inferred, an impression from the green sensation images is printed on one side of the positive strip and the red sensation positive images are printed on the other side of the film in exact register with the green sensation images. Both printings are made simultaneously in a manner best understood by reference to B, Fig. 17, which is a diagram showing the path of the light rays through Mr. Capstaff's optical cinematograph printer.

Printing the Color Positive

In B, Fig. 17, F is the positive film stock while M is the Master Positive which is to be printed from. The two film strips are, of course, moved and fed by intermittents of customary type and the printing light is shut off from the sensitive double coated positive stock during the interval of the film's movement by two shutters, S-1 and S-2 respectively in the diagram B, Fig. 17. The respective red and green sensation images of the Master Positive, when in position before their double aperture in the printer gate, are illuminated from a common light source by the two reflecting prisms P-1 and P-2. One of these two prisms is located the height of one film image above the other, but as it is proposed to project both images in exact superposition upon the opposite sides of the positive strip F, the light ray from the uppermost prism is brought down into line with the light ray from the other prism by means of a double reflecting prism P-3, located as shown in B, Fig. 17.

The light beams from the respective red and green sensation images of the Master Positive now proceed (in directions indicated by the arrows) to the prisms P-4 and P-5 where they are again reflected and traverse the lenses L-1 and L-2, Fig. 17. They are projected by these lenses on to the prisms P-6 and P-7 from which the images are reflected onto the sensitive surfaces of the double coated positive film F.

When developed the film F shows negative images, which are converted into colored dye positives in the manner outlined in the preceding description of the "Kodachome" process. We have discussed, in previous installments, various methods by which a double coated film positive may have the images on its two sides so treated that the coloring of one set of sensation images does not affect the images on the opposite side which are, of course to be given a different color.

Apparatus for Staining Double Coated Film

But something out of the ordinary has been patented for the Kodak Company in the line of devices for use in coloring differently the respective sides of double coated cinematograph films. This device described in U. S. Patent No. 1,168,286, consists of an airtight drum with a flexible rubber covering. The film is wound spirally around the drum in well known manner after which the drum is inflated (pumped full of air). This causes the rubber covering of the drum to come into close contact with the innermost side of the film, so that when the drum is immersed in a dye bath the images on the side of the film next the drum are not accessible to the dye solution. When the images on one side have been colored, washed and dried, the film is then wound upon the drum with its other side outermost and immersed in a dye bath of complementary or suitable color and again processed.

It will be apparent that the images of cinematograph films prepared as outlined above approximate in appearance the hues of the objects photographed and are capable of reproducing this coloring on the screen when projected on an ordinary projecting apparatus (with no filters or attachments) and at ordinary projecting speed.

Although most natural color motion picture films on which the images are color reproductions of the subject photographed are prepared by a subtractive process, it is also possible to produce a motion picture positive having natural color images by additive methods.

Brewster's Color Process

This has been successfully done by Mr. P. D. Brewster of East Orange, N. J. As Mr. Brewster has, within the past year or two, introduced an excellent system of producing color transparencies and a highly efficient color camera with which two plates may be exposed simultaneously (through red and green color filters) it is not surprising to note that he has also devised means of producing natural color cinematographic positives of good projecting quality.

To begin with Mr. Brewster has patented the double coated film (U. S. Patent No. 1,145,968) both for use in photographing the negatives and the printing of positives. In the description which follows it will be seen that the process is based upon additive methods due to the use of double coated film in making the original negative. In this respect the Brewster process of color cinematography departs from all others which we have described. By using one of the emulsioned surfaces of the negative film as a color filter the exposed and developed image deposits on the two sides of the film are so situated that when a positive is printed and dyed up, it may be projected additively, as will be appreciated after a careful study of U. S. Patent No. 1,191,941, or of the following outline of Brewster's methods:

The negative film stock used in the camera is doubled coated (emulsion on both sides). The side of the film toward the camera lens has a *transparent* emulsion sensitized to blue and green, while the emulsion on the other side of the film is either panchromatic (sensitive to all colors) or sensitive to red, orange and yellow. To produce a transparent emulsion suitable for the front (toward the lens) side of the film it might be necessary to substitute silver-chloride for the customary silver bromide emulsion, but, according to Brewster, an "unripened" bromide emulsion would also serve the purpose.

In order to make this transparent emulsion sensitive to the blue-green and green, it must of course be sensitized with a dye—a good one for the purpose in view being Acridine Orange N. O. which is of orange yellow color.

Making the Negative

Let us now see what happens when the double coated negative stock, prepared as above outlined, is exposed in the camera. In making the exposures a light yellow compensating filter is preferably used on the lens to screen off the ultra-violet and violet light. The rays from the lens now reach the transparent blue and green sensitive emulsion and a record of all blue and green in the subject photographed is impressed on the front surface of the double coated film. The orange colored dye with which the front emulsion was sensitized (to blue and green) will absorb, or hold back, the blue and green rays, but will transmit (allow to pass through) the yellow orange and red rays from the lens. Hence a record of the red, orange and yellow of the subject photographed is impressed on the red sensitive emulsion with which the back of the film strip is coated. It will further be appreciated that the exposures on the front and back emulsions are in exact register.

After being developed, fixed and washed the film images are bleached and dyed up with basic dyes leaving the highlights clear. In contradistinction to some subtractive processes which we have previously considered the blue-green sensation side of this double negative is dyed blue-green (instead of its complementary) while the red sensation images, on the other side of the film, are dyed orange-red. We now have a color negative bearing *negative images* of the same color as the light which formed them.

(*Continued on page 3894*)

THE speed and quality of the sensitive emulsion, the strength and toughness of the base, the consistent excellence covering a long period of years, the marked dependability—these are the qualities that have made it desirable, for your interests and our own, to place the identifying stencil mark

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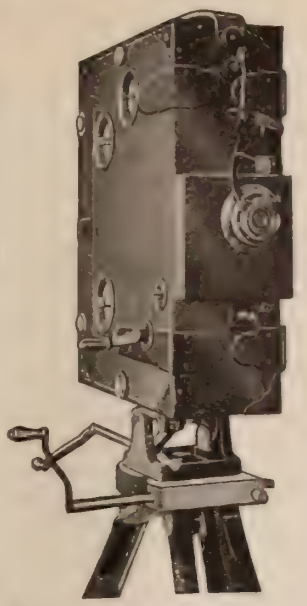


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MUSIC AND THE PICTURE

The Motion Picture Pianist

WHEN I speak of the motion picture pianist, I mean any musician connected with this branch of the profession, but use the phrase because the pianist is usually the one who predominates, often being the sole "orchestra" in evidence, or acting as leader in such theatres, where there is an orchestra. As the photoplay has made such rapid strides, and even holds greater things in view, the musical end of the business has proportionately grown, making, as I said before, the position of the pianist a very important one. It is a very common thing to walk into a picture-vaudeville house today and hear the orchestra rendering a popular classic or a selection from a comic opera that you have heard in some of the leading Broadway productions; but while the management seems to cater to the patrons' *requirements,* in every detail, little attention seems to be given to their *desires,* as far as music is concerned.

Occasionally we meet with a poster outside of the so-called "picture" house, which reads:

SPECIAL FEATURES
TONIGHT
WITH GOOD MUSIC.

Or an interested patron will request a favorite selection rendered for his or her special benefit, but outside of this, there is not much effort made on the part of the management or the pianist to please the audiences; the selection of overtures or other music being left entirely to the pianist or the librarian.

In view of this, I have a suggestion to offer, which I believe will interest those who have been kind enough to read thus far. The motion picture screen is used for purposes other than which its name implies. Colored slides for illustrated songs; slides for lectures and announcements of every conceivable description are thrown on the screen.

What I want to suggest is this, why not utilize this very screen, on which such a variety of things are exhibited, in asking the audience to leave their requests for a favorite musical number at the box-office? An announcement like the following would be appropriate.

LADIES AND GENTLEMEN,
THE MANAGEMENT ANNOUNCES THAT
PATRONS CAN HEAR THEIR FAVORITE
MUSIC PLAYED BY OUR ORCHESTRA BY
LEAVING THEIR REQUESTS AT THE BOX-OFFICE.

Of course, where only a piano is used the wording can be changed accordingly. The average house-manager rarely gives this matter a thought, as he has other numerous things on his mind, which demand more serious attention, or which are vital to the success of the business. Then it is up to some one else, and who would fit into the position better than the one who is in charge of the music? Where he has no such authority it ought to be an easy matter for him to induce those who have, to get on to the idea. A good live manager will never object to listening to suggestions from his subordinates, especially if they merit attention and tend to improve conditions. If you take the audience into your confidence and prove to them, through the medium suggested, that you have their interest at heart, you will naturally win their applause and approval. While I have never seen such an announcement, I do not claim originality for the idea, as there is no doubt that it has already been attempted by someone somewhere, but it has not become commonplace. Some managers will say that the box-office will be flooded with requests to such an extent that it would be impossible to please all and that by acceding to the wishes of a few, the majority would be displeased. This could be easily overcome. Discretion and good judgment on the part of the manager, combined with knowledge of human nature and how to cater to and handle the public are the only assets necessary to conduct this end of the business in a manner satisfactory to all concerned.

Other announcements could be thrown on the screen which would take care of this side of the question and unless a manager is absolutely indifferent (or too mercenary) to bother with such items, there is no reason why the orchestra should not work in harmony with the patrons.

Announcing Overtures

Another good idea I have in mind is to enlighten the audience as to what selection is being rendered. Many people enjoy an overture and are very interested as to its title. Of course, in productions these titles generally appear on the program, but in the class of entertainment to which these remarks allude, efforts are seldom made to convince the audience that the music is really part of the entertainment. I have run across a few houses in the West and Middle West where this is done. I have in mind a finely equipped picture-house (no vaudeville) in Kansas City, Mo., which is fortunate enough to have a ladies' orchestra. These ladies are high-grade musicians and it was a great pleasure for me to drop into this place and I passed a very pleasant evening, with good music and pictures. While I could not foresee the nature of the pictures, I could always rely upon high-grade music. One evening upon entering this place I was surprised to hear an excellent rendition of "O Promise Me" (from Robin Hood). As I walked down the aisle of this theatre and studied the faces of the audience, it was evident that it was composed largely of music-lovers. Both the good judgment of the exhibitor and the excellent work of the orchestra attracted the finer element in the town, and it was a very common sight to see an automobile drive up to the place from which would alight a family, bent on enjoying a quiet, pleasant and instructive evening.

A good way to bring your audience into closer proximity with the music is to announce the overture which will accompany a picture. The following suggestion might be carried out successfully:

THE NEXT PICTURE WILL BE
"FAUST"
ACCOMPANIED BY MUSIC FROM THE
OPERA "FAUST," BY GOUNOD

Where Ignorance Is Not Bliss

Will the audience appreciate it? The question is answered without even considering that each selection announced is educating the people. Have you ever heard this remark: "I wonder

(*Continued on page* 3892)

Perfectly simple in its construction throughout—
THE BARTOLA ORCHESTRA
makes possible shading and phrasing that is simply perfect.
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Oshkosh, Wisconsin

"THE LIBERTINE"

(Triumph Film Corp.)

THEME—Berceuse by Jaernefelt

Reviewed on page 3326

1—Blissful Dreams (Intermezzo) by Meyer Helmund until—T: "Grace Taylor, a clever saleslady."
2—Intermezzo by Arenski until—T: "The day is done."
3—The Day is Done (Andante) Song by Balfe until—T: "Sweet are the words of love."
4—Theme until—T: "A parting of the ways."
5—Harmony of Love (4/4 Moderato) Romance by Brooks until—T: "Madam Paulette's exclusive establishment."
6—Ballerina's Vision Valse Lent by Braham until—S: "Interior of Restaurant."
7—Aero Travelers, Waltz by Weiss until—T: "After the glimpse of an enchanted world."
8—Theme until—T: "Memories of the worldly woman, etc."
9—Berceuse (Andante) by Karganoff until—S: "Automobile waiting."
10—Evening Breeze (Idyl) by Langey until—S: "Dancing."
11—Flirting Whistler, One Step by Lake until—T: "Excuse me for a moment."
12—Dramatic Andante No. 1 by E. Ascher until—T: "The next morning, Bob and Mrs. Corwin, etc."
13—Dawn of Love (Moderato) by Bendix until—T: "It must be wonderful to own, etc."
14—A Musical Scene (2/4 Allegretto) by Ziegler until—T: "Now, Girls, keep quiet, etc."
15—Silence until—T: "Elsie, dear, Bob expects you."
16—Sweet Ponderings (Andante) by Langey until—T: "Once to every man and woman, etc."
17—Dramatic Tension No. 1 by Ascher until—S: "Elsie horrified, etc."
18—Ein Maerchen (4/4 Maestoso) Fantasia by Bach until—T: "Bought and paid for."
19—Dramatic Andante No. 5 by Ascher until—T: "He is the man, etc."
20—Theme until—T: "She is my mother, etc."
21—Cavatine (Adagio) by Raff until—T: "His fallen friend."
22—Melody (Lento) by Massenet until—T: "A thoroughly depraved society, etc."
23—Irresistible, Valse by Bustanoby until—T: "I have an order for your arrest."
24—Dramatic Tension No. 1 by Ascher until—T: "The dead sea fruit crumbles to ashes."
25—Dawn of Hope (Lento) by Casella until—T: "The fall of the house of lords."
26—Return to Me Soon (Allegro) by Gregh to be played ff until—T: "From bad to worse."
27—Theme until—T: "The laws of nature."
28—Piano Solo improvise to action until—T: "Look who is talking, etc."
29—L'Adieu (Andante-Dramatic) by Fararger until—T: "The wages of sin."
30—Melody of Peace (Lento) by Martin until—T: "Relentless time brings, etc."
31—Largo (Adagio) by Haendel until—T: "A morning without hope."
32—Love Song (Andante) by Flegier until—T: "Let me go—Oh, God, spare me this, etc."
33—La Rose (Intermezzo) by Ascher until—T: "I never want to see you again."
34—Theme until— * * * * * * END

"THE BUGLER OF ALGIERS"

(Bluebird Photoplays)

THEME—La Marseillaise, French Patriotic Hymn by D'Isle

Reviewed on page 3492

1—Intermezzo Francaise by R. Hammer until—T: "Marked day in Miribel."
2—Aragonaise from "J. Massenets" Ballet "Le Cid" until—T: "The wine of our country, etc."
3—Mourir Pour La Patria, French Patriotic Song until—S: "Villagers dancing in the street."
4—La Belle France by Tobani until—T: "The Call to Arms."
5—Open with "Bugle Call" "Le Reveil."
6—La Belle France, Overture on French Melodies by L. P. Laurendeau until—T: "Vive la France."
7—Watch Bugle Calls "L'Assemble" until—T: "He was born to be a hero."
8—Partant Pour La Syrie, French National Song until—T: "For God and Country."
9—La Pere de la Victoire until—T: "I'm the only mother he has, etc."
10—Partant Pur La Syrie French National Song until—S: "Boy beating drum."
11—Snare Drum only to action until—"Change of Scene."
12—Repeat March, La Pere de la Victoire until—T: "Algeria—black and pitiless, etc."
13—Marche Militaire Francaise until—S: "Drummer boy is shot."
14—Hurry No. 4 by M. L. Lake until—T: "God save France."
15—La Marseillaise until—T: "Bivouacked."
16—After Sunset by A. Pryor until—S: "Trumpeter on Hill."
17—Buble Call "Au drapeau" until—"Change of Scene."
18—Extase D'Amour by Rose until—S: "Military Camp."
19—La Marseillaise until—T: "Like the Black Plague, etc."
20—Hurry for Battle Scenes by M. L. Lake until—S: "Soldiers looking in at window."
21—Dramatic Tension No. 1 by Reissiger until—T: "To the glory of France."
22—Four Bars of the Marseillaise continuing with
23—Extase by Ganne until—T: "In Algeria the Campaign is at its height, etc."
24—Furioso No. 2 by M. L. Lake until—T: "Then from the Lily of Brass, etc."
25—Bugle Call "En Avant" until—S: "Bugler stops."
26—Furioso No. 21 by M. L. Lake until—T: "In France the foe had come, etc."
27—L'Adieu by Fararger until—T: "They sought her in Paris, etc."
28—Mon coeur s'ouvre a ta voix by Saint-Saens until—T: "From the morning of life, etc."
29—Berceuse from "Jocelyn" by B. Godard until—S: "Phonograph playing."
30—March Lorraine by Ganne to be played on a phonograph (Orchestra and Organ silence) until—T: "Lord God my witness, etc."
31—Silence until—S: "Anatole blowing bugle."
32—Bugle Call "En Avant."
33—Silence until—T: "Great God of Battle, etc."
34—La Marseillaise until—T: "Get up old Harvester, etc."
35—Mourir pour la Patria French Patriotic Song until—T: "Soldiers forward march."
36—General Boulanger March by Desormes until—S: "Interior of room."
37—Organ improvise to action until—S: "The two old men coming towards, etc."
38—Play trio of "General Boulanger March" played very slow until—T: "The end of the fifth day's march."
39—Repeat "General Boulanger March" from beginning ppp very slow until—T: "I hear a little voice, etc."
40—Ave Maria by Gounod until—T: "The stage is set, etc."
41—La Belle France, Waltz on French Airs by Tobani until—T: "I have the honor to present, etc."
42—La Marseillaise, Song until—T: "In the name of our beloved France."
43—Le Regiment du Sambre-et-Meuse, March by A. Turlet until— T: "My friends, this day the spirit, etc."
44—Organ improvise to action on French National melodies (for 3 minutes and 30 seconds).
45—La Marseillaise, Song until—T: "We heard the story, etc."
46—Elegie by Massenet until—S: "Interior of banquet room guests talking, etc."
47—Dramatic Maestoso by E. Ascher until—S: "Long shot of country road."
48—Melody of Peace by Martin until—T: "Anatole Picard, I come, etc."
49—LA MARSEILLAISE UNTIL END.

"MARRIAGE A LA CARTE"

(World Pictures)

THEME—Lunita (Intermezzo) by Loraine

1—Scattering of the Roses (Polka Parisienne) until—T: "The purchasing department."
2—Gavotte by Gossec until—T: "That is a matter that you."
3—Theme until—T: "The dull grey dawn."
4—Baby Sweetheart (Allegretto) by Corri until—S: "When constable follows car."
5—Hurry No. 4 by Lake until—T: "Where there is a will."
6—Dramatic Tension No. 1 by Reissiger until—T: "We won't accept it."
7—Idlewilde (Allegretto Gracioso) by Gottschalk until—T: "And by round trip tickets."
8—Folle Extase, Waltz by Milok until—T: "Yes, everything, not a penny left."
9—Theme until—T: "There goes my affinity."
10—Lola (Allegretto gracioso) by Johnstone until—T: "Got to it, Ted."
11—La Ballerina (Tempo di Schottische) by Johnstone until—S: "When Theodore rescues Mildred."
12—Theme until—T: "At nine while they danced."
13—Aero Travelers, Waltz by Weiss until—T: "Oh, Mother, I love him so."
14—Heloise (Intermezzo) by Langey until—T: "Great idea, meet me, etc."
15—Theme until—T: "They are eloping."
16—Hurry by Becker until—T: "Speeding in a one-horse power car."
17—Club Galop by Laurendeau until—T: "A honeymoon that needed money."
18—Sweet Revery (Andante) by Tschaikowsky until—T: "Off for a real honeymoon."
19—Theme until— * * * * * * END

Ideas of Architectural Beauty for Parkway, Baltimore, Come from Across the Sea

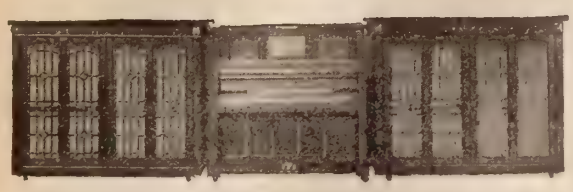
FROM across seas came the idea of the architectural beauty of the latest addition to Baltimore's picture playhouses—the Parkway theatre.

About three years ago an associate of H. W. Webb, president of the Parkway Theatre Company, was visiting England. In the course of his rambles about London, he attended a performance at the celebrated West End Cinema theatre, in Piccadilly Circus.

So impressed was he with the architecture of the place that he went to some trouble to secure plans and photographs of the structure, which he immediately forwarded to Mr. Webb. When Mr. Webb received these plans and photographs, he, too, was so much impressed that he set about the organization of a company to erect a similar theatre in the Southern metropolis—a theatre that would produce the best films and cater to the best element in its community.

The location of the Parkway—it is on North avenue, a door or so from Charles street—can be compared to, say Forty-second street and Broadway, New York. North avenue, the principal crosstown thoroughfare in the upper part of the city, was until recent years a quiet, conservative residential section. But the march of progress after the great fire of 1904 decreed that business should not stop at ancient boundaries—and so North avenue,

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MUSICAL ARTISTS AND CRITICS HAVE PRONOUNCED THE

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particularly in the neighborhood of Charles street (the thoroughfare that divides the city into east and west) has rapidly become an uptown business center.

Within walking distance of the most exclusive residential sections, the Parkway has drawn for its clientele upon the cream of Baltimore's population. Its promoters intended that it should be a high-class theatre—as far removed from the ordinary conception of a "movie house" as the legitimate stage is far removed from the side-show of the medicine faker. Starting with the physical appearance of the theatre itself, no stone has been left unturned to maintain this air of dignity and exclusiveness. That is why, night after night, there can be seen among the audiences there men who are leaders in the city's industrial activities. These men, induced to go to the theatre for the first time by their enthusiastic wives, did so in much the spirit that a boy consents to having his face washed. They expected to spend a very bored hour or so watching the "fillums." They go now without any solicitation—for the management of the playhouse caters to the intellect of its patrons as well as to their emotions and risibilities by showing only the best pictures that filmdom produces.

A distinctive feature of this picture playhouse, both from an interior and exterior point of view, is its chasteness of design. There is nothing garish; nothing to smite the senses with a feeling of the bizarre. Everything is in good taste, down to the littlest detail. The front of the house is after the Italian Renaissance design. It is in simple, dignified light gray terra cotta, with an admixture of light and dark texture brick, the whole giving a charming effect.

At first, as with nearly all motion picture houses, there was fear on the part of the residents of the section in which the Parkway theatre was a pioneer that the street was about to be invaded by a cheap "movie house" that would attract an undesirable element and send property values down. But as the walls rose and folks began to get an idea of what the place was going to look like, this fear vanished. Today the very people who looked askance at all film productions are among the most ardent supporters of "the theatre supreme and distinctive," as the slogan of the owners has it.

So much for external appearances. Inside, the theatre might be called egg-shaped, after the lines of its London contemporary, a plan which works out practically in that it presents the screen without distortion to the occupant of every seat in the house, no matter where located. The playhouse proper is reached through a handsome marble lobby, with marble stairs leading from either side to a large lounge and tea room. The lobby as well as the rest of the interior is designed after the fashion of Louis XIV period. Hanging lamps, reproductions of chandeliers at Versailles and Fontainbleu, add to the charm of the tasteful decorations. The tea room is finished in a delicate French gray, with beautiful old rose hangings, much after the style of the cozy salle or lounge of the aristocratic theatres of Paris, Vienna and London.

On each side of the interior there is a commodious "royal box," for use on occasions of ceremony or for special parties. Below are a dozen roomy loges, from which the stage can be seen to excellent advantage. Besides these loges, the first floor contains 800 large, deep-cushioned chairs, upholstered in the prevailing old rose tint with a velour finish, making the seating capacity of the house 1,100 persons.

A $15,000 organ and a large orchestra supply the necessary entertainment for the ear while the eye is engrossed by the scenes projected from an invisible operating room to a screen or radium gold fiber, which brightens the picture and increases its "depth."

One of the most elaborate features of the interior embellishments is the main ceiling, from the large, ornamental dome of which is suspended a strikingly ornamental sunburst. All of the lighting is indirect; there is no glare—in fact, the theatre does not seem to be artificially lighted at all, so equally and unobtrusively are the rays distributed.

Of course the matter of ventilation has been taken care of with the skill and thoroughness that marks the other details. So "fresh" is the air at all times in every part of the theatre that potted flowers and plants are kept growing around the orchestra pit, on the stage and at other points.

One of the most successful of the Parkway's innovations is the weekly showing for children, on Saturday mornings. The critics said it couldn't be done; that the idea of a special performance for children only was impractical and would prove unprofitable.

(*Continued on page* 3893)

BUILDING AND FURNISHING

All Plans for Washington's Newest Theatre Now Complete and Site Selected

HARRY M. CRANDALL, who already has the theatre which bears his name at Ninth and E streets, Northwest; the Savoy theatre, on Fourteenth street, near Park road, Northwest; the Avenue Grand theatre, on Pennsylvania avenue, near Eighth street, Southeast, and the Apollo, on H street, near Sixth street, Northeast, is reported in another deal which represents an expenditure of approximately $210,000, and which contemplates the erection of a theatre at the corner of Eighteenth street and Columbia road, Northwest, to be unlike anything heretofore contemplated in Washington.

The Knickerbocker Amusement Company, of which Mr. Crandall, Barry Bulkley, Fred S. Swindell and George T. Smallwood are the principal members, have very recently acquired a tract of land having an area of 16,277 feet, with a frontage on Columbia road of 140 feet and of 173 feet on Eighteenth street, for a consideration said to have been in the neighborhood of $60,000, and the deed conveying the property to its new owners has just been filed.

The new motion picture theatre is to have a seating capacity of about eighteen hundred. In addition to this there will be a concert, symphony and lecture hall, luxurious parlors and lounges, and Mr. Crandall has announced that it is his intention to en-



Crandall's Knickerbocker Theatre, Washington, D. C.

deavor to secure the many important events which come to Washington in the way of symphony concerts, vocal and instrumental concerts, travelogues and other similar entertainments, holding that the use of a motion picture theatre along these lines is the logical development of the trend of amusement in Washington. There will be tea rooms, lounges, promenades, with attendants furnished by the management, for dances, receptions and teas in the afternoon.

The erection of this building, according to the plans prepared by Reginald Wyckliffe Geare, architect, will acquire the expenditure of at least $150,000. It is to be strictly fireproof and constructed of concrete, iron and steel, with a front of stone-trimmed brick. The present plans call for a four-story structure to be equipped with all the most modern improvements in the way of seating, ventilating and lighting. The seats are to be of a new type, more roomy and comfortable than any now in use in Washington. The lighting of the auditorium is to be by a new system of the self-direct, self-diffusing type, that will permit of the giving of any desired light effect in an instant, varying grom a full sunlight effect of subdued moonlight, and the fixtures have been specially designed for the Knickerbocker.

The main foyer will cover practically the entire Eighteenth street frontage, the remainder being given over to a store. The entrance to this latter is at the corner. It is contemplated having the lobbies and foyers of sufficient size to accommodate the entire seating capacity of the theatre. A marquise will be built over the main entrance. Exists will be provided on both streets.

The theatre will cover the entire plot of ground, which is in the shape of an elongated triangle. The auditorium is to be built to conform thereto, and it is said that this is highly desirable, for with the stage at the apex of the triangle, the screen will be in full view of all seats. There will be a balcony, across the front of which will be a series of mezzanine boxes, having a long-vaulted ceiling. At the end of the gallery will be a large circular room provided with a great fireplace. There will be loggias in the long gallery promenade overhanging the auditorium and this will give space for other boxes.

A retiring room for lady patrons is to be provided at the rear of the auditorium and opposite this will be the men's smoking room. Directly above, with approaches also from the auditorium, will be a Japanese tea room and lounge. All of the fixtures, hangings and other furnishings have been specially designed for use in the Knickerbocker, and are of the Adam-period type, the color scheme being ivory, gold and old rose. The ladies' retiring and rest room is to be in blue and gold, while the balcony promenade is to be in lavender and ivory, with the upholstery and hangings in lavender velour.

An orchestra of fifteen pieces is to furnish music during the two shows to be given each evening, with a fifteen-minute concert preceding each show. Other musical features planned for the theatre include symphony concerts and musicales, such as it has hereteofore been impossible to produce in any but the larger downtown theatres. It is proposed to exhibit the big special, as well as the regular feature films of the best producers.

Ground for the new theatre was broken during the second week of October and it is expected that fully six months will be required in the building operations alone. Great care is to be given to every detail. The ornamentation of the house is to be accomplished by experts in the various lines and everything possible is to be done to keep it in harmony with the tone of the neighborhood in which it is to be located—one of the most fashionable of the city and in itself a city, for there are nearly two score large apartment houses in the immediate vicinity from which the company count upon drawing their patronage.

It is expected that the Knickerbocker will prove popular from the start. Washington, the Nation's capital, is singularly without a place of this type. Motion pictures have lately become the amusement of the rich as well as of the poor, so that the Knickerbocker, located as it will be, will secure the patronage of the better class people. It will draw to it also the many big concert events, for here again the location, as well as the seating capacity, will count in its favor.



Clinton Square Theatre, Newark, N. J.

Motion Picture Pianist

(*Continued from page* 3888)

what's the name of that piece they're playing?" and the person so addressed usually is equally as ignorant on the subject. This recalls to my mind a rather amusing incident (possibly not new to the reader) where the old Irish lady was instructed by her physician to give her husband his medicine in a "recumbent posture." The story runs that, being puzzled, she consulted Mrs. Murphy, her neighbor, asking whether she had a "recumbent posture" in the house, whereupon Mrs. Murphy coolly and conscientiously replied that she "did have one laying around the house somewhere, but mislaid it."

It is therefore no wonder that the public have learned to be indifferent toward the musicians, because the latter keep themselves as strangers toward the audience. Only the other evening I dropped into one of the New York show houses in the Nineties. The orchestra played reminiscences of old Scotch airs, but even the grand finale (which so winsomely begged for applause) preceded by good musical efforts, failed to get a single "hand" (as it is professionally termed). And why? For no other reason than cited above. If the pianist or musician in general would co-operate with the audience, he would find his work more gratifying and a marked improvement would follow in all directions.

The orchestra can educate the audience in almost any direction it may have in mind, both as to good and bad music (deliver us from the latter, for there is enough and more than enough in circulation at the present time) just as it is enabled to enlighten the patrons as to what is being rendered.

Co-operation is very perceptible on the stage. When the dainty little soubrette sings to the bald-headed fat man in the box she is catering to the audience (even at the expense of this victim); she wins many laughs and it is when this harmless amusing incident in her act occurs that the spectators begin to sit up and take notice. There is the refined, beautifully-gowned contralto, who is featuring a song, and throws roses (of course, purchased by the publishing house which printed or produced the song) to various patrons, in order to win their favor and make the intended impression, originated by the song producers in question. Candy or other souvenirs are often distributed, with similar motives. At any rate, it creates special attention. Give the audience something for nothing (usually worth nothing!) and the recipient will be moved to take immediate notice and in turn fall for the motive of the donator. After this comes the manager's scheme of offering souvenirs or prize-drawings to induce patronage. Last but not least comes the pianist or the orchestra; in fact, any one who has charge of the musical end of the game, to give the patrons something in the way of co-operation. Give them the privilege of getting what they want in music, but by all means see to it that what they want is GOOD MUSIC. This should be easy to demonstrate.

If you are a pianist and also a leader, it is a very important matter to select good musicians, whether Union or otherwise. Special attention should be given to the violinist, particularly the first fiddle. Is there anything more exasperating than a scratchy, squeaky violin, a player who does not produce one "clean" note? To say nothing of the noise produced upon a five-dollar "Stradivarius" found in Cohen's, around the corner, the value claimed for the same, depending largely upon the imagination of the proprietor of the inevitable three-ball establishment. There are a great many "fiddlers" from Punkinville's "Orchestra" who could produce as good and better music than some of the violinists that I have had the pain of hearing in the picture-vaudeville house; even a poor clarinet sounds better than a squeaky violin, which seems to have only an E string in each position. Enter a theatre with a toothache and have it accompanied by this kind of music and you will not care whether you live or die (I have had this very experience). Music emitted from the common harmonica, as played by the East Side beau-brummel, is far more enchanting than the unmerciful notes coming from a cheap violin, played by an amateur without a musical soul. We can overlook a poor pianist, but we cannot tolerate a wicked "fiddler." Selecting a cornetist is also important, as some cornetists are better adapted for out-door work or in a very large dance hall, where the Tango is performed almost exclusively to the strains of the cornet (which marks the rhythm, melody and tempo). Put a player like this into a small theatre and the latter will be mistaken for a dance hall at a considerable distance from the site. Of course a good cornetist should be able to regulate his notes just as any other musician can do, but from what I have heard, the cornet, or the man, is frequently not adapted to the place. My uncle was the proud possessor of both a Besson Cornet and a fine musical reputation, still I never received sufficient enlightenment on the subject to enable me to criticize. But to get back to the point, take precise care in selecting musicians for the photoplay house, as this is a type of theatre that has become very prominent in recent time.

Wants Instruction for Organ Playing

Question: *Will you kindly advise me where I can get instruction for playing the pipe organ for moving pictures?*

Answer: "The Complete Method for Modern Organ Playing," by H. E. Parkhurst, contains a thorough course of systematic training in the manual and pedal technique of the organ in a series of specialized studies partly composed for this work and partly selected from the best organ literature extant. This method is obtainable wherever music is sold.

Musical Review of the Latest Numbers Most Suited for Picture Playing

1—*Miss Springtime*—Klew & Erlanger's New Amsterdam Theatre Success.
Several extracts from this famous musical show have been published by
(T. B. Harms Edition)

2—*Turn Back the Universe,* Waltz by Ernest R. Ball.
A tremendous ballad success by this famous writer for Ballroom Scenes.
(Remick Edition)

3—*My Own Iona*—Ideal Fox Trot, the Supreme Hawaiian Sensation by Gilbert, Morgan and Friedland. An excellent number for Modern Ballroom Scenes.
(Stern Edition)

4—*By Moonlight Serenade,* by T. H. Robinson. An excellent number for Love Themes and Scenes.
(O. Ditson Edition)

5—*Berceuse by Iljinsky*—A charming slow movement with a most delightful melody laying entirely in the strings. A musical gem for every musician playing for pictures.
(G. Schirmer Edition)

6—*Forty-six New Dramatic and Incidental Numbers* specially composed and arranged for Moving Pictures, have now been published by the Carl Fischer Music Co. under the title, "The Carl Fischer Moving Picture Series." These series contain such numbers as:
"Indian Love Themes."
"Dramatic Andantes," etc.
"Western Moderatos and Allegros."
"Dramatic Love Themes."
No musician can afford to be without these numbers.

7—*Love Me at Twilight*—Fox Trot or Waltz, by Bert Grant.
A song hit from Lew Field's Production "Step This Way," very melodious and effective.
(Waterson, Berlin & Snyder)

8—*Civilization*—Peace March by Victor L. Scherzinger.
A triumphal number as inspiring as the wonderful picture with which it is featured.
(Leo Feist Edition)

9—*She Is the Sunshine of Virginia.*
The most wonderful song in America to-day. The first Fox Trot Ballad, and absolutely new idea in songs.
(Edition Shapiro Bernstein)

10—*Come On To Nashville, Tenn.*—Fox Trot.
A melodious composition that has made an international hit.
(Broadway Music Corp.)

Kline Poster Reports Success

THE Kline Poster Company, Inc., Philadelphia, reports that they are having great success with the colored portraits of the leading film stars which they publish on post cards, wall hangers and program covers. Jobbers have been secured in different sections of the country, and they are doing big business.

These portraits are made up in seven colored offset lithography, and are used by exhibitors in many different ways. The post cards size has a post card back for mailing purposes, announcing the appearance of the star in such a production on such a date.

A B C of Operating Room

(*Continued from page* 3878)

Don't make the mistake of running your projector too long; every manufacturer makes at least one important change in his mechanism each year, and these changes are made not for the benefit of the manufacturer but for the benefit of the exhibitor. The manufacturer realizes that the exhibitor must be kept in a state of satisfaction and that is why they are experimenting from one year's end to another, and spending thousands of dollars on these experiments, yet keeping the cost of the finished product so low that it is shortsightedness on the part of an exhibitor to run a machine for a longer period than three years; two would be better.

Finally—The Operator. In these days of prosperity, we read in the daily papers where employees of certain large factories have had their salaries increased by their employers, who realize that it is impossible for their workmen to exist on the present scale of wages owing to the "high cost of living," but we have failed to see any announcement made where the operator had been benefited by any such raise. Is it because the exhibitor feels that the operator is something less than human, or is it just thoughtlessness or what?

The operator is the hardest worked and poorest paid, with few exceptions, of any one identified with the motion picture industry, and yet he plugs along trying to improve his work and while seemingly satisfied says to himself: "Gee, and they tell you if you do good work the boss will be sure to notice it"—but they don't, at least, so far as any increase in salary is concerned.

You feature your theatre, your picture, your music, Mr. Manager, why not feature your operator for a change? Give it a trial. You can't lose.

I. G. Sherman.

Parkway Theatre

(*Continued from page* 3890)

But shortly after the theatre was opened, the plan was tried out. Only carefully selected programs of travel, educational and comedy films, such as "Fanchon the Cricket," "Cinderella," "Making United States Money," "Making Stamps," and pictures of bird and animal life, were presented. With the suddenness that was surprising, the idea took hold in the community, and mothers began sending their children to the performances in much the spirit that they sent them to school or to the music teacher's. The only problem that the management faces today in connection with these Saturday "matinees" is the problem of finding accommodations for the patrons of them.

The pictures presented at the Parkway are booked on the open booking plan. Every film must be seen and approved by the management before it goes before the eyes of the patrons. Nothing in the least suggestive, nothing in the least below the high standard set on the opening day and rigidly adhered to ever since, is even considered for a showing. The programs are run on schedule, and this schedule is advertised so that one may time one's arrival at the theatre to accord with the showing of the particular film or films which one desires to see. A weekly program heralding coming attractions is mailed to 5,000 selected names. If one wants information as to price of seats, time of performances and so on, there is a special telephone information department to answer such inquiries promptly and courteously. Automobiles of patrons are checked and guarded by a special officer. Ushers and attendants are well trained and, above all, polite. Prices range from 10 cents to 50 cents. All screen announcements are made in trick film. The theatre's own cameraman is ever alert for local happenings of interest, and within 24 hours after they have occurred big news events of local interest are shown in the screen's Topical Review.

These are some of the reasons for the Parkway's success. Under the active management of Bernard Depkin, Jr.—a very live young man with very progressive ideas and the stability to put them into execution—the patronage is growing steadily. Young Depkin believes that there is something more to a motion picture playhouse than a projecting machine, a screen and tawdry color effects in decoration. To the men who made the Parkway possible the proper presentation of film productions is as aesthetic an undertaking as is the production of the most expensive offering of the so-called legitimate stage. And that the public agrees with this professional point of view is evidenced by the steady clip-clip of the ticket machine in the box office out front at every performance. That, after all, is the surest criterion of success.

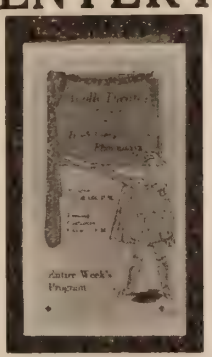


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You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
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a three-color program of matchless beauty and elegance in twelve wonderfully artistic designs. Your patrons will keep the De Luxe program as a daily reference because on its two inside pages they'll find your full week's bill and because the De Luxe is a handsome piece of art craft. No better business stimulant has ever been created and it

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if you invite the first-class business houses in your neighborhood to use its back page for advertising. We'll give you the exclusive privilege in your territory if you'll come first. Write for samples today.

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There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
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of prominence in any sized picture can be furnished instantly. WIRE US YOUR WANTS. If you fail to display the face of a popular player who is appearing at your house you are overlooking an opportunity for larger receipts. THE FACE OF A WELL KNOWN PLAYER prominently displayed will draw more money than the mere announcement of a name.

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SEMI-PHOTO POST CARDS $3.50 per thousand. Print your announcement on correspondence side and mail them weekly. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.

SINGLE COLUMN CUTS of all the players, 600 names, 40c. each.

TRANSPARENCIES, ALL SIZES, from 50c. to $2.50. FAC-SIMILE OIL PAINTINGS from $8.00 to $25.00, according to size and frames.

KRAUS MFG. CO., 220 W. 42nd Street, N. Y.
12th Floor, CANDLER BUILDING.
Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

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When you want Opera Chairs, remember we have

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ALWAYS IN STOCK

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Other designs of Upholstered and Unupholstered Chairs unlimited in number, furnished in 25 to 50 days after receipt of specifications, depending on character of chairs selected.

Our Consultation Service, specializing in designing economical arrangements for theatre seating is tendered to you without any charge whatever.

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Put a Kingery Popcorn and Peanut Machine to work. Then watch the nickels and dimes roll in. Everybody likes fresh buttered popcorn and fine roasted peanuts. Their savor is enticing. Attracts people to your place, away from other amusements. *Makes your success certain.* Brings double profits. You get an extra nickel or dime from your customers. Sell a bag of popcorn or peanuts to people when they go in—sell them a bag when they come out. Don't pass this proposition by. It's the biggest money maker you can tie to your business. We have



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suitable for every location—on wheels or stationary. Select any size and style you want. We'll trust you. Pay only a little down and a little each month out of profits you make. So don't let lack of ready money hold you back. We make a most liberal proposition.

FREE Big book, handsomely illustrated in colors showing 50 styles from $11.50 up, and letters from Kingery owners telling how easy it is to make big money with these wonderful machines. Don't wait, but get all the facts NOW. The first man that starts a KINGERY working for him will get the business. There are big PROFITS waiting for you. Get busy, write us now—and we'll tell you all about it.

KINGERY MANUFACTURING CO., Dept. 636, Cincinnati, O.

Color Cinematography

(*Continued from page 3886*)

Brewster's Printing Methods

In printing natural color positives from this colored negative an optical printer may be used similar in design to that shown at C, Fig. 17. Brewster has devised and patented several forms of optical printers but the one shown at C, Fig. 17, will serve the purposes of our description.

In C, Fig. 17, N is the colored negative film at the exposing aperture. P is the positive stock, double coated and color sensitized exactly as is the unexposed negative stock.

Traveling in the directions indicated by arrows the illuminated image of the color negative N is cast by the lens L upon the light splitting prism R. S. The light ray is reflected by the prism R on to the surface of the mirror M-1 and from thence passes through the color filter F-1 to one surface of the double coated positive film P. Simultaneously the light beam from the negative N passes straight through the glass block S, is reflected from the mirror M-2 and passing through the color filter F-2 makes an exposure on the other side of the double coated positive film P. The filters F-1 and F-2 absorb respectively orange-red and blue-green, and thus on one side of the color sensitive positive stock an image corresponding to the red and orange in the original subject is secured, while on the other side of the double coated positive an image is recorded reproducing the blues and greens of the subject photographed.

By bleaching and basic dyeing (after development and fixing) the blue-green sensation images are stained blue-green, while the red-orange sensation images are dyed red-orange—the highlights after clearing being transparent. Upon projection an approximately natural colored reproduction of the objects photographed results, with the added virtue of exact superimposition of the red and green sensation images on the opposite sides of the film. The films prepared by Brewster in a manner similar to the description may be projected at normal speed on ordinary projectors, and the process is interesting, as being somewhat different from direct additive synthesis (superimposing colored lights) or subtractive color mixing (superimposing dyed or toned images) which form the basis of all previously described processes.

In the course of our article we have by no means described all of the methods by which it is proposed to produce natural color motion pictures; there are shoals of patents and scores of "half baked" inventors who claim to be able to produce the desired results.

But our article must end somewhere and in bringing it to a close we can at least claim that films showing approximately Nature's hues have been made and exhibited by all the process which we have outlined. In addition several more processes are being rapidly perfected and radical improvements have been achieved in some existing processes. These results will be detailed for Camera Department readers in the near future, along with other articles treating the technical problems of Color Cinematography, and we believe that all workers in this field will concede that the Camera Department of MOTION PICTURE NEWS is the first to give full recognition to the art of making cinematographic pictures in the colors of Nature.

ALFRED S. CORY.

Employees Get Salary Increase

THE C. P. Goerz American Optical Company has just announced to their office and factory staff a general increase in salaries and wages to take effect about December 15.

The reason given is the ever increasing cost of living, which the management feels should be compensated for, as far as the rather adverse conditions under which the Goerz Company has to work on account of the war abroad will allow, by a suitable increase in the earnings of their loyal employees. The proposed increase will add more than ten per cent. to the present payroll of the company.

Raise Age Requirement of Operators

AN order in Council has been passed in Toronto raising the age of qualified moving-picture operators in the province from eighteen to twenty-one and whereas no age was before specified for assistants, that will be eighteen in the future. It is not regarded as likely that operators who were hitherto considered qualified and have not reached the age of twenty-one will be affected but that the change will only apply in future cases.

Did You Place Your Order—Mr. Exhibitor?

In our ad last week we called your attention to the New Price List of the

Beautiful Colored Portrait Cards of the Popular Film Stars

Did you take advantage of it and place your order? If not, do so immediately, as we assure you that by using these Seven Colored Portrait Cards you can increase your patronage and get new patrons coming to your theatre.

Hundreds of theatres today are adding new patrons daily by using these Portrait Cards. We can show you testimonials which we receive daily testifying as to the good results theatres are getting from using them. Free Samples will be sent you upon request.

OUR NEW PRICES ARE AS FOLLOWS

PORTRAIT CARDS (Post Card Back).....$3.50 per 1000
PORTRAIT CARDS (Wallhangers—4 x 8—Plain Back)..... 4.50 per 1000
PORTRAIT PROGRAM COVERS..... 5.00 per 1000

Order at once from your Supply House. If they do not handle them, order direct from us.

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WHOLESALE DEPARTMENT, 1423-5 VINE STREET

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Ludwig Hommel & Company.....Pittsburg, Pa.
Motion Picture Supply Company.....Cleveland, Ohio
Michigan Motion Picture Supply Co.....Detroit, Michigan
Exhibitors Supply Company.....Chicago, Illinois
Lears Theatre Supply Company.....St. Louis, Missouri
Theatre Supply & Equipment Co.....Wichita, Kansas
Craver Film & Supply Company.....Charlotte, N. C.
Southern Theatre Equipment Co.....Dallas, Texas
Southern Theatre Equipment Co.....Atlanta, Ga.

JOBBERS IN OTHER LOCALITIES SHOULD COMMUNICATE WITH US

Two Color Advertising in Accessory News Holiday Number can be had in quarter, half and full pages at but $5 for a quarter, $9 for a half and $12.50 for a page.

Border plates in two colors supplied by us at these rates.

THEATRE AND EXCHANGE MAILING LIST SERVICE

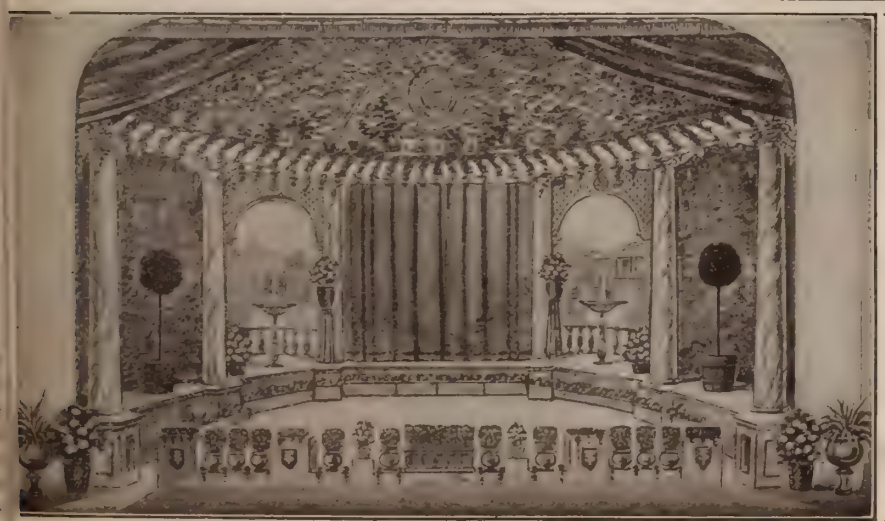
We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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Estimates made and theatres decorated under contract by our expert.

Our 32-page catalogue No. 3, illustrating in colors the latest artificial flowers for Theatre decoration, FREE.

FRANK NETSCHERT COMPANY, INC.
61 Barclay Street New York City

Business is booming as never before

Theaters are crowded. Exhibitors are hustling. Now is the time to install a complete N. C. R. Ticket-Printing Register to help you to make money



This register will print your tickets as they are called for at the window.

It will record them as they are printed, and issue them direct to patrons at the rate of over 100 per minute.

It will enable you to do away with costly preprinted tickets (another saving to you), and will give you absolute control over your box office receipts, whether present or away.

If the National Ticket-Printing Register did no more than this, it would make you money.

But it can be ordered to print either plain or stub tickets, and from one to five at a time.

It can be ordered to print tickets of two colors, and number them consecutively.

Business is booming more than ever. Now is the time to make money.

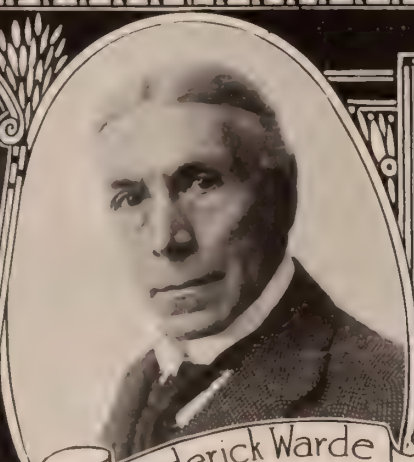
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THESE ARE THE STARS YOU SEE IN THANHOUSER-MADE PATHÉ GOLD ROOSTER PLAYS



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EDWIN THANHOUSER, *President*

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Book Every Camera Man Needs

in order to properly and accurately identify each scene, keep track of exposures and avoid annoying and expensive scene "mix-ups."

One of these books will be delivered with every order for raw stock, developing or printing we ship within the next thirty days.

Afterwards, or now, we will sell these books for 15c per copy, 75c for six copies, $1.25 for one dozen copies—postage prepaid.

Incidentally, why don't you send today for description of our magnificent new laboratory-studio, and quotation on

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There are reasons—
Come and see them.

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DECEMBER 23, 1916

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

Paramount Pictures

JUST take the two Paramount Releases for this week—either one of them would be considered an "event" by any other producer. Yet they are merely a week-in-and-week-out occurrence with Paramount.

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

FAMOUS PLAYERS · LASKY · MOROSCO · PALLAS

VOL. XIV. No. 25

PRICE 10 CENTS

Red Feather Photo Plays



"Fighting for Love"

Featuring

Ruth Stonehouse and Jack Mulhall

The Fascinating Romance of a Cowboy and a Queen

Directed by
RAYMOND WELLS

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS



Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 11th

JESSE L. LASKY

PRESENTS

MARIE DORO

IN

OLIVER TWIST

An elaborate adaptation of Charles Dickens' immortal work

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Our advertisers tell us when we give YOU the best magazine.



BLACK DIAMOND COMEDY

THEIR WEEK END

Sh-h-h! Y'see a fellow and a—well, wait till you see this picture at a local Paramount Exchange. It's uproariously funny!

RELEASED MONDAY, DECEMBER 25th

Produced by

UNITED STATES MOTION PICTURE CORPORATION

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J. O. WALSH, Pres. F. W. HERMANN, Vice-Pres.

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Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.

NEW YORK, N.Y.

Paramount announces

Victor Moore

in the second one reel "Klever Komedy"

"IN SOCIETY-AND OUT"



Vic takes a whirl at Society and gains a new pal—"that dawg."

LAUGHS! SCREAMS! AND LAUGHS!

Guaranteed by the Pure Fun Act!

Released December 18th

PRODUCED BY

KLEVER PICTURES, INC.

220 West 42nd St., New York City

DISTRIBUTED THROUGH

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

One Thousand Dollars a Week

is what six motion picture theatres in New York City alone are each paying to run

"The Witching Hour"

by

AUGUSTUS THOMAS

with

C. AUBREY SMITH

JACK SHERRILL MARIE SHOTWELL ROBERT CONNESS

Directed by George Irving

and to cap the climax

MR. S. L. ROTHAPFEL, Managing Director of the

Rialto Theatre, New York

immediately following his viewing the attraction booked "The Witching Hour" to play at his theatre.

With an extra expenditure for advertising, especially arranged musical programme by the Rialto orchestra, "The Witching Hour" will be shown at that theatre the week commencing Sunday, December 10th, 1916.

These facts bear out the classification of "The Witching Hour" by critics, producers, manufacturers and exchangemen throughout the country as "Remarkable Achievement," "Smashing Hit," "Big, Vigorous and Elaborate," "Tense, Startling."

Released on a State Rights Basis as a Special Attraction

with advertising matter appropriate to the character of this extraordinary subject

Frohman Amusement Corporation

WILLIAM L. SHERRILL, President

18 East 41st Street New York City

SAMUEL L. ROTHAPFEL



Announces the Adoption of

VITAGRAPH

Blue Ribbon Features

As the Foundation of his 1917 Program for

THE RIALTO

New York

THE selection of the Vitagraph service as the basis of the Rialto program, after Mr. Rothapfel had carefully analyzed and compared the scripts, casts and direction of Greater Vitagraph's product for the ensuing year, with that of the entire photoplay market, marks the supreme recognition of the super-quality of Vitagraph productions. This recognition, coming from the director of the world's most magnificent home of entertainment, may well serve as a gauge to exhibitors the country over, of the immense box-office value of Vitagraph's offerings.





VITAGRAPH
V-L-S-E INC.



Vitagraph

presents

"WHOM THE GODS DESTROY"

By J. Stuart Blackton and Cyrus Townsend Brady

Directed by William P. S. Earle

Under the Personal Supervision of J. Stuart Blackton

Marking
The Triumphant Return of the Popular Favorite

ALICE JOYCE

In Association With

HARRY MOREY *and* MARC MAC DERMOTT

A NOTABLE production, typical of the supreme quality of Vitagraph's regular releases.

Three of the screen's biggest stars in the lead, with a supporting company which includes Charles Kent, Mary Maurice, Robert Gaillard, Denton Vane and other Vitagraph favorites—and throughout the touch of genius which J. Stuart Blackton gives to every Vitagraph offering.



VITAGRAPH
V-L-S-E INC.

Newspapers of Country Pile Up Praise for "AN ENEMY TO THE KING"

Featuring
The Foremost Actor of the Modern Stage

The New York Times.

"An Enemy to the King" is one of the finest pictures ever seen here. It is, in fact, a screen classic, and however long it may be preserved, it will always bear graphic testimony of Mr. Sothern's skill as a romantic actor. The success of the picture depends, likewise, on Edith Storey's contribution to it and on that of the other principals, as well as on the care taken in reproducing the atmosphere of sixteenth century France.

Thousands of movie fans who have never had the good fortune of seeing Mr. Sothern in one of his famous roles will understand from this film why his fame is great and enduring.

E. H. SOTHERN

and that Splendid Actress

EDITH STOREY

"Go as fast as you can to see 'An Enemy to the King.' You can't go wrong, for it's a masterpiece."—"Zit."—*New York Evening Journal.*

UNPRECEDENTED have been the expressions of approval of both the trade and public press for this photoplay classic.

After reviewing the production in the space of nearly a column, following its premier at The Rialto, New York, "The Times," one of New York's most conservative and representative newspapers, *reverted* to the feature in a special Sunday article, an extract from which is reproduced herewith, *after* the picture's run at The Rialto had been completed. In its enthusiastic comment regarding it, "The Times" voices the sentiment of reviewers everywhere.

Mae Tinee, in "The Chicago Daily Tribune," declared:

"It is pleasant to be able to chronicle that in 'An Enemy to the King' those to whom E. H. Sothern has been a magnet in the past will find themselves as surely drawn to him.

"He appears no less suave and polished than in the days of yore, when from before the footlights there floated to him the incense born of the sighs and smiles and rapid heart beats of romantic matinee girls."

Acclaim, so unanimous and so significant in its box office possibilities, can scarcely be ignored by any exhibitor.



VITAGRAPH
V-L-S-E INC.



Comedies That Solve The Problem of Every Theatre

VITAGRAPH Big "V" Comedies

Featuring

HUGHIE MACK

367 Pounds of Joy

Written by Graham Baker and Lawrence Semon

Directed by Lawrence Semon

"Captain Jinks" Comedies

Featuring

Frank Daniels

The Man with a Million Laughs

More difficult than the selection of a feature, is picking comedies that really "get over" with your audience.

The supply is limited. Exhibitors everywhere are clamoring for them.

Vitagraph's two comedy releases a week are solving the question for exhibitors all over the country. They are pleasing all classes of patrons, whether it be those of the Strand and Rialto, New York, where these comedies are shown for week runs, or the house of smaller admission.

Vitagraph's Big "V" Comedies

"Walls and Wallops"
"Jumps and Jealousy"
"His Conscious Conscience"
"Hash and Havoc"
"Rah, Rah, Rah"
"Help! Help! Help!"
"Shanks and Chivalry"
"Speed and Spunk"
"Bullies and Bullets"
"Jolts and Jewelry"

"Captain Jinks" Comedies

"Capt. Jinks Should Worry"
"Capt. Jinks' Evolution"
"Capt. Jinks' Hidden Treasure"
"Capt. Jinks' Sprained Ankle"
"Capt. Jinks' Getaway"
"Capt. Jinks' Love Insurance"
"Capt. Jinks, the Cobbler"
"Capt. Jinks' Widow"
"Capt. Jinks' Baby"
"Capt. Jinks' Dilemma"



Book Vitagraph Comedies and Forget Your Troubles

VITAGRAPH

V-L-S-E INC.



Photographs by Ira Hill, Underwood and Underwood, Sarony, White Studio, and Davis and Sanford.

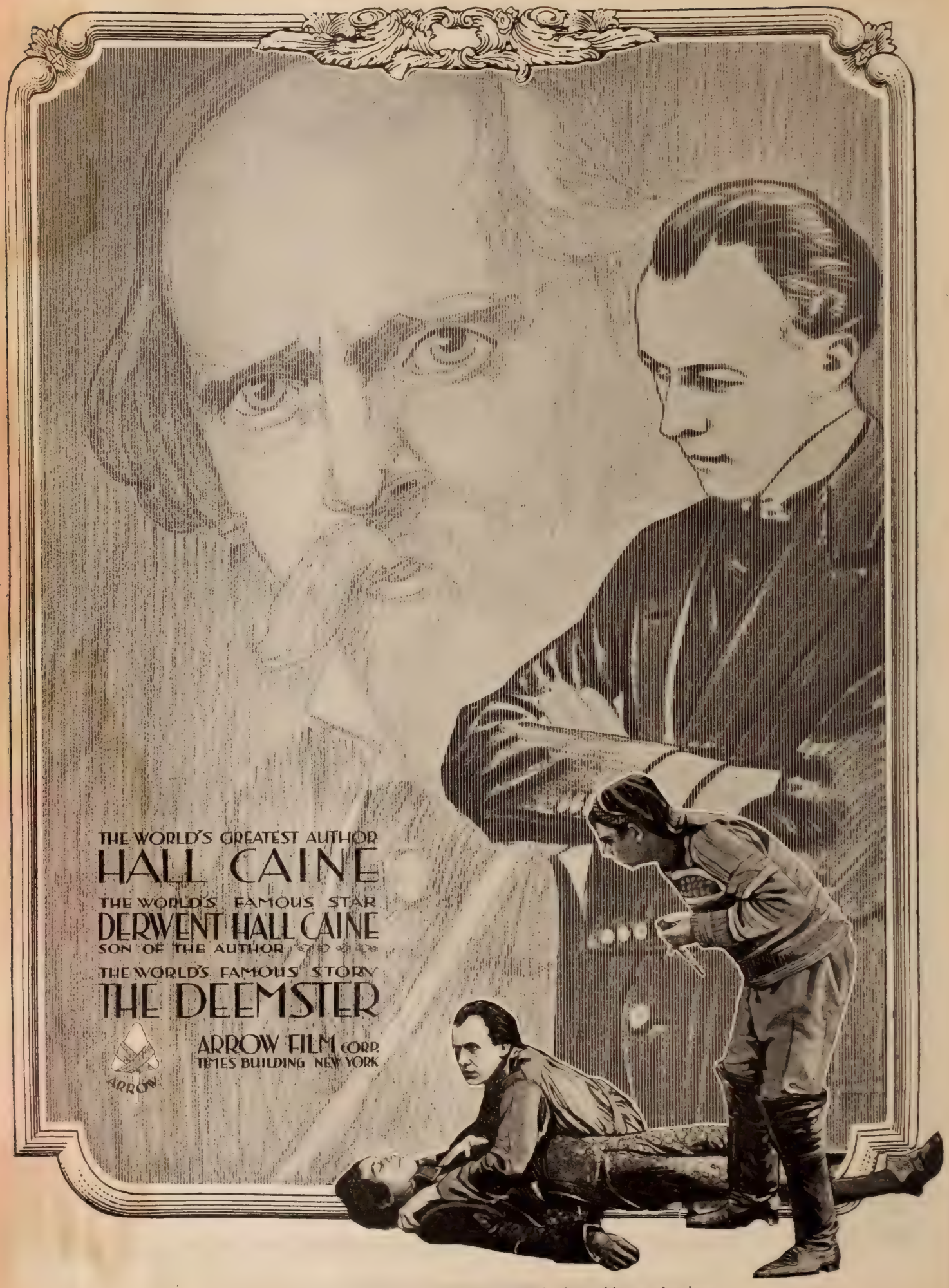
SEVEN DEADLY SINS

The first five-reel series, produced by the men who invented the motion-picture serial, and backed by

McCLURE PUBLICITY

Released by Superpictures, Inc. Through Triangle Exchanges

McCLURE PICTURES


THE WORLD'S GREATEST AUTHOR
HALL CAINE
THE WORLD'S FAMOUS STAR
DERWENT HALL CAINE
SON OF THE AUTHOR
THE WORLD'S FAMOUS STORY
THE DEEMSTER
ARROW FILM CORP.
TIMES BUILDING NEW YORK
ARROW

FOXFILM COMEDY SERVICE

FOXFILM COMEDIES

BOOK THEM NOW

and

Show them weekly beginning Jan. 1, 1917

then

Watch Your Box Office Receipts Grow

WILLIAM FOX has a NEW YEAR'S gift for motion picture exhibitors all over the world,—something they have never had before, something no other producer offers them,—real laugh-makers,—

FOXFILM COMEDIES

SCREEN COMEDIES are the most popular box office attractions in filmdom. They are also the most difficult to obtain. Mr. Fox sought to add comedies to his offerings, but he found he could not buy real gloom-dispelling pictures, because nobody made them, so he made them himself,—

FOXFILM COMEDIES

THESE PRODUCTIONS constitute his New Year's gift to exhibitors. A two-reel COMEDY PRODUCTION will be released each week, beginning January 1, 1917. They are available for all exhibitors.

Early Releases Include

"SOCIAL PIRATES," with CHARLES ARLING
"CHASED INTO LOVE," with HANK MANN
"THE CLOUD PUNCHER," with HANK MANN
"HER FATHER'S STATION," with ANNA LUTHER
"THERE'S MANY A FOOL," a burlesque based on "A Fool There Was," with HANK MANN and CARMEN PHILLIPS

Wire, write or call at the nearest Fox Exchange

FOX FILM CORPORATION

FOXFILM COMEDY SERVICE


WILLIAM FOX
presents
THEDA BARA in

Productions

De Luxe

Special Features of the Highest Dramatic Art on the REGULAR FOX PROGRAM

Released Jan. 22, 1917

The Darling of Paris

Suggested by Victor Hugo's "The Hunchback of Notre Dame"

Directed by J. Gordon Edwards

FOX FILM CORPORATION



William Fox

Presents That Distinquished Star

WILLIAM FARNUM *in*

Eight Super

De Luxe

special productions during the year 1917 released on the

REGULAR FOX PROGRAM

The Premier Presentation will be

The Price of Silence

A truly remarkable photo-play which will be the salvation of the Nation's children

RELEASED JAN. 8th 1917

FOX FILM CORPORATION

WITH A CURSE ON HER LIPS

A beautiful Mexican girl dying in the desert sees the man she loves riding away with the woman she hates — See the

WILLIAM FOX

PHOTOPLAY OF LOVE AND WAR

THE LOVE THIEF

WITH BEAUTIFUL

GRETCHEN HARTMAN

AND

ALAN HALE

WRITTEN BY N. P. NIESSEN.
DIRECTED BY RICHARD STANTON

FOX FILM CORPORATION



The Serial Supreme

The Secret Kingdom

Fifteen Splendid Episodes
Every Episode a Feature

VITAGRAPH
V.L.S.E. INC.

Fifteen Smashing Episodes of

"The Secret Kingdom"

Episode 1—"The Land of Intrigue"
Episode 2—"Royalty at Red Wing"
Episode 3—"The Sealed Packet"
Episode 4—"The Honorable Mr. Oxenham"
Episode 5—"Carriage Call No. 101"
Episode 6—"Human Flotsam"
Episode 7—"The Ghost Ship"
Episode 8—"Rum Cay"
Episode 9—"The Swamp Adder"
Episode 10—"A Goat Without Horns"
Episode 11—"The White Witch"
Episode 12—"Shark's Nest"
Episode 13—"The Tragic Mask"
Episode 14—"The Portrait of a King"
Episode 15—"The Tocsin"

The entire serial is filmed and ready to be shown To see it is to book it

"The Secret Kingdom"

Backed by a colossal advertising and publicity campaign

VITAGRAPH
V.L.S.E. INC.

Preliminary List of Newspapers In Which "The Secret Kingdom" Will Be Advertised

New York American
New York Journal
Chicago Examiner
Chicago American
Washington Times
Philadelphia North American
Pittsburgh Sun
Cleveland Leader
Buffalo Courier
Milwaukee Leader
Minneapolis Daily News
St. Paul Daily News
Indianapolis Star
Richmond Times Despatch
St. Louis Republic
Omaha News
San Francisco Examiner
San Francisco Call
Louisville Herald
New Orleans Item
Portland Oregonian
Los Angeles Examiner
Los Angeles Herald
Atlanta Georgian
Syracuse Herald
Denver Rocky Mt. News
Detroit Journal
Montreal Star
Cincinnati Commercial Tribune
Dallas Times Herald
Kansas City Post
Salt Lake Herald Republican
Baltimore American
Rochester Photoplay News
Boston American

General Film Service



BROADWAY STAR FEATURES

Present

"THE DANGERS of DORIS"

A series of ten single reels
of romance and adventure.

Featuring

The well known star

"Sunshine" Mary Anderson

Her first adventure

"A Bit of Bent Wire"

Introduces

A harum-scarum girl from a sleepy village who is thrown into the vortex of a great city "A Bit of Bent Wire" causes the trouble.



A THRILL in EVERY SCENE

Released
Friday, December 22
Through the

GENERAL FILM CO.

A new adventure every week.

Better to read fifty advertisements than to miss the one YOU need.

General Film Service



General Film Service

It has proved its Box Office Value **"GRANT, POLICE REPORTER"**

Kalem's single reel Super-series written by Robert Welles Ritchie, famous author. Featuring

GEORGE LARKIN

THE MAN UNAFRAID

and

OLLIE KIRKBY

THE WOMAN OF TALENT

More genuine thrills and better plots than can be found in most five or six reel pictures.

Never draggy, never cheap. Each succeeding episode seems to create more suspense and excitement than the preceding one. And now comes



"THE TIGER'S CLAW"

Released Friday, December 22nd.

—the story of a nervy reporter's adventure in saving a stool pigeon from the wrath of a desperate gang.

"The HAZARDS OF HELEN"

—the *original* Railroad Series that holds all records for sustained interest. Now sweeping triumphantly on through its Third Year. The next episode is

"The Vanishing Box Car"

Released Saturday, Dec. 23rd.

Daredevil Helen Gibson is the featured star.

"The GIRL FROM FRISCO"

Kalem's two reel series of red blooded stories, featuring Marin Sais and True Boardman. Each two part adventure is a complete story. Your patrons will appreciate.

"On the Brink of War"

Released Wednesday, Dec. 20th

because it is a story of the Mexican border.

Another HAM COMEDY, "The Fatal Violin," is released Tuesday, December 19th. A laughing success on any program.

Attention-compelling one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

BLACK CAT FEATURES

are now



FILLING ALL THEATRES

Do you realize the cumulative value of this repeated advertising to your patrons? Every time you announce a Black Cat feature you will pack them in. 100 thrilling and fascinating photoplays, each entirely individual and distinctive. This is your chance.

"IN A LOOKING GLASS"
featuring
Richard C. Travers and Nell Craig
Screen time 32 minutes
Released December 12

"A TALE FROM THE DECAMERON"
featuring
Nell Craig and Ernest Maupain
Screen time 30 minutes
Released December 26

"THE LITTLE BROWN MOLE"
featuring
Lillian Drew and Sydney Ainsworth
Screen time 31 minutes
Released December 19

"THE GIRL GOD MADE FOR JONES"
featuring
Bryant Washburn
Screen time 33 minutes
Released January 2

"TAKING THE COUNT"—featuring—BEN TURPIN
Comedy—Released December 20—Screen time 18 minutes

Reg.U.S.Pat.1907

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle St., Chicago

KLEINE EDISON SELIG ESSANAY







RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

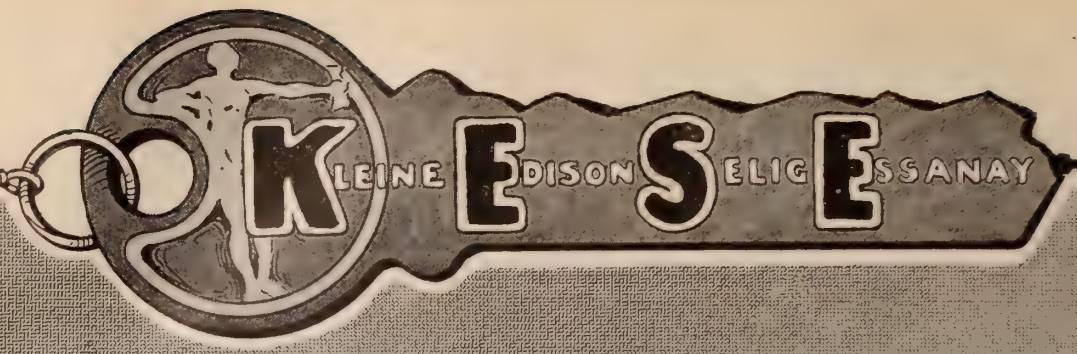
A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

Essanay

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

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HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

BOOK THIS SUPER FEATURE NOW



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KLEINE EDISON SELIG ESSANAY
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KLEINE EDISON SELIG ESSANAY

HERE'S WHAT THE CRITICS THINK OF "THE BREAKER"

presenting

BRYANT WASHBURN and NELL CRAIG

in the story by Arthur Stringer
in The Saturday Evening Post

"My first impression after viewing 'The Breaker' was of astonishment that five reels of film had been unfolded in regulation time without my being conscious of that period. The great interest created by the filmed story had left my mind immune to time. I am confident the appeal of the story will be wide." *James S. McQuade, in the Moving Picture World.*

"'The Breaker,' unlike many other thrilling stories, keeps intact its thrills after they have been put in motion picture form. Arthur Stringer's tale of counterfeiters, if anything, has more 'pep' in celluloid print." *Louella O. Parsons, in the Chicago Herald.*

"The Prince of Graustark opened to S.R.O. house and played all week. Endorsed by public and press in highest terms."
Arcadia Theatre, Philadelphia.

OTHER GREAT ESSANAY FEATURES

"The Chaperon"
"The Sting of Victory"
"That Sort"
"The Little Shepherd of Bargain Row"
"The Havoc"
"Vultures of Society"
"Captain Jinks of the Horse Marines"
"The Alster Case"
"The Crimson Wing"
"The Blindness of Virtue"
"The White Sister"
"Graustark"
"The Return of Eve"
"According to the Code"
"Sherlock Holmes"
"Charlie Chaplin's Burlesque on Carmen"
"The Discard"
"The Misleading Lady"
"A Daughter of the City"
"The Raven"
"The Man Trail"
"In the Palace of the King"
"The Slim Princess"

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ESSANAY
GEORGE K. SPOOR, PRESIDENT
1333 Argyle St., Chicago



"THE COUNTRY THAT GOD FORGOT"

Exhibitors presenting this Selig Red Seal Play de luxe everywhere report the S. R. O. sign. Exchanges report that the re-bookings of this drama have broken all previous records.

"THE COUNTRY THAT GOD FORGOT"

Presents an all-star cast in the support of *Thomas Santschi*, *George Fawcett* and *Mary Charleson*. A gripping story of a woman's fall and of her redemption. Of how an avenging Nemesis came to the man from Out Yonder!

"THE COUNTRY THAT GOD FORGOT"

Has been universally praised by film reviewers who have remarked upon the wonderful acting, the unusual story, and the numerous little touches which, in the aggregate, make or mar a production.

Cash In With The Rest of Them!



SELIG POLYSCOPE CO.

Chicago, Illinois

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KLEINE EDISON SELIG ESSANAY

Start the New Year Right!

Book

THE LAST SENTENCE

(An Edison Five-Reel Production for Release JANUARY 1ST)

Co-starring

MARK MAC DERMOTT and MIRIAM NESBITT



A SIMPLE GIRL OF BRITTANY COULD NOT BECOME A LADY OF REFINEMENT AND EDUCATION so the man who married her, fascinated by her youth and grace and beauty, went away and left her after making her happy for a few short months. That is the beginning of this wonderfully realistic story of life.

It commences in idyllic old Brittany when George Crosby, a New York lawyer, meets Renee Kerouac, a simple and charming, but uneducated and uncultured, girl of the people. It commences with a tender romance that is exquisite in conception and that is made most beautiful through the delicate manner in which it has been treated.

Then the illusions that romantic love engender fade slowly away and the story shifts to New York, where the Man lives, while the picture of the Girl in Brittany slips out of his memory.

Then a stern tragedy comes into the lives of the two who had loved so well but so unwisely, and the threads of the story are picked up by the second generation who carry them to the end.

A story that will delight the mind—a production that will delight the eye

You Want the Very Best Pictures During the Holiday Season
So, of Course, You Will Book

"A MESSAGE TO GARCIA," an Edison production of a story evolved directly from the incidents narrated in the immortal preachment of Elbert Hubbard. This superb five-reel masterpiece was filmed in Cuba by a company sent there expressly for this purpose.

"THE COSSACK WHIP." This is conceded to be one of the finest five-reel productions of 1916. The story was written especially for the screen by James Oppenheim, the noted novelist. It has all the force and appeal of a literary masterpiece and it has won the unstinted admiration of critics, exhibitors and patrons.

Write or wire

KLEINE-EDISON-SELIG-ESSANAY SERVICE

80 Fifth Avenue, New York, and All Other Principal Cities

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ART DRAMAS INCORPORATED

Wm. L. Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec.-Treas.

ACTION PICTURES—STORY FIRST

There is no let-up of action in Art Dramas, because they are produced on the only correct basis for picture construction—*story first.*

The action of Art Dramas goes *zip! zip! zip!* At the end of the picture, the audience wishes there had been more of it.

AND PLAYERS!

You know our stars, and your patrons love every one of them!

GERTRUDE McCOY
JEAN SOTHERN
DOROTHY BERNARD
ANNA Q. NILLSON
ALMA HANLON

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De Luxe Film Lasky Corporation,
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ART DRAMAS INCORPORATED

Wm L Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec-Treas.



GEORGE H. WILEY

presents

GERTRUDE McCOY

in

THE LASH OF DESTINY

with a splendid Cast, including Duncan McRae, Mabel Juline Scott, Helen Greene and Arthur Housman

A very strong story, embodying a number of unusual situations. A new treatment of the theme of the country girl who comes to the city, "plays the game," wins, loses, and finally wins again

Produced by Van Dyke Film Corporation

Directed by George Terwilliger

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ART DRAMAS INCORPORATED
116 W. 39 ST., NEW YORK

Released December 21st

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ART DRAMAS INCORPORATED

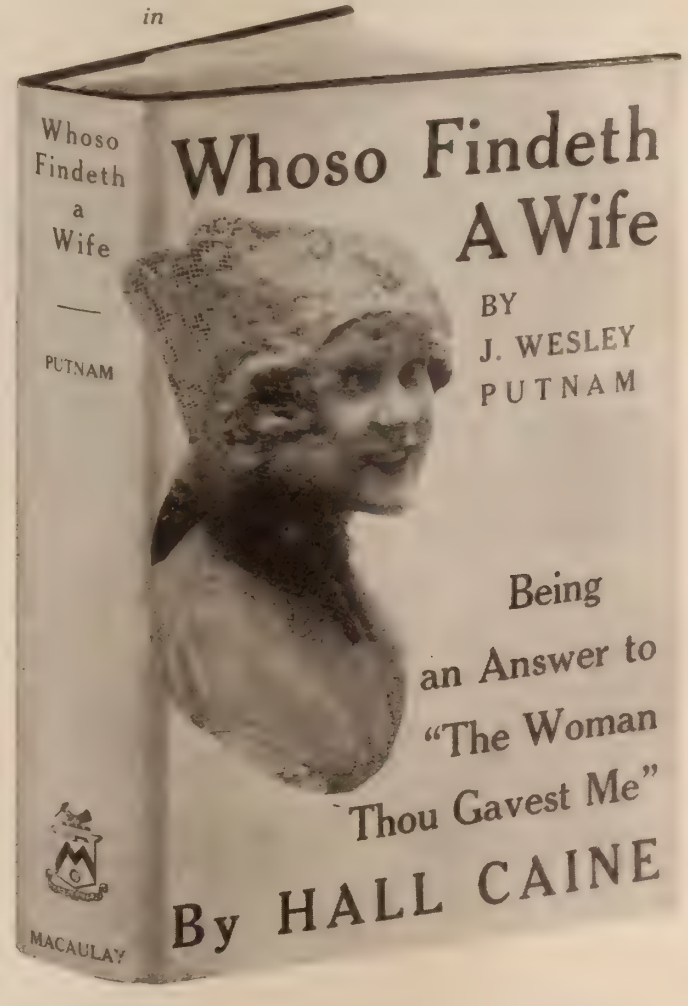
Wm. L. Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec.-Treas.

U. S. AMUSEMENT CORPORATION

presents

JEAN SOTHERN

in



with

Leo Delaney
Kirk Brown
William O'Neil
Ina Brooks
and
George Henry Trader

Direction of
Frank Crane

Special photoplay edition of the book now being prepared, to be advertised everywhere in conjunction with the showing of the picture

Produced by
U. S. AMUSEMENT CORPORATION
HERBERT BLACHÉ, President Fort Lee, N. J.

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116 W. 39 ST., NEW YORK

Released December 28th

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ART DRAMAS INCORPORATED

Wm. L. Sherrill, President. — G. H. Wiley, Vice Pres-Gen. Mgr. — Herbert Blaché, Sec.-Treas.



WILLIAM L. SHERRILL

presents, as his initial release on the Art Dramas program,

DOROTHY BERNARD

supported by ROBERT CONNESS *and* JACK SHERRILL

in a picturization of Henry Miller and Ruth Chatterton's great Broadway success

THE RAINBOW

A story of power and intensity, telling of the separation of a father from his daughter because of his estrangement from his wife, and how he sees his child for only one day after waiting fifteen years, and the curious chain of circumstances that finally reunites the family

A picture big enough for a special release!

Produced by William L. Sherrill Feature Corporation

Directed by Ralph Dean

DISTRIBUTED EXCLUSIVELY BY

ART DRAMAS INCORPORATED
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ART DRAMAS INCORPORATED

Wm. L. Sherrill, President. G. H. Wiley, Vice Pres-Gen. Mgr. Herbert Blaché, Sec.-Treas.

ERBOGRAPH COMPANY *presents*

ANNA Q. NILLSON *and* EUGENE STRONG

in

INFIDELITY?

A photoplay with a tremendous universal appeal, treating of the greatest of human problems—marital infidelity.

A picture with wonderful publicity possibilities.

Story and direction by ASHLEY MILLER

An all star cast

*MIRIAM NESBITT
*WARREN COOK
*FRED JONES
*ARTHUR MORRISON

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ART DRAMAS INCORPORATED
116 W. 39 ST., NEW YORK

Released January 11th, 1917



EXECUTIVE OFFICES - 116 WEST 39TH ST.

COMING

ALMA HANLON

AMERICA'S MAGNETIC STAR

IN A TREMENDOUS PHOTODRAMA IN FIVE PARTS

"GOD OF LITTLE CHILDREN"

By HARRY CHANDLEE

SUPPORTED BY BIGELOW COOPER AND A SPLENDID CAST.....



STUDIOS FORT LEE N. J.

APOLLO PICTURES INC.

HARRY R. RAVER – PRESIDENT

OFFICES 116 W. 39 St. N. Y.

ART DRAMAS Inc. Sole Distributors

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 23, 1916

"The Perils of Our Girl Reporters" Is New Mutual Serial

NEWSPAPER life is the background for the newest Mutual serial. "The Perils of Our Girl Reporters" is its title. The serial consists of 15 stories each complete in itself. Each story deals with a powerful incident in real newspaper life. Each tells the story from the "inside"—depicting in detail the way in which front page news is collected. Many of the stories are founded on real facts. They show girl reporters exposing the evils of the underworld—securing confessions from crooks—interviewing society debutantes—aiding the government in capturing counterfeiters and blackmailers—ferreting out strange crimes—foiling evil plots.

Newspaper Life From the "Inside."

It is hard to conceive anything more fascinating than newspaper life. The whole world lies before the eyes of the star reporter. He delves into all that is queer and unusual. He mingles with the biggest men of the land and the most unscrupulous. Bankers and crooks, presidents and politicians, clergymen and murderers are all "copy" to him. Make the reporter a girl and you double the interest in the situations. Tell the stories from the "inside" and you again increase its fascination. Nothing to compare with this series of newspaper tales has ever before been revealed on the screen.

Each Story Complete.

Each chapter of this fascinating new serial is complete in itself. Each tells the story of a bit of "front-page news" that is more interesting than the news itself. New and unusual thrills will be found in each chapter. "The Perils of Our Girl Reporters" was produced by Niagara Film Studios. The pictures were directed by George Terwilliger. They feature such stars as Earl Metcalfe, Helen Green and Zena Keefe. Each chapter is two reels in length. The first is released December 28. Bookings on this new serial can now be made at any of the 68 Mutual Film Exchanges.

Gaumont's mystery-detective series, "The Vampires," has broken box-office records in many theaters. Its exposure of life in the underworld of Paris is unusually vivid. The surprising twists and turns in its plot keep audiences constantly on edge, and with curiosity whetted for the next episode in the series. Interested exhibitors can obtain bookings on applying to their nearest Mutual exchange.

Mutual Star Productions For December

Week Beginning December 4th.

Title.	Lead.
The Valley of Decision.....	Richard Bennett

Week Beginning December 11th.

Lonesome Town.....	Kolb & Dill
Miss Jackie of the Navy.....	Margarita Fischer

Week Beginning December 18th.

The Twinkler.....	William Russell

Week Beginning December 25th.

The Innocence of Lizette.....	Mary Miles Minter

Powell Studios Are Greatly Enlarged

The studios of the Frank Powell Producing Corporation are being greatly enlarged. In these new and enlarged studios will be made the Nance O'Neil and Marjorie Rambeau Mutual Star Productions, mentioned in these columns the last few weeks. The augmented studios will have a total floor space of 16,000 square feet and be equipped with every modern device that will tend for better pictures. Miss Rambeau's first appearance will be made in "The Greater Woman." This is an adaptation of Algernon Boyeson's famous play of the same name which has been a tremendous success in Europe. Nance O'Neil will make her Mutual debut in "Mrs. Balfame." This play is a dramatization of the celebrated novel by Gertrude Atherton. Thousands have read the novel and are sure to look forward with interest to the picturization of the story. President Freuler paid Mrs. Atherton a tremendous sum for the exclusive right to film this successful book. In so doing he is carrying out his avowed intention of securing the works of the very best authors for film purposes. Bookings on both the Rambeau and O'Neil pictures can now be made at any of the Mutual Exchanges. The exact dates of the first releases featuring these talented stars will be announced shortly.

Chaplin in "The Rink"

Chaplin grows more versatile with each new release. You have seen him in all sorts of situations. But this is his first opportunity to demonstrate his ability as a roller skater. He surely makes the most of it. The very thought of seeing Chaplin on roller skates will bring thousands to the theaters showing "The Rink."

William Russell Is At His Very Best In "The Twinkler"

"THE TWINKLER," a five reel William Russell Mutual Star Production, is scheduled for release the week of December 18. This production was made at the studios of the American Film Company, Inc., at Santa Barbara, Cal. It is a powerful human interest tale of the underworld. It was written by a convict in Sing Sing penitentiary. It is based on real facts. It gives William Russell a chance to do some of the best acting of his entire career.

Powerful Situations.

Powerful situations abound throughout the picture. Surprises follow one another thick and fast. "The Twinkler" is a light-fingered thief—a "dip"—in police parlance. His "best girl" is sentenced to be electrocuted. "The Twinkler" seeks a pardon for her. The governor's own secretary sets out for the prison with her pardon. On the train the secretary accidentally displays his wallet. The temptation is too strong for "the Twinkler" to resist. He nips the wallet. After hopping off the train he finds within the wallet his sweetheart's pardon. His robbery has sent his loved one to the chair.

Big Human Interest Appeal.

Theater audiences the country over are sure to be held spellbound by the human interest appeal of the tale. The ending of the story is particularly unique. The biggest surprise of all is reserved for the last. Popular though William Russell is today, "The Twinkler" will make him more so. Bookings on all of the Russell pictures can be obtained at any of the 68 Mutual Film Exchanges.

"Diamond" Sequel Plays to Capacity Business

Reports so far received on the business done by the sequel to "The Diamond From the Sky" prove that it is even a greater box-office magnet than was predicted. Turnaway business has been done at practically every theater showing it. In some places the crowds were so great that it was with difficulty that pedestrians could make their way past the theaters. In several cases re-bookings have already been arranged, so great a drawing card did it prove.

In the latest chapter of "A Lass of the Lumberlands," Helen Holmes performs no less than four separate "stunts" in this single episode. Exhibitors are declaring this chapter play a real housepacker.

MUTUAL



FRANK POWELL
Announces
The Peerless Emotional Actress

NANCE O'NEIL
in
"MRS. BALFAME"

Adapted from the famous novel by Gertrude Atherton.

This first of the Nance O'Neill Mutual Star Productions is now being staged at the studios of the Frank Powell Producing Corporation. Release date will be announced shortly. Bookings can be arranged at any of the 68 Mutual Exchanges.

MUTUAL

FRANK POWELL
Announces

Broadway's Favorite Star

MARJORIE RAMBEAU
in
"THE GREATER WOMAN"

Arranged from Algernon Boyeson's Remarkable Stage Success.

An all-star cast, headed by the great Belasco star, Aubrey Beattie, will support Miss Rambeau in this first of her Mutual Star Productions. ~ ~ ~ Produced by Frank Powell Producing Corporation. Release date announced shortly. ~ Now booking at 68 Mutual Exchanges.



MUTUAL



AMERICAN FILM COMPANY, INC., *Presents*

WILLIAM RUSSELL

in

"The TWINKLER"

An epic of the underworld. A real story of a "dip's" life and heroic sacrifice. Written by a convict in Sing Sing penitentiary. Marvelous in its realism. ~ ~ Astounding in its heart appeal.

A Mutual Star Production in five powerful acts. Filmed at the studios of the American Film Company, Inc., at Santa Barbara, California. ~ ~ Released the week of December 18th through 68 Mutual Exchanges.

WILLIAM RUSSELL MUTUAL STAR PRODUCTIONS *Now Playing:-*

"THE HIGHEST BID" ~ "THE STRENGTH OF DONALD McKENZIE"
"SOULMATES" ~ "THE MAN WHO WOULD NOT DIE" ~ "THE TORCHBEARER"
"LONE STAR" ~ "THE LOVE HERMIT"

A

MUTUAL

SIGNAL FILM CORPORATION PRESENTS
The Fearless Film Star
HELEN HOLMES in
A LASS OF THE LUMBERLANDS

READ WHAT THESE EXHIBITORS SAY:

"'The Lass of the Lumberlands' is packing our house both afternoon and evening. We had to close the ticket-window several times, as we had no standing-room to sell, but they always come back."
L. J. Hathaway, Mgr., Theatorium, Richmond, Ind.

"Pardon us for not answering your wire regarding second day's booking on 'Lass of the Lumberlands.' I desired to know first if business would warrant it. I find that it does, so kindly arrange bookings for Thursday and Friday hereafter."
C. W. Gates, Mgr., Bijou Theater, Aberdeen, S. D.

"'The Lass of the Lumberlands' bids fair to outdo 'The Girl and the Game' which was one of the best money-getting serials we ever had in the history of the Gem Theatre."
C. Carlin, Mgr., Gem Theatre, Cincinnati, O.

"Contrary to all expectations, which led me to believe that every serial starts out better as to attendance than it continues, I notice that my receipts are increasing weekly as I continue showing 'The Lass of the Lumberlands.'

I can't account for this pleasing condition excepting this serial gets the valuable mouth-to-mouth advertising that no exhibitor can buy."
F. R. Trottman, Mgr. Greenfield & Gem Theatre, Milwaukee, Wis.

"After showing the fourth chapter of Helen Holmes in "A Lass of the Lumberlands,' enclosed please find check IN FULL PAYMENT of the 15 chapters."
Edward G. Sourbier Amusement Enterprises
Indianapolis, Ind.

15 CHAPTERS **DIRECTED BY J. P. McGOWAN**

NOW BOOKING AT 68 MUTUAL EXCHANGES



We have secured good advertisers to talk to YOU. Listen to them!

MUTUAL

THE PEER OF GIRL RE



Featuring
EARL METCALFE
HELEN GREEN
ZENA KEEFE

RELEASED
DEC. 28th.

Produced by
NIAGARA FILM STUDIOS
Directed by
GEORGE TERWILLIGER

MUTUAL

THE PERILS OF OUR GIRL REPORTERS

15 Startling Motion Picture Stories—*Each Complete*

Newspaper life as it really *is*. Real stories of the thrills of newspaperdom. The editor tells the girl reporter to "Get the Story!" She always gets it. But few of us realize the exciting events connected with the securing of the news of the day. HOW it is secured forms the basis of this snappy and unique serial — "The Perils of Our Girl Reporters." It's a real house packer. Wire or write your nearest Mutual Exchange at once.

The Stories in "The Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door.
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

BOOKING NOW
-at 68 Mutual Exchanges

MUTUAL VOGUE COMEDIES



Vogue Films, Inc., Presents

"TREED"

Two Reels *Released Dec. 17th*

Featuring Rube Miller
Supported by Lillian Hamilton

THE village grocery store is the setting of this Vogue comedy. There love, intrigue and jealousy run riot. There one of the funniest automobile elopements ever screened is conceived. The Fierce-Sparrow car of the bride-groom is good for at least a thousand laughs in itself. Its plunge off the cliff and into the top of a lofty tree will thrill audiences everywhere. There are thrills galore. There is slapstick aplenty. Directed by Rube Miller. The distinctive Vogue comedies are obtainable at any of the 68 Mutual Film Exchanges. Liven up your program with them.

Slapstick with a Reason

VOGUE COMEDIES

VOGUE FILMS, Incorporated
General Offices, 6225 Broadway, Chicago, Ill.

MUTUAL



Gaumont Co.

FLUSHING, N. Y.

SELZNICK PICTURES



WHAT
AMERICAS GREATEST CRITIC SAID OF
HERBERT BRENON'S
PRESENTATION OF
NAZIMOVA
In
"WAR BRIDES"
By Marion Craig Wentworth

"There Is Nothing on Broadway That Can Begin to Compare With "WAR BRIDES"! It Is The Finest Movie I Have Ever Seen"
Allan Dale

NEXT BRENON PRODUCTION
FLORENCE REED
IN A SUPERB SPECTACLE

WATCH FOR
CLARA KIMBALL YOUNG'S
NEW YORK APPEARANCE
NEXT WEEK IN
"THE FOOLISH VIRGIN"
By Thomas Dixon

READ THE PRESS COMMENTS
ALBERT CAPELLANI
DIRECTOR GENERAL



LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

SELZNICK PICTURES

JOSEPH M. SCHENCK
PRESENTS

NORMA TALMADGE

In

"PANTHEA"

By
Monckton Hoffe

A Photo-Drama For Those
Who Are Tired of
"Movies"

Directed By
ALLAN DWAN





(BY ARRANGEMENT WITH KLAW AND ERLANGER)

HARRY RAPF
PRESENTS

ROBERT WARWICK

In

"THE ARGYLE CASE"

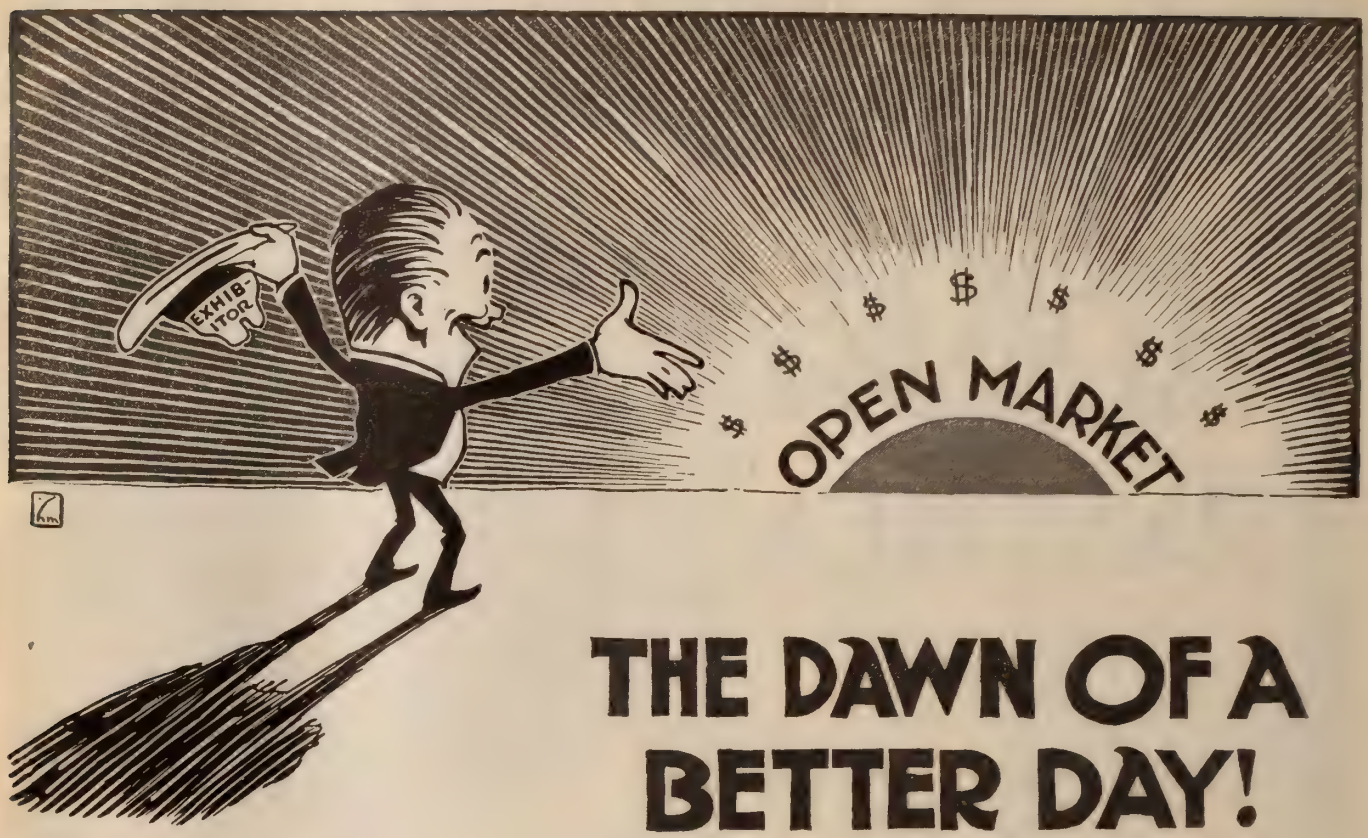
By Harvey J. O'Higgins, Harriet Ford
and William J. Burns

THE BIGGEST DETECTIVE
DRAMA EVER FILMED

DIRECTED BY
RALPH W. INCE

LEWIS J. SELZNICK-SOLE DISTRIBUTOR
NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!



THE DAWN OF A BETTER DAY!



The OPEN-MARKET release for January 18th is

Cupid's Uppercut

Featuring Neal Burns and Betty Compson

Investigate CHRISTIE COMEDIES —you'll start booking them at once.

MORE and more exhibitors are realizing that the OPEN MARKET method of film renting is the most profitable, the fairest, and in every way the most advantageous to them. It is the only method whereby the exhibitor can pick just *what* films he likes, *when* he likes, *where* he likes. The time is rapidly approaching when *all* film manufacturers will see the wisdom of helping the exhibitor make a greater success of his theatre by releasing their films on the OPEN MARKET.

THE CHRISTIE FILM COMPANY is one of the pioneer producers of OPEN MARKET RELEASES. Each week of the year the foremost INDEPENDENT exchanges everywhere offer a new, *clean, sensible, laughable*

CHRISTIE COMEDY

CHRISTIE COMEDIES are produced by Al. Christie, and feature the popular Betty Compson, Billy Rhodes, Neal Burns, Harry Ham, Eddie Barry and Horace Davy.

Christie Film Co.

Office and Studios, Sunset Blvd. at Gower St.

LOS ANGELES, CAL.

Pathé

The season's most noteworthy offering—

Pearl White

the serial star of the world in the military-mystery serial

Pearl of the Army



All star cast:
Great and timely story by Guy McConnell:
advertised everywhere:

Produced by
Astra
and directed by
Edward José

Booked solid in the Wm. Fox houses

Mr. Charles Pathé says:



Mr. Charles Pathé.

MR. J. A. BERST,
Vice-President and General Manager,
Pathe Exchange, Inc.,
New York.

My Dear Mr. Berst:

I want to congratulate you upon

THE SHIELDING SHADOW

serial. The initial showing in Paris was greeted with enthusiasm. I want you to send me at once 250 prints to be Pathe-colored for European showing.

With felicitations, I am,

Sincerely yours,

CHARLES PATHE

Europe wants 250 prints! You want <u>one</u> in your theatre!



Mr. J. A. Berst

Produced by
Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie



Pathé presents
William Courtenay
and
Alice Dovey
the famous stars, in the five part
Gold Rooster Play
The Romantic Journey

Produced by Astra
Directed by George Fitzmaurice

Released Dec. 24

Current Gold Rooster Plays:
"Divorce and the Daughter" Dec 3. "The Challenge" Dec 10
"King Lear" Dec. 17

Pathé



"Luke comedies give universal satisfaction to our patrons."

Harry Bernstein, M'g'r, Colonial Theatre, Richmond, Va.

Mr. Bernstein in his letter further says he regrets that these comedies do not come <u>every</u> week instead of twice a month.

See them - then book them.

Produced by Rolin

DON'T BE MISLED!
DON'T BUY TIN FOR "STERLING"

I AM
THE ONLY, GENUINE, MODERN 5 REEL
ROBINSON CRUSOE

FRIEND OF MILLIONS WITH MILLIONS OF FRIENDS

MY TRIALS, TROUBLES, JOYS AND ADVENTURES HAVE BEEN VISUALIZED IN A FIVE PART WONDER PLAY BY

HENRY W. SAVAGE

I AM A PICTURE FOR ALL—
ALL ARE FOR ME AS A PICTURE

I want to come to YOU and YOURS
YOU can get me at a profit-making figure

WARNER BROS.
729 SEVENTH AVE., NEW YORK CITY

We have secured good advertisers to talk to YOU. Listen to them!

WORLD PICTURES BRADY-MADE

ARE YOU BUILDING UP A BUSINESS OR JUST RUNNING ONE?

Does every week show up a little better than last?

Or, are receipts on the see-saw, sometimes up, sometimes down?

Your observations, as a business man;
The words and letters of others;
The way in which, as you know, we have sensed the public taste;
The way in which, as you know, our circle of Exhibitors is increasing rapidly;
Must have convinced you that

WORLD PICTURES BRADY-MADE ARE A THOROUGHLY DEPENDABLE BUSINESS-BUILDING SEAT-SELLING INVESTMENT FOR YOU.


CLARA
KIMBALL YOUNG
in "The Rise of Susan"
A WORLD PICTURE
(First time ever released)

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 17TH

BESSIE LOVE

IN

"THE HEIRESS AT COFFEE DAN'S"

FINE ARTS

A powerful human interest story of "Waffles," a little waitress at a "hash-house" in San Francisco, who almost becomes a millionairess through the machinations of a band of crooks. It's strong, sincere and deep with interest. The characters are real flesh and blood. The exhibitor will not have an over-abundance of such attractions as "THE HEIRESS AT COFFEE DAN'S."

CLARA WILLIAMS

IN

"THREE OF MANY"

KAY BEE

A new war drama from the pen of C. Gardner Sullivan. A compelling visualization, bordering on spectacle, of battle horror and human problems. With the battlefields as a background a drama, revolving around two men and a woman, has been worked out of real force and intensity. ***READ THE REVIEWS.***

A PICTURE THAT WILL PACK
YOUR THEATRES. CHECK THIS.

Mack Sennett-Keystone Comedies

Two each week. The best in the world.
Your patrons are waiting for that MACK SENNETT-KEYSTONE.

WHARTON—

CLARA WILLIAMS
in
"THREE OF MANY"



KAY BEE

"THREE OF MANY" is a pulsating drama of the Great War. Full of red-blooded dramatic action, strong-hearted interest and genuine appeal. A distinctive play by a distinguished author. The characters are portrayed by real artists under the direction of a master of his craft. A production which will uphold and add to the success of Triangle Plays, which public favor and press criticism have set so high. We refer exhibitors to the unbiased reviews of this play and to the play itself. We are proud of it.

Many a packed house is directly traceable to an advertisement in the "News."

B.S.MOSS

729 SEVENTH AVENUE . NEW YORK CITY

PRESENTS

MARIE EMPRESS

IN A PHOTOPLAY SERMON FOR PARENTS

A DARING, FRANK PHOTOPLAY HANDLED WITH RARE DELICACY



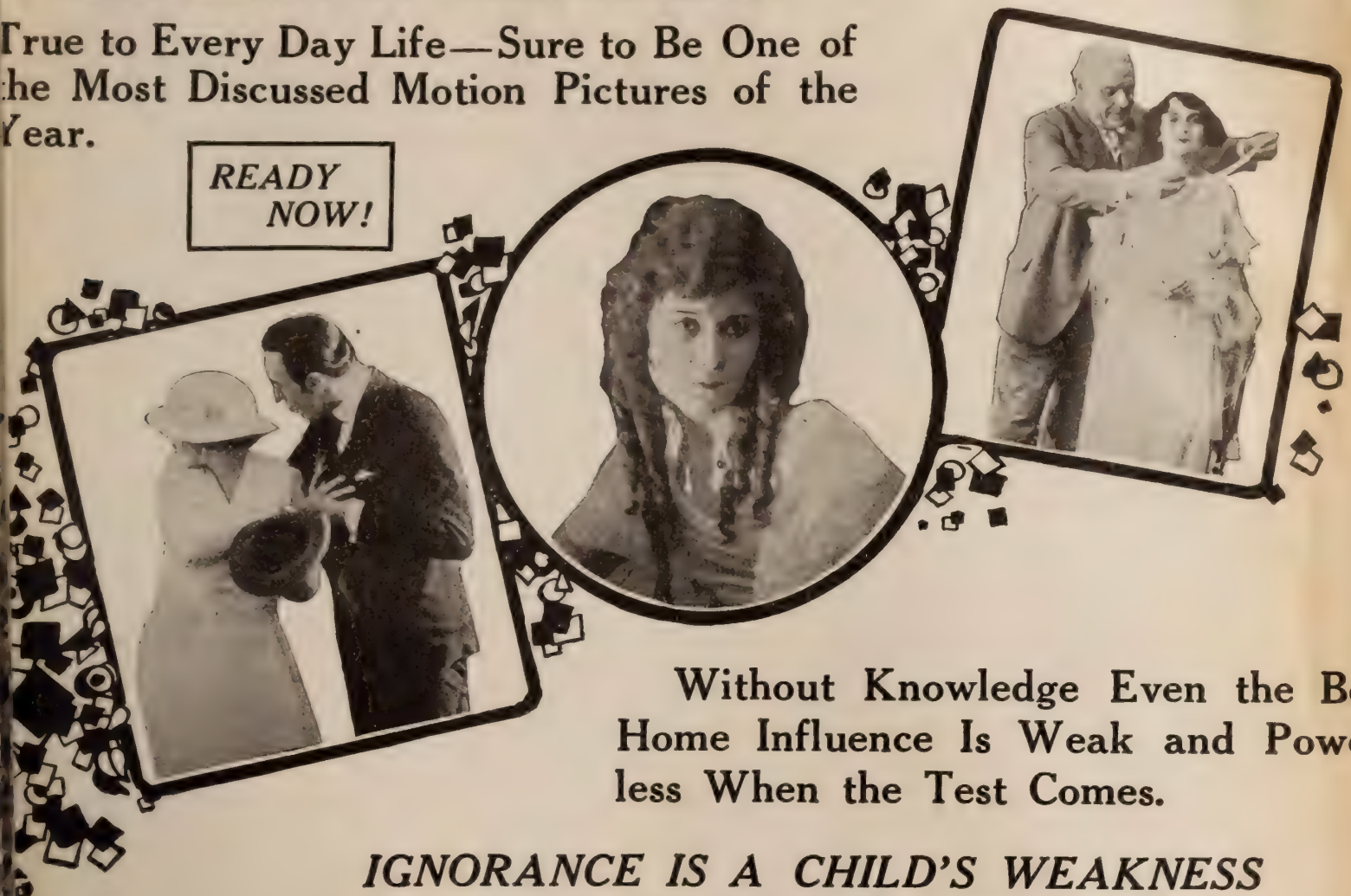


THE GIRL WHO

A DRAMA OF THE SCREEN

True to Every Day Life—Sure to Be One of the Most Discussed Motion Pictures of the Year.

READY NOW!



Without Knowledge Even the Be Home Influence Is Weak and Powe less When the Test Comes.

IGNORANCE IS A CHILD'S WEAKNESS
— KNOWLEDGE HER STRENGTH —

"The Girl Who Doesn't Know" is Intended to Awake Society to Its Age-Old Crime of Silence.

DOESN'T KNOW

K KEEN CARTOONS K

A Comedy Service

that is entirely different

A series of 500-ft. pen comedies, *not* "fillers" but highly entertaining box office attractions to be released on the

OPEN MARKET

One every week through foremost Independent Exchanges of the United States—Beginning December 18th, 1916

DISTRIBUTORS

The open market policy means that we must make GOOD comedies—the kind you want—the kind you are glad to get.

Keen Cartoons

are produced with the object of creating laughs and are so unique, unusual and different from any other cartoons, they eliminate competition.

All Exchanges holding contracts will be announced next week. Will it be YOU or your competitor?

NOW READY FOR REVIEW

1. Henry W. Zippy Buys a Pet Pup
2. Easy Money — Jerry McDub Collects Some Accident Insurance
3. Jeb Jenkins, The Village Genius
4. The Old Forty-Niner
5. Mose Shakes the Rheumatism
6. Dr. Zippy Opens a Sanatorium

EXHIBITORS

GOOD comedies are vitally essential to the success of your program.

Your patrons like to laugh because they go home with a good taste in their mouths.

Keen Cartoons

are clean, wholesome mirth-makers—they have sensible plots, are hilariously funny and get the laugh from all without offending any. Be the first in your neighborhood to book this comedy series. It will mean money to you.

Arrange to have these consistently clean, amusing, and distinctly different laugh-producers on your program. Write or wire for full information,—NOW

KEEN CARTOON CORPORATION

729 Seventh Avenue, New York

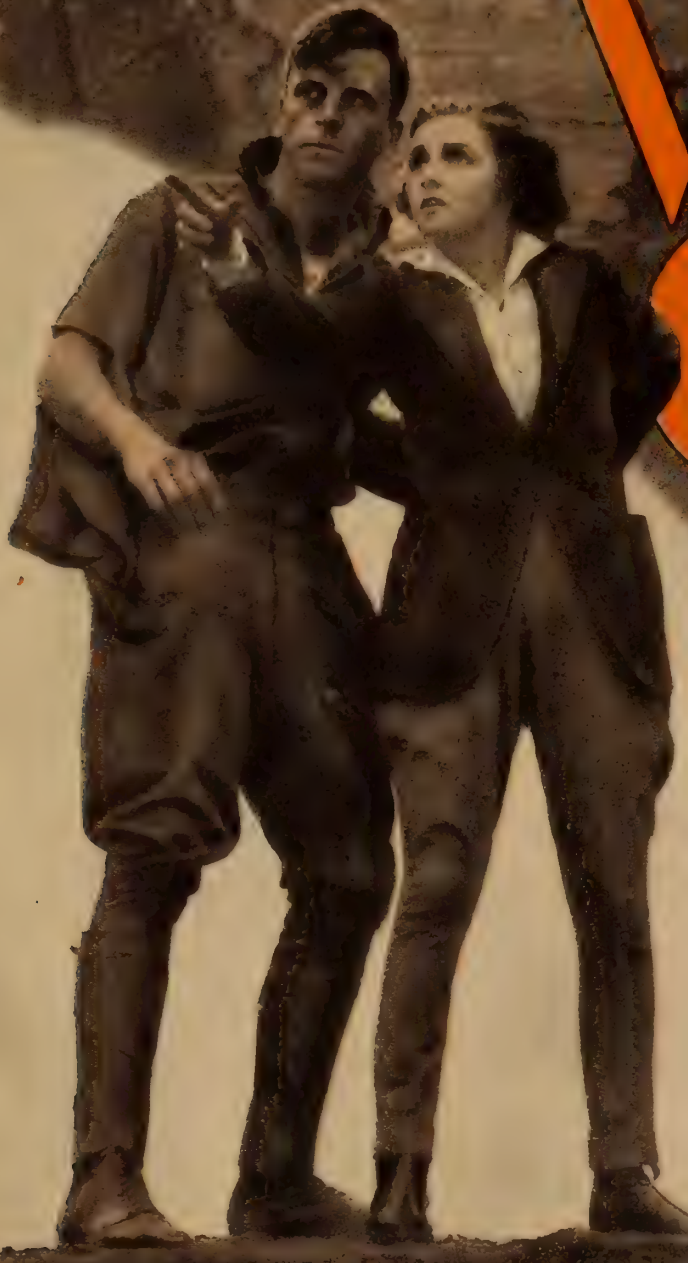
K K

PATRIA

The Serial Supreme

with

Mrs Vernon Castle



Released January 1st

INTERNATIONAL

Mrs. Vernon Castle

The Best Known Woman in America





in PATRIA

The Serial Supreme Whose Theme is Preparedness Released January 1st



INTERNATIONAL

Patria to Have Greatest Advertising and Publicity Campaign Ever Launched

WITH the definite conclusion to release Patria on January 1st, the International announces the most stupendous advertising and publicity campaign ever launched in connection with a motion picture serial. Patria has already been enormously advertised. The real campaign is now starting.

Patria will be advertised in the newspaper with the largest circulation in 30 of the largest cities in the United States. Full page, half page and quarter pages will be used.

Because of the popularity of Mrs. Vernon Castle, the star, and of Louis Joseph Vance, the author of Patria, newspapers are clamoring for the privilege of publishing the story in serial form. So far arrangements have been made with 25 of the leading ones to that end.

On the Sunday preceding the release of Patria three full pages will be used in each of the Hearst Sunday newspapers, whose combined circulation is more than 2,000,000.

Before the campaign closes, Patria announcements will appear in Cosmopolitan, the magazine with the largest circulation in the world, Hearst's Magazine, Harper's Bazar, Good Housekeeping, Motor and Motor Boating.

Supplementing all of this, more than 200 small newspapers throughout the country will carry the message of Patria.

Before the campaign closes, practically every city, town and hamlet in the United States will have been reached.

International knows Patria is the greatest serial ever produced. It is backing this knowledge with the greatest advertising campaign ever known.

A fortune in box office receipts awaits the exhibitors who book Patria. Films are now in International exchanges, together with a remarkable assortment of paper and exhibitor's helps.

EXCHANGES

ATLANTA
146 Marietta St.

BOSTON
148 Piedmont St.

CHICAGO
207 So. Wabash Ave.

CINCINNATI
532 Walnut St.

CLEVELAND
750 Prospect Ave., S.E.

KANSAS CITY
1305 Walnut St.

LOS ANGELES
912 So. Olive St.

NEW YORK CITY
729 Seventh Ave.

OMAHA
1417 Harney St.

PHILADELPHIA
1335 Vine St.

PITTSBURGH
804 Penn Ave.

SAN FRANCISCO
280 Golden Gate Ave.

SEATTLE
1214½ Third Ave.

ST. LOUIS
3313 Olive St.

WASHINGTON
712 11th St., N. W.

AGENCIES

ALBANY
68 State St.

BUFFALO
39 Erie St.

DETROIT
71 Griswold St.

INDIANAPOLIS
New Lyric Theatre Bldg.

MINNEAPOLIS
606 Produce Exch. Bldg

NEW ORLEANS
338 Barronne St.

SALT LAKE CITY
131 E. Second South St.

INTERNATIONAL

"THE SERIAL OF ALL SERIALS"

JIMMIE DALE ALIAS THE GREY SEAL

E.K. LINCOLN
EDNA HUNTER

SIXTEEN TWO-CHAPTER EPISODES

PAUL PANZER
DORIS MITCHELL

BASED UPON THE SENSATIONAL "PEOPLE'S MAGAZINE" STORIES BY FRANK L. PACKARD

Produced By MONMOUTH FILM CORPORATION

THE UPROARIOUS BILLY WEST COMEDIES

(TWO-REELS—NOW BOOKING)

"HIS MARRIED LIFE" "BOARDERS & BOMBS" "HIS WAITING CAREER," Etc.

AN EDITORIAL FOR YOU FROM THE N.Y. TELEGRAPH

A serious situation in the motion picture business seems to have arisen in the growing scarcity of short-length films. Producers who have in mind only the exploitation of stars and the possibilities of metropolitan productions, are by way of forgetting the many thousands of small town houses which cannot afford by reason of small seating capacity and limited attendanee - to pay for great features, great names and celebrated productions. The same is true of many of the small neighborhood picture theatres where small prices accompany a general desire for variety.

On the regular stage, the stars of the drama are seldom within the reach of the small houses or the patrons of vaudeville. These facts make plain the need and the commendability of the short film for the 5,000 to 7,000 lesser picture houses which cannot afford the great features or the star performers.

THE ANSWER? UNICORN!

UNICORN'S 1-2-3 REEL MODERN DRAMAS

UNICORN'S STRIKINGLY "DIFFERENT" COMEDIES

UNICORN'S BIG "WESTERNS" and GENERAL SERVICE

UNICORN'S TWENTY-ONE REELS A WEEK PROGRAM

Unicorn Film Service CORPORATION

IKE SCHLANK, Pres.

126-30 W. 46th ST.

N.Y. CITY

TWENTY-EIGHT EXCHANGES THROUGHOUT THE U.S.

GEORGE M. COHAN

IN

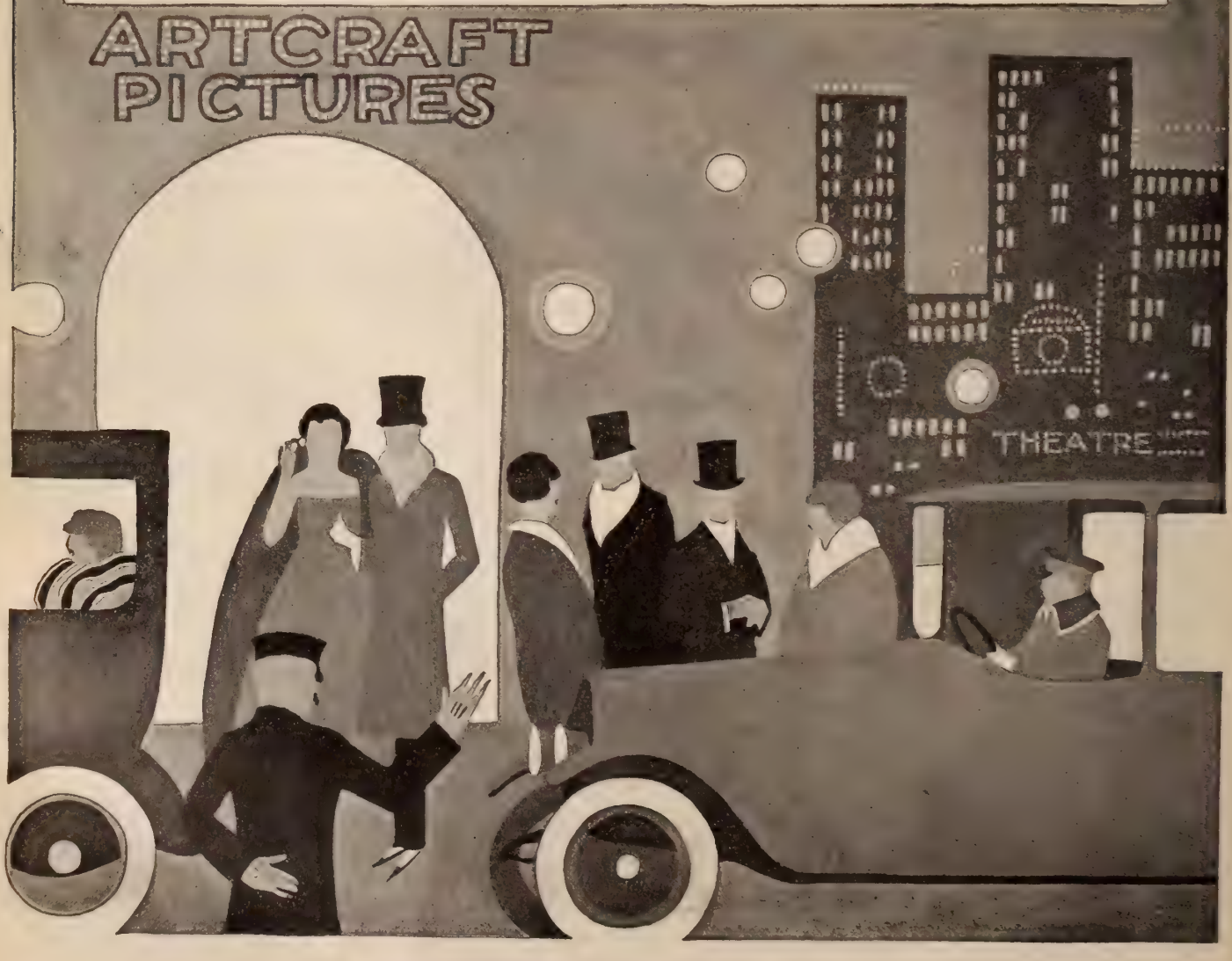
"BROADWAY JONES"

PRODUCTION SUPERVISED BY

CECIL B. DE MILLE

PRESENTED BY

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK



GEORGE M. COHAN
IN
"BROADWAY JONES"

Means a Two Dollar star in a Two Dollar Show at

MOTION PICTURE PRICES

Filmerica has waited long and patiently for his entrance into pictures.
At last he's here—released some time in February.

George M. Cohan is
Webster's Motion Picture definition of

SUCCESS

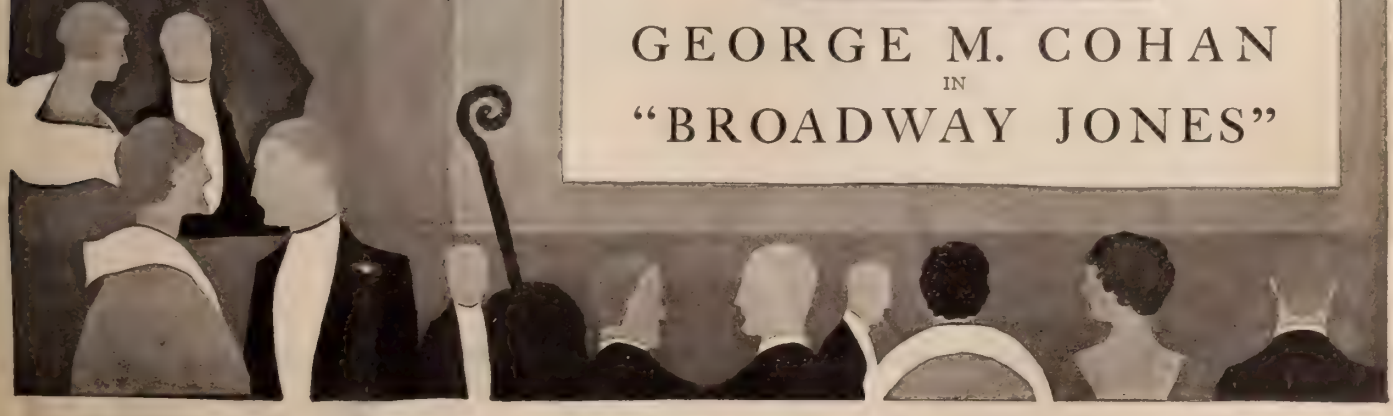
Applications considered in order of receipt.

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK

Release Date Later



GEORGE M. COHAN
IN
"BROADWAY JONES"



How can an advertiser continue advertising? By giving YOU value.

¶ Thomas A. Edison, Daniel Frohman, R. A. Gradwell, Benjamin B. Hampton, W. W. Hodkinson, Watterson R. Rothacker, S. L. Rothapfel, and Carl Laemmle have all written special articles for the Holiday Number of Motion Picture News.

¶ Bray has contributed a page of cartoons on incidents interesting to the trade.

¶ There is a double page chart of market reports.

¶ A photogravure portrait supplement of Florence Turner.

¶ The Cover of Special Design is in 3 colors.

¶ A Special insert article on the construction, operation and equipment of the Ince Studios.

¶ —and the whole book is printed in two colors with a new typographical layout, which will be used during the coming year.

¶ All of this means a book that will be read and kept for reference during 1917.

¶ —and that means that your advertising in the Holiday Number will be kept during the year 1917.

¶ Two color advertising at half the usual rates—but $12.50 a page—including Xmas borders in two colors which we will supply you free. Color Forms close December 15th.

More cash advertising —107 pages—was published in the "News" last week than in any two other trade papers in the picture field.

Why of the many papers in this industry does the "News" carry by far the largest amount of advertising? Because it is independent, unbiased, authoritative, constructive, clean — and the book that is always read.

Thirty-six and one half pages of this advertising were carried in the "News" exclusively.

16½ more pages of paid film advertising were carried in last week's "News" than in any two other trade papers.

How can an advertiser continue advertising? By giving YOU value.

WILL YOU MARRY ME?

The hardest rap at one of the evils of modern life that the screen will ever have the privilege of showing

TRIUMPH FILM CORP. PRESENTS

JULIUS STEGER, PRESIDENT

"THE LIBERTINE" will make people talk. Every second of it is a thrill, it makes one's hair stand on end. —Motion Picture Mail, New York.

ONE of the best pictures ever screened. Will create a furore amongst exhibitors. A film that will pack a theatre not only for a day, but for a week.—Motion Picture News.

DEPICTED with absolute fidelity to life, arousing the interest of the spectator to the highest pitch and holding it every inch of the way.—Moving Picture World.

STRONG and gripping story of modern life. A surprise finish comes like a breath of June roses bringing close to the hearts of the audience a powerful and timely moral. —New York Evening Journal.

EVERY man, woman and child in this great land of ours should see "The Libertine." It leaves a lasting impression—and a commendable one.—New York Star.

JOHN MASON has never done anything better, and Alma Hanlon was beautifully effective. The kind of a picture to attract capacity houses."—New York Tribune.

A THEME which will prove valuable to the exhibitor, and is sure to satisfy audiences by its many fine features. —New York Dramatic Mirror.

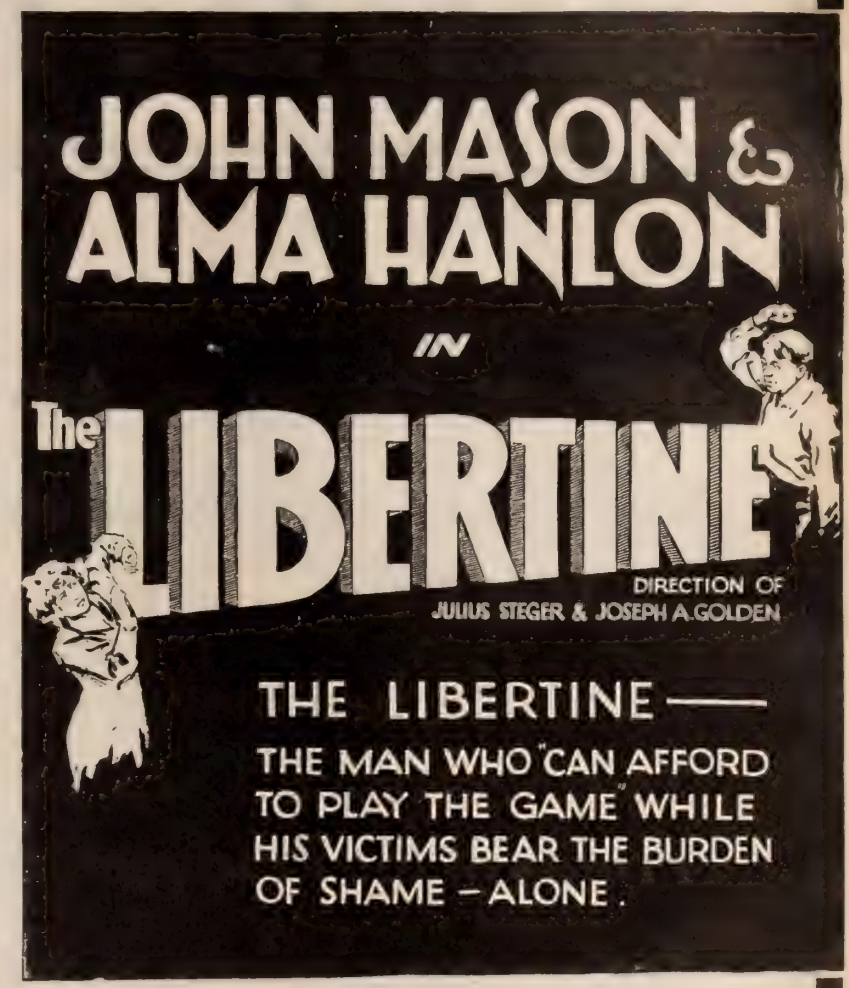
A STRONG and vital picture with a punch that will put it over anywhere. It teaches a great moral lesson.—New York Review.

BOUND to command the patronage of lovers of the film world.—New York Dramatic News.

WILL attract the picture fan.—Variety.

ADMIRABLY setting forth a vital moral lesson.—Chicago Motography.

BREATHLESS attention from start to finish.—New York Times.



REMARKABLY absorbing and wholesome dramatic entertainment. Should make a lot of money for the exhibitor.—New York Clipper.

SURE fire audience appeal anywhere. Forceful drama. Great human lesson.—Wid's.

For Bookings

New York New Jersey and New England States

Apply

MAMMOTH FILM CORP.

729 Seventh Avenue
New York City

FOR BOOKINGS

Pennsylvania	Maryland	Delaware
Ohio	West Virginia	District of Columbia
Indiana	Kentucky	Virginia

Apply to MASTERPIECE FILM ATTRACTIONS
Philadelphia Office—1325 Vine St.
Pittsburg Office—Seltzer Bldg., 1201 Liberty Ave.
Cleveland Office—724 Columbia Bldg.
Cincinnati Office—Address to be Announced Later

FOR BOOKINGS

California Nevada Arizona

Apply to ALL STAR FEATURES DISTRIBUTORS
San Francisco Office—234 Eddy St. Los Angeles Office—514 W. 8th St

Oregon Washington Idaho Montana

Apply to DE LUXE FEATURE FILM COMPANY
Seattle, Washington, 1216 Third Ave.

EXHIBITORS!

Have you had Feature or Program Service **Without Paying** an **Advance Deposit?**

Have you had **Absolute Protection** in **Territory?**

Have you had the Opportunity to Reduce Your Operating Costs by **Sharing in the Profits** of the **Producer** and **Distributor?**

You are doing business as you are because there has been no one until the formation of the Commonwealth Pictures Corporation to give you these things. ARE YOU INTERESTED?

WRITE US AT ONCE. The nature of our plan is such that we can affiliate with only one exhibitor in each neighborhood.

Commonwealth Pictures Corporation

H. A. SPANUTH, President

CONSUMERS BUILDING :-: CHICAGO

Released on the
METRO
Program
December 25



YORKE
FILM CORPORATION
presents

HAROLD LOCKWOOD *and* MAY ALLISON

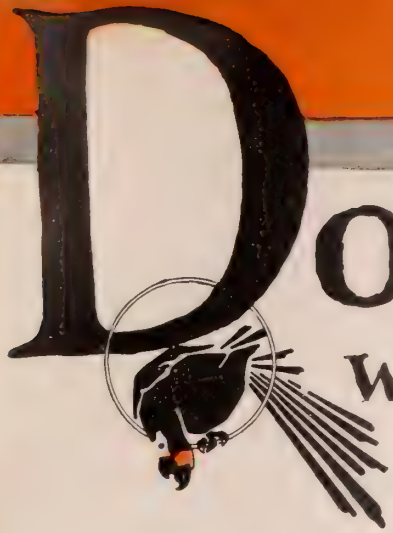
in

Harold MacGrath's

PIDGIN ISLAND

A METRO wonderplay
in Five glorious acts
adapted for the screen
and directed by
Fred J. Balshofer

Do you realize



what it means to your box office

to have the two idols of the motion picture public appearing at *YOUR* THEATRE once each week *for* FOURTEEN consecutive weeks?

The Great

A whirlwind campaign—
Newspaper and Billboard,—
Unique in Motion Picture Advertising

RELEASED THROUGH METRO



FRANCIS X. BUSHMAN and BEVERLY BAYNE

IN Wm. Christy Cabanne's master production of love, mystery, romance and power

Greater than the Greatest

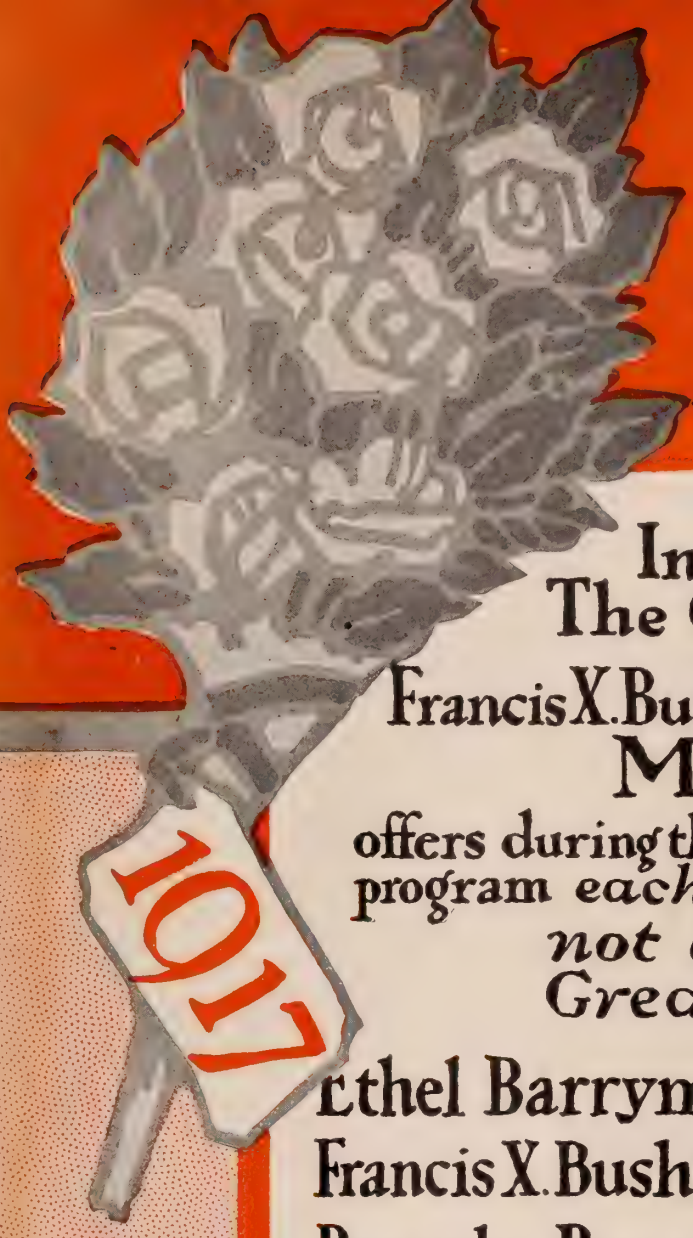
secret

Story by Fred de Gresac.

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

EXCHANGES



To Exhibitors

In addition to
The Great Secret
with
Francis X. Bushman *and* Beverly Bayne
METRO
offers during the year 1917 on its regular program *each* of these great stars in
not less than eight
Great Features.

Ethel Barrymore
Francis X. Bushman
Beverly Bayne
Mme. Petrova
Harold Lockwood
May Allison

together with
supreme features starring

Emily Stevens
Viola Dana
Emmy Wehlen
Mabel Taliaferro
Lionel Barrymore
Frances Nelson

and the famous
METRO-DREW Comedies

YOUR attractions for the year are box office attractions—
You know their drawing power.

INSURANCE

Every first class theatre in New York on Broadway is showing our Scenics and Educationals—We mean the best theatres such as:—

RIALTO, STRAND, BROADWAY, ACADEMY OF MUSIC, JAPANESE GARDENS.

These exhibitors are all getting twenty-five to fifty cents at the box office.

These theatres have to show the best pictures obtainable to hold their trade and get this price.

FOR BOX OFFICE INSURANCE:—Book these pictures that are pleasing all Broadway.

Mr. States Rights Buyer:—We also insure you by giving you the best proposition ever offered. If you are a live wire you can represent us in your territory on a percentage basis. How is this for Insurance?

For Bookings apply to

Metro Film Exchange, Phila., Pa.
EASTERN PENNA. & SOUTHERN NEW JERSEY

Alliance Film Co., Dallas, Tex.
TEXAS — ARKANSAS — OKLAHOMA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

United Film Service, Detroit, Mich.
MICHIGAN

Consolidated Film Corp., San Francisco
ARIZONA — CALIFORNIA— NEVADA

Monarch Feature Film Co., Kansas City, Mo.
MISSOURI—KANSAS—NEBRASKA —IOWA

Hy-Art Masterplays Co., Washington, D. C.
DIST. OF COLUM. — VIRGINIA — WEST VA. —NORTH & SOUTH CAROLINA.

For Bookings Where We Are Not Represented Apply Direct

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

WHAT BECOMES OF THE CHILDREN

?

Where D'ye Get That Stuff?

The Craziest Funniest Picture Ever ... ... Made

The Best Proposition on the Market

STATE RIGHTS

NOW SELLING

They're all trying to hand you something different—but DO they?

Here's the greatest box-office novelty ever released. A proven winner in more than one class of theatre. We've proven that the title gets 'em, that the picture not only PLEASES but HOLDS 'em, and that for clean, satisfying entertainment "WHERE D'YE GET THAT STUFF?" *is the goods.*

The Featured Star is Popular **EDNA AUG** **Musical Comedy Fun Maker** **H. C. WITWER & H. H. VAN LOAN** **Wrote the screamingly funny titles.**

You can't beat it. You can't even tie it. Listen.

"WHERE D'YE GET THAT STUFF?" has greater advertising possibilities—a greater chance to go over big with the public than any State Rights Picture you ever saw. You can play this picture like a road show.

That's what one of the biggest State Rights buyers in the country is doing and he's cleaning up. You ought to see the magnificent line of paper now ready—one-sheets to twenty-four-sheets—heralds too, in fact everything all ready for you to get out and get busy lining up the Exhibitors.

IMPORTANT: "WHERE D'YE GET THAT STUFF?" has been advertised only once and territory is going fast. That's what the experienced men in the business think of the picture. If you want an opportunity to learn how good it is you'd better write, wire, phone or call IMMEDIATELY.

ARGOSY FILMS (INC)

1600 Broadway
New York

P.S. **"WHERE D'YE GET THAT STUFF?" went big in a downtown Broadway, New York, house. It went big in an uptown New York neighborhood house. It gets 'em everywhere. When you see all the STARS in this picture who are NOT billed, you'll appreciate what a whale of a production this is. Quick action is desirable if you want to get in on this big success.**

Many a packed house is directly traceable to an advertisement in the "News."





TO MY PHOTOPLAY FRIENDS IN AMERICA:

I am on the job with Essanay at last. I'm here to stay. Count up my forty-six trunks and you will see I am prepared for some time.

Some people say you can't come back. I have exploded that theory for I am back after two years in the French army corps.

I have a new line of comedies which I believe better than any I have produced. I am jumping right into this work now and will be ready to announce my first release shortly.

I have been reported dead. I was wounded, but I am now feeling very much alive. I object to sitting at my own autopsy as long as I have laughs left in me. If I ever cease to make the public laugh, I will be willing to consider myself a dead one. But not till then.

I will be with you personally, on the screen, soon.

Yours for fun,

MAX LINDER

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

"When You See it in 'The News' It's News"

Motion Picture News

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HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA — MAIN OFFICES — NEW YORK CITY — CHICAGO, ILLINOIS

Volume XIV — DECEMBER 23, 1916 — No. 25

REFORM FILM RENTAL SYSTEM

HERE'S some more good sense, driven home with a series of jolts.

An exhibitor—the same man who said things last week—says that the present film rental system is the root of to-day's motion picture evil.

Exhibitors won't be prosperous—and therefore the industry won't prosper—until the present system of rental is revolutionized and rebuilt upon a basis of equity, economy and profit to all.

Stop talking Censorship, he says. The abolition of Censorship is the manufacturer's own duty and privilege—no other man's.

Present method of film rental absolutely wrong.
Revolution must follow.
The marketer of film a rank failure.
Contracts are worthless.
Rental prices all wrong.
Exhibitors' organization essential to reform.
To the manufacturers: Censor yourselves!
Let the war-cry be "Reform on Film Service."
To exhibitors: Organize—from the ground up.
The starting point of organization is the exhibitor's pocket-book.

OF prime importance—of complete importance—to the exhibitor is the big economic wrong or wrongs which are robbing his box office, and taking his business legs from under him.

This exhibitor says that a faulty rental system is the big economic wrong.

Is he right? What do *you* say?

New York, December 7.

Editor MOTION PICTURE NEWS,
729 Seventh Avenue,
New York City

My Dear Sir:

WHEN I wrote my letter of November 15th, published by you this week, I had very little intention of sending in a second one on film service, as I felt the question could and would be covered by others in your columns. I am going to accept your very kind invitation, however, and send it in herewith, not waiting for the others to cover it.

I LOOK upon the present method of film rental as absolutely and entirely wrong. It lacks every element of equity and fairness, not saying a word about the most important item of all, namely, profit.

We all know it is wrong; the great question is how to remedy it. The industry is so vast, it covers such a wide field and has so many angles that it staggers an ordinary mind to try and show a way to do any new thing in it and do it right. Your Wall Street man was right when he said it needed a big calibre man. The article replying to same the week after told some truths about what a big calibre man should do, but it was only a faint expression of what his task must necessarily be.

TO my mind the film service end is the big problem of the business and the satisfactory settlement of it is going to be a gigantic task and involve revolutionary changes in the present system.

I am going to speak not only from personal experience, but from the experiences of many other exhibitors with whom I have gone over these matters many times.

First and foremost, the showing of features for one day only is a mistake. Why is it not changed?

WELL, the exchange gives us a price per day, and if we want it for two days they want twice as much. Then why should we take a chance and run it a second day when we can get a new feature for the same price?

ON the other hand, anyone in the theatrical business knows that Monday night is usually so poor that the passes are let in on that night. Tuesday is better, and each night improves until Saturday is capacity; I am now referring to New York attractions running at Broadway houses to profitable long runs. On the road in large cities where they run a week Monday is the test night; people wait to hear what the show is and what the papers have to say about it. If notices are favorable, business jumps up every night thereafter.

The picture theatre shows a film; it makes good and goes on its merry little way, not one bit helped by its having made good. The picture manager may say, "But I have the same people every night."

HE does not. Let any one of them take note of the people who come every night during the week and see what percentage of the total attendance per week it would amount to. Then let him run a good film two nights and see whether his second night is not better than the first, and let him also listen to how many say they heard it was a great film from some one who saw it the night before.

BUT I am running ahead of my ticket, because why should the exhibitor pour money out to the exchange and pay double for the two nights; first let the exchange make a concession for the second night's showing.

I KNOW one manager who runs open booking. He makes a practice to select for a second showing in his city, films that are first run at other houses and make a hit. He has found that he gets the film at a big reduction over what the first run man pays for it, and in many cases he takes in more money than the other man did. And when the first run fellow has a lemon, this

(*Continued on page* 3982)

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MOTION PICTURE NEWS EXHIBITORS' TIMES

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VOL. XIV December 23, 1916 No. 25

An Exhibitor's Dream of a League from Which He Would Derive Some Benefit

IF *every* proprietor and manager of a motion picture theatre in America were a member of an organization which bound exhibitors and their interests as closely together as the Typographical Union, the Liquor Dealers' Association, the Roman Catholic Clergy, the American Bankers' Association—things would happen in and to the motion picture business.

It would be a fine organization for a man to be president of. Or vice-president. Or *Treasurer.*

BUT they say it can't be done, because motion picture exhibitors are always competitors of one another. They are all after the same money, and the fastest one gets the most of it. And the more he gets of it—the more he gets of it. And the less the others are bound to get.

But are they, the "say-ers," right? There is a city in Pennsylvania which does a lot of photoplay exhibition. Eighty per cent. of the theaters are conducted along lines drawn in one man's office. That man only owns five or six per cent. of the houses involved. He has come to control the others through his able conduct of a film booking office and his known willingness to take charge of any man's theatre and make it a paying proposition. They have brought their theatres to him, and he has made them pay. The other twenty per cent. of this city's picture theatres are never prosperous. They never will be strikingly successful, run independently as they are now.

WHY don't they go to this man as the others have done? Who knows? Why don't exhibitors in this country belong to the Exhibitors' League? If they did, they would still compete and try for the maximum profits just as they do now. But instead of lessening the flow of change from the public pocket toward the motion picture they would increase it. And possibly there would be enough for all!

And in each city the picture houses would be conducted along the general lines laid out by the local League head and Board of Directors for the best interests of all. And the theatres of each city, while only bound together through organization, would be in principle like the local chains of retail stores with which we are familiar in most cities. All would make money under the same general system and with the same line of goods—in fact, as competitors—which seems unbelievable! But is a fact.

The point is, that under such an organization exhibitors would be competitors—but *legitimate* competitors, not cut-throat competitors. Helping themselves by helping each other and not concentrating their energy upon killing off the other fellow.

Reform Film Rental System

(*Continued from page 3981*)

man knows it and avoids that particular feature. It's a good game but, of course, only a temporary scheme.

WE must not overlook the fact that the readjustment may have to come entirely from the *real exhibitors' organization* which we are all hoping to see soon. Even a big calibre man will need a strong exhibitors' association to help him work out the many problems and co-operate to the desired ends.

LET the war-cry be "Reform on Film Service," and let the censorship rest. The latter matter is for the manufacturer to worry about anyhow. Let him be careful of the kind of pictures he makes and he won't have trouble with censors.

I HAVE always found that the pocketbook is the real pulse to everyone's interest. Touch it and they instantly call for help. *So let us talk to the exhibitors from the pocketbook standpoint and that point only for awhile,* and note the results. I believe that film service can be readjusted so that everyone will make money, referring to manufacturers as well as exhibitors. Some exhibitors must be weeded out, there are too many in the business. Likewise the manufacturers. But the worthy ones need have no fear and the others are better off in some other line.

In conclusion would say that I truly believe every exhibitor who is in the business to stay will be only too eager to join the right sort of organization, *but you must have a starting point.*

LABOR unions have traveling delegates to start new lodges and get things going at each point. We must do the same.

LET'S get in touch with the labor people, find out how they start the work going and then start some sort of a campaign whereby the money to carry out the preliminary work will be forthcoming. And in the meantime, get the data from the Railroad leaders and publish same as soon as possible.

WE want strong arm work. We have good men, and men who I know are willing to stay up nights to work for the common cause, only must show them the light. EXHIBITOR

PERHAPS the most important point scored in the above letter is the fact that exhibitor organization—a big *business* organization of exhibitors—is essential to the reform of the film rental system.

SO it is. We believe that several thousand exhibitors feel the same way about it. And we furthermore believe that several thousand exhibitors would organize very quickly—into a big *business* organization—if some practical exhibitor like the man who wrote the above letter would tell them the *business* reasons for organization.

EXHIBITORS are tired of having organization *preached* at them—quite as tired as we are of preaching it. They know that exhibitor organization thus far has proven to be a pitiful failure—that the M. P. E. L. of America is today without members, influence, leadership, constructive effort—or able to offer an exhibitor member a single box-office help.

EXHIBITORS are not organized—except in some excellent local and state organizations—and they never will organize in a broad, powerful body until an organization movement is started from the ground up. And the ground up means on *business—on box-office lines;* it means for one thing the elimination of cut-throat competition, which, so long as it exists, will prevent any group of exhibitors, large or small, from sitting in one room together and evolving ways and means to make each other's business a success. WM. A. JOHNSTON.

General Breaks Custom in Booking Policy

Secured "The Battle of the Somme," a British War Film—Action Is Conceded to Mark Important Changes in General Film Methods—Have Option for all British Films Until One Year After Declaration of Peace

THE General Film Company has broken a long established precedent by booking a film from a producer which is not one of its contracted manufacturers. The picture is "The Battle of the Somme," in four reels, released in this country through arrangement with the British Government. It will be sent out through the General Film Company's regular distributing channels and rented to the exhibitors at a price which is in proportion to the usual scale of prices of that company.

"The Battle of the Somme" is said by critics to be the most remarkable war film ever shown in America. It had a two-weeks' record run at the Strand and brought in $2,000 at the Astor one Sunday afternoon and evening. The following Sunday it was shown to large audiences at the Forty-fourth Street theatre and then moved to the Princess, another Shubert house, where it had a successful week's run. Strange to say, "The Battle of the Somme" was offered throughout the country on a state rights plan, but on account of the disappointment which many "fake" war films have caused, no bookings could be secured.

The action of the General Film Company in procuring "The Battle of the Somme" is considered by the film world to be a significant indication of the future plans and movements of that distributing organization. It is known that Benjamin B. Hampton intended to introduce radical ideas in General Film conduct, and this is thought to be the first indication of his reorganization plans as temporary president. The election of a permanent president takes place in January.

First of a Series

"The Battle of the Somme" is the first film of a series which will be released by the British government through General Film. This company has been given an option on all pictures made by the British Government from now until the end of the war and for one year after peace is declared. Many of these pictures already have been produced and are in this country, ready for distribution.

The entire series of films, which will continue to come from abroad until the close of the war, will be released in weekly divisions consisting of two reels of 1,000 feet each. Simultaneous distribution will be made throughout the country by the forty-four exchanges of the General Film Company, 100 prints being shown at the same time. Eventually the pictures, it is hoped, will be shown in every picture theatre in America.

The Patriot Film Corporation, the English organization controlling the films, will devote all its gross profits to the various funds for war relief.

One of the new films deals with the activities of the American ambulance and aeroplane corps and is called "American Boys at the Front." Others show Admiral Jellicoe's fleet in the North Sea, Kitchener's Army, the Urban animated war maps—a series of sixteen maps made from actual maps in the archives of the British war office. Another of these remarkable pictures is "Tanks," showing the armored caterpiller trucks of the British which caused the recent speculation and comment of the press in this country. Probably the most spectacular of these pictures which have yet been received is one which was made by Charles Smith duplicating the destruction of the German Zeppelin, the "L-21." The destruction of the "L-21" occurred at night, so that no motion pictures could be made. Mr. Smith was an eye witness of the Zeppelin wreck and duplicated it in miniature in his London office afterward. His version is said to be so realistic and so accurate that London audiences refused to believe that it was not an actual moving photograph of the Zeppelin's fall.

An Exhaustive Record

The films which are being made by the British Government will be an exhaustive record of this war in all of its phases. Negatives in duplicate and triplicate are being made of the more important subjects, and stored with the care given to valuable documents, in fireproof vaults. After the war is over, these records will be placed together and will show, when completed, the war's devastation and grewsomeness, the home-coming of the Belgians, the regeneration of industry in all countries involved, and the assembling of the monarchs and emissaries when the treaty of peace is signed.

The money which is received by the British Government from the General Film Company will be used for charitable purposes. Mr. Hampton's success in securing these exceptional film subjects for distribution through his company's system is considered by film men to mark a turning point in the career of the General Film Company's affairs.

The British war films, which it will release, will probably be freer from censorship than any pictures that have been received or will be received in this country.

It is known that internal organization plans of considerable importance are being considered by the General Film Company. As soon as these plans are ready they will be announced in detail through the MOTION PICTURE NEWS.

Rothapfel Goes in for Open Booking at Rialto

"The Witching Hour" Is Selected for the First Week Under the New Policy—Triangle Program Is Removed

EXHIBITORS in all parts of the country will be interested to know that Samuel Rothapfel, managing director of the Rialto theatre, has booked "The Witching Hour" for the week commencing December 10, a step which followed immediately that of renouncing the Triangle program.

Mr. Rothapfel's advocacy of the program method of distribution has led many to believe that he was one of its greatest champions. The announcement that he intended to change from program to open booking came as a surprise.

No definite reasons are given for this change of policy. It is understood that dissension took place concerning contract renewal with Triangle, and that Mr. Rothapfel then withdrew the Rialto from Triangle service.

The first picture to be shown in the Rialto under the new open booking policy is "The Witching Hour." Mutual's "The Rink," with Charlie Chaplin, will also be shown.

Other plays, selected in the open market, are Clara Kimball Young in "The Foolish Virgin"; Anita Stewart in Robert W. Chambers' play, "The Girl Phillipa"; the Norwegian picture, "Blind Justice," which was produced by Dansk Biograf; Earl Williams in "Arsene Lupin," and Norma Talmadge in "Panthea."

"The Witching Hour," Mr. Rothapfel's first selection under the Rialto's open booking policy is a screen version of Augustus Thomas's play, and was produced by the Frohman Amusement Corporation. Mr. Rothapfel said that it was one of the best screen versions of a stage play he has ever seen. Arrangements have been made for a specially prepared musical program to be played in conjunction with "The Witching Hour."

Ochs' Trial Postponed by Request

The committee which is investigating the charges of Fleishman and Goldreyer against Lee A. Ochs, that he has used his office of President of the National League to further his personal ends, went into session again Friday afternoon, December 8.

Due to the absence of Ochs and to the fact that Tobias Keppler, Fleischman and Goldreyer's attorney, did not secure the minutes of the previous meetings, as he had requested, an adjournment was taken.

No definite date was given for the next meeting. It will take place five days following the delivery to Mr. Keppler of the minutes he desires. He will then appear with the necessary witnesses and continue his case against Mr. Ochs.

Buffalo to Oppose Sunday Closing

Buffalo exhibitors are quietly organizing their forces to combat any effort by the authorities to close their houses on Sunday. The managers' association has written a letter, requesting local newspaper proprietors to co-operate with them in the fight, which many believe impending.

Western New York towns are also taking the matter in hand, and it is interesting to note that North Tonawanda's only house has a permanent injunction restraining officials from interfering with its operation on Sunday.

CHAS. B. TAYLOR.

Breitinger Subsides at Last

Harrisburg, Pa., Dec. 6.

No longer is the signature of J. Louis Breitinger, chairman of the Pennsylvania State Board of Censors, to be flashed on the screen in advance of every film displayed in a Pennsylvania theatre.

Whether he has tired of this sort of personal advertisement, or whether the attacks that have been made by theatre and exchangemen upon his arbitraty methods of enforcing the unpopular censorship law have influenced him of the wisdom of keeping his name out of the limelight as much as possible in the future, is not explained, but it is officially announced from the censors' headquarters here that in the future the certificate of approval that the law requires shall be shown on the screen in advance of every film will not contain Breitinger's name.

The new form of certificate, the production of which, by the way, eats up many thousands of feet of film each year, at the expense of the manufacturers, is changed in one other important respect. Hereafter it must contain the name of the play for which it was issued. This provision is an additional precaution the board has taken to prevent the substitution of a certificate issued for a film that has been approved, for use with a film that has not passed the censors.

V. H. Berghaus, Jr.

Pittsburghers Put Slides Under Censors

At a meeting of the film men held last week in Pittsburgh it was suggested that the various exchangemen furnish slides to exhibitors calling attention to the eliminations made by the State Board of Censors, or if the cuts are too numerous they can be printed on small cards or circulars and handed to the patrons as they enter the theatre.

By the use of this system they would be able to follow the screen story more closely and at the same time the fallacy of the censorship laws would be better brought home to the people. It is hoped the film men will follow the suggestion and carry out their part of the program if the matter comes to a head.

G. M. McCoy, Jr.

Rotary Clubs to Help Fight Censorship

At the forthcoming National Convention of the International Association of Rotary Clubs, which is to be held in Atlanta in April, 1917, W. H. Kemble, who has been lately appointed Chairman of the Motion Picture Trade Section of the association will ask the convention for its support in a fight against local censorship as at present in vogue in this country. Mr. Kemble is the president of the Kemble Theatres Corporation of Brooklyn, N. Y., and conducts the Triangle theatre there and also controls the Triangle Exchange.

The Motion Picture Trade Section of the Rotarians comprises fifty-nine theatre managers in as many cities in this country and there are six members who conduct theatres in either Great Britain or Irleand.



The Sixteenth Episode of "The Crimson Stain Mystery" (Consolidated) Continues in Thrills

Walsh Wins New Laurels with Latest Fox Feature

Prison Propagandist Photoplay Pleases Pittsburgh Press and Public—First Showing at Pitt Theatre

Special to Motion Picture News.

Pittsburgh, Dec. 5.

WILLIAM FOX'S ten reel prison-problem film, "The Honor System," opened at the Pitt theatre here on December 4. It proved to be the biggest picture brought to the city in many weeks. Society turned out in full force and made the premier showing a notable one. In conjunction with the run of the picture in Pittsburgh, Warden John Francis of the new prison at Rock View, Center County, Pa., is arranging to receive visitors that they may see in what manner the innovations suggested in "The Honor System" are carried out in his prison.

The comments of the daily press follow:

The Pittsburgh Press says:

An expectant crowd last night filled the Pitt theatre for the premiere of William Fox's film story from Henry Christian Warnack's "The Honor System," the novel urging prison reform. Expectations were not borne out by facts, because "The Honor System," despite its ending in a tragic manner, contained more than enough human interest, sustained romantic threads and real-life touches to balance the propaganda side. Last night's was its first showing.

The Pittsburgh Sun:

A graphic portrayal of old prison methods, the whipping post, medieval cells, rotten bread, filth and the lockstep, as contrasted to the newest prison methods of light, health and the control by kindness, is to be seen this week in the Pitt theatre in the spectacular 10-part film drama, "The Honor System," of William Fox. A large crowd attended the first performance last night.

Like all Fox productions, the "movie" is an elaborate dramatization of a big story, tending toward melodrama but carrying a vibrant propaganda in the appeal for greater humanity in the caring for men who have offended society and law and order.

The Chronicle Telegraph says:

That the old-time melodrama has doubled its effectiveness through the medium of motion pictures and still is as great a favorite as ever was shown by the enthusiasm with which William Fox's latest film creation, "The Honor System," was received by an audience that crowded the Pitt theatre to its doors last night.

The thrilling ten-part photoplay, which was shown here for the first time anywhere after leaving the Fox studio, is a protest against the old-fashioned prison regime, but to last night's audience, which was a typical movie gathering, the great strides shown in prison reform were a secondary attraction to the real human emotions and melodramatic scenes. The production combines melodrama, tragedy and comedy all in one with just the right sprinkling of each to appeal to any theatre-goer.. The film, which is taken from Henry Christian Warnack's story, has some wonderful scenic effects.

The Pittsburgh Leader says:

William Fox's production, "The Honor System," a picture depicting the necessity of a reform in the present prison system, blended with an interesting love story, had its premier last night at the Pitt theatre.

The entertainment, which is of three hours' duration, is so full of tense and gripping scenes that the interest of the audience is never given a chance to be distracted. Instead, the interest of the onlookers grows steadily greater as the film unravels.

The Pittsburgh Gazette Times says:

If any disturbed patron of the spoken drama is still searching around for an explanation of the sudden and spectacular use of the "films," they may have the mystery partly explained by a visit to the Pitt theatre. The screen has brought back in much of its glory the old melodrama of fierce emotional conflict and great battles of human love and hate, with its tragedies that swept aside the little trivialities of life and gave us primitive passion and big human wrongs and rights. "The Honor System" has all the qualities and more than the thrilling contents of the old melodramas. To see it is to understand the film fan and also to understand why some of the drawing room, dress suit anemic things we call drama these days is decaying, root and branch. The majority of people want to be stirred by primitive passions, and the films that do these without a voice are beating the spoken drama to the goal of popular favor.

The Pitsburgh Dispatch:

Quite a number of big feature films have been given propaganda of one sort or another. Most of them have failed to hit the bull's-eye of popular approval, at least popular approval of great magnitude, because the drama ingredient was entirely subservient to the propaganda. William Fox, in his production of "The Honor System," which was put on view at the Pitt theatre last evening, wisely made the propaganda subserve the drama. It is all right to teach and moralize, provided you do it in the right way. An absolutely interesting story is told in "The Honor System," and the lesson that it aims to teach—the crying need for prison reform—naturally but not obtrusively follows.



Crowd Awaiting Alice Brady's Exit from the Alhambra, Cincinnati, Sunday, December 3

Two Producing Companies Acquire Control of Paramount

Big Distributing Concern Becomes Subsidiary to Combination of Its Units with $22,500,000 Capitalization

ONE of the most important combinations of interests ever effected in the motion picture industry occurred on December 7 when the Famous Players-Lasky Corporation, which includes among its subsidiaries the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company and Pallas Pictures, acquired the controlling interest in the Paramount Pictures Corporation, the distributing medium of the photoplays of those companies.

This gigantic alignment of photoplay interests places under one control the greatest producing and distributing resources ever created in the motion picture industry. The array of stars under the management of the Famous Players-Lasky Corporation, the studios of its various companies in New York City, Los Angeles and Hollywood, and the chain of exchanges controlled by Paramount form, through the consummation of this coalition, what is undoubtedly the greatest single motion picture organization since the advent of the photoplay, and the most comprehensive interlinking of the various units of the business ever undertaken.

Little Change in Officers

The capital stock of the Famous Players-Lasky Corporation is $12,500,000 and that of Paramount $10,000,000, giving total aggregate resources of $22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining president of the former and Hiram Abrams continuing as the head of Paramount. The other officers of the Famous Players-Lasky Corporation are Jesse L. Lasky, vice-president; Arthur S. Friend, Treasurer; Elek J. Ludvigh, secretary; Cecil B. DeMille, director-general; Emil E. Sauer, assistant treasurer, and Ralph A. Kohn, assistant secretary. The Paramount staff, which continues in office, is as follows: Hiram Abrams, president; William L. Sherry, vice-president, and James Steele, treasurer and secretary.

In conformance with the policy that followed the formation of the Famous Players-Lasky Corporation, all the subsidiary companies will preserve their individual identities and will simply be guided in their general policy by the parent company. The tracing of the events which led up to the consummation of this great deal is like recounting the history of the development of the feature play from its very inception.

It was in April, 1912, that the Famous Players Film Company was formed for the express purpose of introducing to the motion picture public the great stage stars who had thus far refused to appear on the screen. Having had great difficulty in obtaining the type of photoplay which he demanded for his own theatres, Adolph Zukor determined that he would go into the producing field himself and make feature photoplays that would conform to his standards as an exhibitor.

Despite the fact that there was scarcely a stage star of any repute who would deign to appear on the screen at that time, Mr. Zukor interested Daniel Frohman in his idea and succeeded in obtaining the consent of Sarah Bernhardt to be the first star to appear under his name. With the way thus paved by the great tragedienne herself, the Famous Players proceeded to enlist one stage celebrity after another, until today that company has the unique record of having introduced no less than forty-five well known stage stars on the screen, many of whom have become permanent photoplayers.

¶ Richard A. Gradwell, sales manager of the World Film Corporation, says he is not a radical. He is the man who made the Oliver typewriter famous. He brings a fresh viewpoint to the industry. In an exclusive interview in the Motion Picture News next week he states his attitude.

Though the Famous Players Film Company was the first to institute a program of feature productions, its pioneer work was so successful that the company was soon forced to increase its annual output.

In November, 1913, the Jesse L. Lasky Feature Play Company was organized with the purpose of increasing the artistic possibilities of the screen. It has among its stars many notables, among them Geraldine Farrar, whose entry into the motion picture world was one of the most sensational events of the year.

The desire of these two producing companies to ally themselves on the same program resulted in the formation of the Paramount Pictures Corporation in September, 1914, which included in its program of releases the productions of the Oliver Morosco Photoplay Corporation and of Pallas Pictures.

Kiddies Scheme to Aid Poor

Special to MOTION PICTURE NEWS.

Cincinnati, Dec. 8.

Arthur Bennett, manager of the Strand theatre, Muncie, Ind., has enlisted the "kiddies" of that city in a plan to help the Winter Relief Association. Mr. Bennett's plan is as follows: Every child under the age of twelve will be given admission to the Strand from 3 to 5 o'clock for either of these articles: three potatoes, apples, onions or turnips, one egg, two oranges, one can of tomatoes, corn or peas, or one glass of jelly or preserves. All will be turned over to the Winter Relief Association each night for distribution among the poor.

PAUL PLATZ.

Can't Close Theatre Legally

CITY ATTORNEY J. P. LINDSAY, North Tonawanda, N. Y., to whom Mayor B. L. Rand referred a communication received from the State Civic League a few days ago, calling attention to the decision of the Appellate Division at Albany, holding that Sunday film shows were illegal, and requesting that such theatres here be closed, stated that there is only one moving picture theatre in North Towannda that operates on Sunday, and that cannot be closed under existing conditions. When the Appellate Division at Rochester held several years ago that movies on Sunday were legal, Henry Klinger, proprietor of the Oliver theatre, secured a permanent injunction restraining the mayor or police from interfering with the operation of this show on Sunday. To attempt to stop the showing of moving pictures at the theatre would be against the order of the court. Mr. Lindsay, therefore, holds that the Oliver theatre cannot be legally closed.

With one division of the Appellate Court holding that Sunday movies are legal, and another maintaining that they are illegal, Mr. Lindsay says that will be up to any court that is called upon to try a case growing out of attempts to close moving picture theatres on Sunday was to use its discretion.

Mr. Lindsay says that the division of opinion among the courts on the question is likely to result in the State Legislature trying to untangle the situation by the passage of new legislation bearing on the question.

CHAS. B. TAYLOR.

"News" Ads Duped in West

Manager "Curly" Calvert, of the Bluebird Exchange in Omaha, has one of the most attractive offices in the city. The walls are decorated with Bluebird advertisements, and these advertisements are the page displays clipped from the MOTION PICTURE NEWS. "They are the most attractive Bluebird pictures I can find," said "Curly," "so I decided to use them. My road men, every week they go out, carry the advertisements from the NEWS with them."

Rothapfel's Rialto Will Show Vitagraph Blue Ribbons

IN a contract signed last week between S. L. Rothapfel of the Rialto theatre, New York City and Walter W. Irwin, general manager of the Vitagraph-V-L-S-E company, the former agreed to exhibit Vitagraph features in his house during the year 1917. In addition Mr. Rothapfel has already booked the special Anita Stewart feature "The Girl Philippa" for the week beginning December 24.

Mr. Rothapfel only came to this important conclusion after examining the vehicles, casts and direction of Vitagraph's Blue Ribbon Program for the next year, and receiving the assurance that Commodore J. Stuart Blackton will give actual supervision to every Vitagraph production to be offered during that time. He was also influenced by the second E. H. Sothern picture, "An Enemy to the King," which made an enviable record at the Broadway house.

"The Girl Philippa," the first feature that will enter the Rialto on the new arrangement, is said to be the greatest Anita Stewart picture so far made. It is adapted from the serial by Robert W. Chambers which ran in the Cosmopolitan magazine. It runs eight reels in length. Mr. Rothapfel says of this feature: "It is really a colossal dramatic production. It affords an exhibitor exceptional opportunity to show his artistic ability and it is more than excellent picture material for the public. Miss Stewart has every reason to be proud of her work in this production."

"The Girl Philippa" will start its run beginning December 24. The Vitagraph pictures that will appear in the Rialto subsequent to this have not as yet been announced.

Gold Roosters Route Eastward from Pacific

Making his first trip west of Ontario, Leon F. Ouimet, head of the Pathe organization in Canada has just paid a visit to Western Canadian cities, including Winnipeg, Calgary and Vancouver.

Mr. Ouimet informed the NEWS representative that hereafter his company would release a Gold Rooster feature each week in Vaucouver, routing the pictures eastward from that city. Heretofore these films have been released further East, and the prints were not fresh when playing in the British Columbia territory.

Many publicity helps are now being furnished to exhibitors by Pathe, most important of which is the publicity campaign book furnished in advance of the showing of each feature. In this booklet every piece of printed matter bearing on the picture is illustrated, and there are also several detachable stories to be torn off and turned in to the newspapers. Several specimen ads for the picture are also shown, and mats and cuts for these will be furnished by the exchange.

Mr. Ouimet commented on the unusual excellence of the motion picture theatres of the West, as compared with those in Eastern Canadian cities, and is very much pleased with present prospects. He expects to cover the western territory at least once every three months hereafter.

E. C. THOMAS.

Censorship Advocates Plan Coup in Wisconsin

One of the Most Drastic Measures Ever Proposed Will Be Presented to Legislature—Move Is Unknown to Exhibitors

Special to MOTION PICTURE NEWS.

Milwaukee, Wis., Dec. 9.

While the local exhibitors peacefully sleep on, secure, as they think, from any danger of censorship, and at a time when the state exhibitors have allowed their organization to fall to pieces for the reason, as a number of them have stated, that the Milwaukee exhibitors will fight their battles, the censorship advocates have made all preparations to slip over in the coming session of the State Legislature one of the most drastic censor bills ever proposed.

Though the bill has not been drafted nor the man who shall introduce it been selected, all the plans are laid and according to the best information the bill will provide for at least three censors, one to be appointed for Milwaukee, one from the eastern and one from the western part of the state.

It will be the duty of these censors to pass upon every foot of film shown within the state. Naturally three or more censors are to be paid a salary, just what salary has not been decided upon, but it goes without saying that the positions will be large and fat ones, for it will fall upon the exhibitor or the exchangemen to pay the censor fee. As state laws take precedence over any city law, this proposed bill will knock the present censoring arrangement as it is now being worked out in Milwaukee, higher than the proverbial cocked hat.

The first information of this proposed bill will no doubt come to Wisconsin and Milwaukee exhibitors from this article. So quietly have the censorship advocates worked that nothing was learned of their purpose until a tip was dropped to the local representative of the NEWS of what was coming off. In this connection it was disclosed that the club women of Oshkosh, Wisconsin, are back of this proposed bill or rather they have been selected by certain politicians to furnish a few more lucrative state jobs.

It seems that during the past year certain of the Oshkosh exhibitors have used very poor judgment in the selection of their programs. This fact was seized upon by the club women and it is understood that as a part of their argument for the passage of this proposed bill they will cite these instances that are said to have occurred in Oshkosh. Unless the Wisconsin exhibitors wake up very suddenly this proposed bill will become a law, for the plans for its passage have been very carefully laid, and the majority of the rural representatives have been lined up in its favor.

Censorship Advocates Waited Their Chance

The censorship advocates have been biding their time since they were defeated at the State capital some two years ago when they attempted to put over a State censor bill. At that time the Wisconsin Photoplay Exhibitors' Association was in existence, and was considered to be an active factor in the politics of the State by the various politicians. This, together with the fact that the Milwaukee organization was very active against the bill, and had proven to politicians how effective the photoplay houses were as a means to defeat political candidates had much to do with the defeat of the bill.

Seeing in the present situation with the dissolution of the State organization and the let down on the supervision of State politics by the Milwaukee organization, an opportunity to slip over the measure they desired, politicians have quietly framed this new bill. This exposure of the plans in the NEWS will no doubt come as a complete surprise to the advocates of the proposed bill, who have considered that their plans were completely under cover.

Whether the bill becomes a law or not depends very much on how strong a showing the State exhibitors—the men outside Milwaukee can make at the coming session of the Legislature. It has been known for a long time in Wisconsin politics that whenever Milwaukee was against a bill the majority of the State representatives were for it, and did all in their power to put it over. On this account Milwaukee exhibitors will probably only be able to swing a few votes against the proposed bill. However, if the State exhibitors will get together and show the members of the State Legislative body that if the bill is passed they will not only be hurting Milwaukee exhibitors, but exhibitors among their own constituents, they will probably think twice before voting for it.

If it serves no other purpose than to weld the State exhibitors back into a strong organization and to fully awaken Milwaukee exhibitors to the constant danger of a radical censorship bill, this proposed bill should prove to be a blessing in disguise.

J. W. MARTIN.

Exchangeman Ranks in Chamber of Commerce

W. C. Bachmeyer, manager of the Famous Players Film Service, Inc., at Cincinnati, has been elected president of the Associated Film Exchanges of the Cincinnati Chamber of Commerce at the first annual meeting of the new organization.

The Associated Film Exchanges became an active organization affiliated with the Chamber of Commerce after a struggle of more than a year as the Cincinnati Screen Club, which failed of bringing about the co-operation among exchange managers, exhibitors and the public which was desired. Under the new arrangement the film men are allied with the strongest commercial organization in Ohio, and are battling under the same banner that floats above the cohorts of the Motion Picture Exhibitors' League.

Other officers elected in the new organization were: W. S. Wessling, Pathe, first vice-president; C. E. Holan, International, second vice-president; I. W. McMahan, McMahan and Jackson Enterprises, treasurer; Stanley Hatch, Vitagraph, corresponding secretary and H. Serkowich, Cincinnati Chamber of Commerce, managing secretary.

Goldwyn Star in East Preparing for Her Debut

Mae Marsh to Be Ably Supported in All Departments of New Surrounding Organization—Real Picture Star Approaches Great Future

MAE MARSH, star of "The Birth of a Nation" and "Intolerance" has left D. W. Griffith for the Goldwyn Pictures Corporation.

Miss Marsh, now in New York City, is the first star to be acquired by the newly formed Goldwyn Company. At present Margaret Mayo, scenario editor, is completing the scenario in which she will appear under the direction of a widely known and able man.

The popular little actress accompanied by her mother and several sisters arrived in New York last week after taking leave of D. W. Griffith in Chicago. Miss Marsh has worked under the direction of Griffith for upwards of four years. Starting with the Biograph Company she soon won the director's recognition and after that it was simply one success after another. In "The Birth of a Nation" and in "Intolerance" she received country-wide acclaim for her wonderful performances. "The Escape" was another picture of Mr. Griffith's in which she appeared to distinct advantage.

Advised to Accept Offer.

Mr. Griffith, it seems, contrary to all precedent advised Miss Marsh to accept the offer of the Goldwyn Company. If he hadn't, according to the star herself, she wouldn't have taken it. Of course, Mr. Griffith was sorry to have her go. He believes the position she holds in the hearts of the motion picture going public can never be filled by any other player. But Mr. Griffith was on the lookout for her success.

When she arrived in New York, she found the following telegram waiting for her at the hotel:

"I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.

"D. W. GRIFFITH."

Other Stars Coming Soon

The acquisition of Miss Marsh is a big step, but only one of the many contemplated by the organizers of the Goldwyn Pictures Corporation. The members believe that never before has an organization been launched that indicates such prosperity as does theirs. There have been many cases in which an individual identified with the dramatic stage has entered the realm of motion pictures, but heretofore no producer of the legitimate stage has marshaled all of his forces of a successful organization and brought it intact into the world of films.

Edgar Selwyn, Margaret Mayo, Crosby Gaige, Arthur Hopkins and Archibald Selwyn have been the guiding spirits behind some of Broadway's most successful pieces. They have encouraged and surrounded themselves with a group of the most promising playwrights of the younger generation, whose work will be available for production by the Goldwyn Pictures Corporation.

The shrewd business judgment of Mr. Goldfish was responsible for the signing of Miss Marsh by the new corporation. Oddly enough, she, the first star to be announced, is not a product of the dramatic stage, but of the screen itself. The initial story in which she will appear will reveal the fine discretion of the minds that henceforth will direct the destinies of the clever little actress.

Sure-Fire Scenarios

The initial safeguard in this direction is to be found in the assumption of the duties of scenario editor by Margaret Mayo. Her successes on the stage in recent years have been numerous—a great percentage of her work has been successful. By placing such a competent woman in charge of the scenario department the company will endeavor to eliminate from their pictures all of the shoddy and cheap inconsistencies that are so often to be found in even some of the best features of today.

Other stars and the productions in which they will appear will shortly be announced by the Goldwyn Corporation, which will within a few days be established in its new quarters. Studios will be located both in New York and on the Pacific coast.

Pennsylvania Censors Report Results of Year's Labor

Great Good Accomplished by Noble Band—Public Morals Improved and Fees Collected

Special to MOTION PICTURE NEWS.

Harrisburg, Pa., Dec. 9.

INFORMATION of much importance to the motion picture trade is contained in a preliminary summary issued today by the Pennsylvania State Board of Censors, of data that will be contained in the board's annual report. It shows among other things that in the fiscal year which closed on December 1, 1916, the drama held the position of supreme importance among the subjects submitted to the board for approval, constituting 50 per cent. of the entire number of films offered, while comedies represented 40 per cent., and the remaining 10 per cent. were classified as educational or travel pictures.

Wisconsin and Milwaukee Exhibitors—Wake up! Censorship advocates in your state have made all preparations to slip over in the coming session of the state legislature one of the most drastic censor bills ever proposed. Full story on page 3986. Organize—now!

This is regarded as significant of the relative popularity of these various classes of plays throughout the nation, as the Pennsylvania motion picture field is a very broad one catering to all classes of people, and it is assumed the film producers gauged the numbers of each class of film offered, by the popular demand.

Another significant point brought out by the preliminary report is that while 45,429,000 lineal feet of film were passed upon by the censors, including 17,107,000 feet of originals and 28,412,000 in duplicate reels, this was a falling off of about 3,000,000 feet of film as compared with the preceding year, when the total was about 48,500,000 feet, of which 18,933,000 feet was of originals and the rest duplicates.

Several causes are advanced for this falling off which is recorded, notwithstanding the motion picture is more popular than ever in Pennsylvania. Joseph A. Berrier, chief clerk of the Board of Censors, accounts for the difference on the theory that there is a tendency in the smaller cities and towns for the smaller theatres to consolidate, with the result that there are fewer, though larger, theatres than one year ago. Another theory is that many exhibitors are reducing the number of reels per program.

That the censorship board is more alert than ever in enforcing compliance with the censorship law is shown by the fact that fines collected in the year just closed aggregated $5,385, or $1,420 in excess of the year ended December 1, 1915. It is recalled that it was early in the year just ended that Governor Brumbaugh issued a statement calling for the co-operation of all of the 6,000 or 7,000 persons on the state's payroll, in whatever capacity, to act as self-constituted detectives in reporting to the authorities any instances of films being displayed without the certificate of approval of the censors being thrown on the screen.

Either the exhibitors of the Pittsburgh and Western Pennsylvania section have been far more lax in obeying the censorship law than those in the rest of the state, or the authorities in that section have been far more alert in detecting violations, for the report shows that 70 per cent. of all fines collected were from exhibitors in Pittsburgh and vicinity.

Much additional information of interest to the trade is contained in this preliminary report, which is as follows:

The Board has physically examined 17,017 reels, averaging one thousand feet each, or, 17,017,000 lineal feet. The number of duplicate reels certified to is 28,412, or, 28,412,000 lineal feet.

Out of this number 89 subjects were condemned in toto, comprising 244 reels, or 244,000 lineal feet.

Out of a total of 45,429 reels, originals and duplicates, 11,914 eliminations, or parts, were ordered out by the Board.

Among the number of subjects submitted for examination we find that 50 per cent. are classified as dramas, 40 per cent. as comedies, and 10 per cent. as educational or travel pictures.

V. H. BERGHAUS, JR.

Open Booking and Higher Admission

Manager Willard C. Patterson of the Criterion theatre, Atlanta, Ga., is the first manager in the South to adopt the open booking plan and to raise the admission price to twenty cents.

The first attraction in this house under the new policy was "Mary Pickford" in "Less Than Dust," followed by "Clara Kimball Young" in "The Common Law."

Mr. Patterson believes by the adoption of this plan he can furnish to the patrons of his theatre a far better class of pictures and stars than he could under the old policy.

Sig Samuels, the owner, is a very popular picture man in the South, owning a number of theatres in various Southern cities.

J. R. Mac Eachron, Jr.

Censors Endorse Another

Lynchburg, Va., December 7.

The first board of censorship ever assembled in this city gave its unqualified endorsement to the photoplay, "The Little Girl Next Door," at a private showing here. Manager Roland Hammer, at whose theatre the picture was showing, called the meeting on his own account that Mayor Jester and representatives of the Woman's Club might pass upon its merits before it was placed before the general public. Mrs. James R. Kyle and Miss Anna Jones represented the club.

After viewing the photoplay, which is in six reels, the board decided it was capable of teaching a striking lesson which every father and mother should see. After witnessing the performance, Mayor Jester said he hoped every parent in the city would see the film and he unhesitatingly placed the stamp of approval upon it.

Manager Hammer advertised the film extensively, using the mayor's endorsement conspicuously in his publicity, and did good business during the three-day engagement in Lynchburg.

Julian T. Baber.

Spanuth Speaks Seriously

H. A. Spanuth, President of the Commonwealth Pictures Corporation of Chicago, announces that Lubliner & Irinz, who control a large chain of Chicago theatres, have affiliated with them.

Among the theatres owned are the Covent Gardens, The Biograph, The Knickerbocker, The Vitagraph, The Paramount, The South Side and The West End.

N. A. M. P. I. Officials in Executive Session of Importance

Out of Town Conventions Attended and Motion Picture Information Freely Given

THE fight for the Sunday Motion Picture Show will be carried direct to the people of New York City and State by the National Association of the Motion Picture Industry and the Exhibitors' League of America. At a meeting of the Executive Committee held Tuesday afternoon, December 5, a committee was appointed to co-operate with all other organizations and interests in city and state who are opposed to Sunday closing. This committee consists of President William A. Brady, Adolph Zukor, Walter W. Irwin and Lee A. Ochs.

A statewide campaign will be planned to enlist financial and political support for carrying out the fight. The first propaganda move will be the distribution of slides to every motion picture theatre in the state, inviting signatures to protest cards, which will be gathered into a monster petition expressing the sentiment of the 3,000,000 motion picture patrons of the state. This committee consists of Arthur James, Samuel H. Trigger, and Louis L. Levine.

There was a unanimous representation of the executive committee at yesterday's meeting, including the following:

William A. Brady, Walter W. Irwin, Louis F. Blumenthal, J. E. Brulatour, Louis L. Levine, Arthur James, P. A. Powers, William L. Sherrill, Samuel H. Trigger, Adolph Zukor, Lee A. Ochs, William M. Seabury, Frederick H. Elliott.

The executive committee will meet again this week to receive the report of the committee and determine on a definite course of action.

Executive Secretary Frederick H. Elliott and General Counsel, William Seabury, attended the Second Annual Convention of the Safety First Federation at Baltimore as representatives of the National Association of the Motion Picture Industry.

One of the features of the Safety First Convention was the address of Mr. Seabury, on Saturday morning. His subject was, "The Motion Picture Industry and Public Safety," and it was the final address of an extremely interesting session. In the course of the talk he placed before the delegates a description of the industry and how it is represented in the National Association, explaining the various classes and how the organization, as at present constituted, was calculated to bring about the co-operation so vital to such an industry.

Powerful Organization Starts in 'Frisco

Distribution of Features Guided by Westerners to New York Leaving Blazed Trail

WITH the primary purpose of buying and distributing features of quality and merit from independent producers and company's selling states rights, Sol Lesser, in association with Leon D. Netter, has just opened up the Home Office of the Masterpiece Film Attractions, Inc., in New York.

With branch exchanges already established in Chicago, Cincinnati, Cleveland, Pittsburg, Philadelphia and New York, the masterpiece is already exploiting several big productions among which are "Purity," featuring Audrey Munson, and "The Libertine," featuring John Mason and Anna Hanlon.

With the efficient organization of The All-Star Features, Inc., of San Francisco as the back bone, and with the record of success of that office as the animating force, the policy of this newer sister corporation, will closely parallel the workings of the coast offices, and will operate in harmony with them for maximum efficiency.

The offices on the fifth floor of the Longacre Building in New York, will be the headquarters in the eastern territory, and act also as buying office for the states of California, Nevada, Arizona, Washington, Idaho, Montana, Colorado, Utah, Wyoming and New Mexico, the territory handled by the All-Star Features, Inc., of San Francisco.

Records Established by Ince

"Civilization" has since June 2 created many real records in the motion picture business. Of the last of these records is the number of prints which are now working for this production. In less than one hundred and fifty days since the production made its appearance on Broadway in June, there are at the present time in the United States over one hundred prints actually working.



Scenes which lay Stress on the Veracity of the Donald C. Thompson Pictur es "War As It Really Is" (States Rights)

Mastbaum Dinner in Philadelphia as Ever an Event

Selznick Announces Acquisition of Lubin Studio, Where He Will Produce—Leading Film Men Listen to State Censor's Defense and Reply

A NOTABLE event in film circles was the gathering in Philadelphia, Wednesday evening at the Bellevue-Stratford Hotel of two hundred men, representative of the motion picture industry. With professional, and men prominent in commercial life they were the guests of Stanley V. Mastbaum, managing director of the Stanley Company at a banquet which he tendered to the members of the Stanley Exhibitors' Association recently organized.

As the guests entered the dining room an orchestra of seventy-five pieces, under the direction of Harry W. Meyer of the Stanley theatre, rendered the "Stanley March," a stirring and tuneful number which had been composed as a compliment to Mr. Mastbaum.

The tables had been arranged in the shape of a huge M, the initial of the host's name, and at each place were silver calendars as guest favors. In addition there were ornamental and original souvenirs of an attractive kind while the table ornaments were beautiful, and in keeping with the general atmosphere of luxurious splendor which characterized the entire affair.

It was shortly following the march to the tables that Toastmaster Joseph A. McCready arose and asked the guests to face the direction suggested by the flashlight artists, who took a picture of the party, copies of which will be mailed to the guests. During the dinner an elaborate vaudeville performance was given, which included a number of acts from local theatres as well as several which had been brought over from New York. Toastmaster McCready offered a felicitous speech, and in conclusion presented Mr. Mastbaum with a silver loving cup, a gift from the Stanley Exhibitors' Association.

Mr. Mastbaum said in response:

I just feel that those around me are honestly appreciative of my efforts and this gift will spur me on to greater endeavors in the future. It is a pleasure to do things when one finds that in the doing he has done something which is appreciated. So often it happens that a man will put forth his best efforts for the benefit of others only to be criticized in the doing, so that this expression of confidence, this surety of the kindly feeling of my friends strikes home with a force that will be reflected—I hope—in my future activities.

Words cannot express how deeply I appreciate the honor of your presence here this evening.

This organization was permanently launched to-day; and to-night we celebrate that event; an event—which, I am sure—will mean much for the future betterment of the industry.

We—here to-night—who are part of this great industry—exchangeman, producer and exhibitor—know that the foundation of the permanency of the motion picture is the exhibitor; for, without him, the fabric of the entire business falls.

The Stanley exhibitors have organized but for one purpose, to advance the motion picture industry to where it belongs.

I am in hearty accord with their purpose, and stand ready to do everything in my power to help them.

I would like to feel that everyone here wishes the new association success.

To be sure, it is a pleasure and privilege to have so many interesting people here this evening.

This meeting was arranged to bring the exhibitors in closer contact with the main distributors, and the producers, of motion pictures.

The motion picture industry has grown, and is growing so rapidly, that there are several important matters which, in the opinion of the exhibitors, need immediate adjustment.

Businesses of all kinds have but one main object, and that is, TO EARN MONEY.

If there are conditions existing which prevent this, they should be eliminated.

First. In the majority of cases, the producer and main office arrange the rental price of films in every locality; and the majority of local representatives of these concerns, desiring to carry out the ideas or instructions given them, hold to these prices and market the films by competitive bidding, regardless of the fact whether or not the exhibitior of that particular production will cause the exhibitor a severe loss, thus preventing him from conducting his business so that he can add new fixtures, replenish furnishings, install modern ventilation and serve the public in an efficient manner.

These methods will gradually force an exhibitor out of business, closing a source of revenue to the producers.

Therefore:

Competitive exhibitors, meet each other often.

Competitive exhibitors, meet the producers.

This will, without a doubt, correct this condition.

Second. We wish to set credit between the exhibitor and the exchange. Wherever necessary, the exchange can require a payment on account and the balance paid before the playing of the picture. This should be full and sufficient.

We want all advance deposits eliminated, as they are held permanently without interest, which is unfair and is an extreme hardship to the exhibitor.

Now, who will be the first producer to recommend the elimination of advance deposits?

¶ Benjamin B. Hampton, president of the General Film Company, has a valuable message for all exhibitors. His views are remarkable and encouraging. Don't fail to read this exclusive interview, which will be published in next week's Special Christmas issue of the Motion Picture News.

Geo. H. Earle was introduced as the first after dinner speaker. The Toastmaster added "Mr. Earle is a 'B. D.,' Doctor of Business and the king of financiers." He was followed by John McCarthy, attorney for the Stanley Mastbaum business interests. In the succession here given the other guests who spoke eulogistically, reminiscently and prophetically were: Lewis J. Selznick, Adolph Zukor, Horace Stern, attorney for the Stanley Association; Louis J. Breightinger, chairman of Penna. Board of Censors; Joseph L. Kim, state attorney and attorney to Board of Censors; Walter W. Irwin; Harry Knapp of Phila. Inquirer; Harry T. Jordan, manager of the Keith interests in Phila.; George Blaisdell of Motion Picture World. Sam Spedon, representing the MOTION PICTURE NEWS; W. Stephen Bush, Exhibitors' Trade Review; Siegmund Lubin; Michell H. Mark, of the Strand theatres, New York and Buffalo; Felix Isman, real estate magnate of Phila.; Arthur S. Friend of Lasky Co.; Jacob D. Lit; Col. Sam'l. D. Lit of the Associated Press; William E. Smith of Famous Players Co.

Lack of space, we regret, prevents us from publishing in its entirety a letter from Frank Rembush of Indiana, from which we print the following extracts:

Urgent business matters makes it impossible for me to attend your splendid gathering, which I regret exceedingly, but I cannot allow this occasion to pass without expressing my deep conviction that the plan, spirit and work of the Stanley Booking Company of Philadelphia is the most fair, logical and practical means of eliminating the many abuses in the film trade.

A few months ago I met Frank Buhler, an old friend, in Philadelphia. We talked shop and looked over his and other theatres. In direct contrast to what I found in other cities all over the country, these exhibitors were contented and working to make the most of their business. Instead of fighting each other and fighting the manufacturer and distributor, as seemed a custom to me, these men were giving their entire attention to increasing the patronage and popularity of the motion picture. It interested me so much that I stayed a week to investigate.

An institution that has been successfully organized and in good working order for two or more years, has built up and systemized all the detail necessary to carry on its work, cannot be fully comprehended in one interview, but the principles, the heart and the spirit, the power and the possibilities to help the exhibitor of the Stanley Booking Company plan was easy for me to understand.

Returning to Indianapolis most enthusiastically I presented the proposition of organization between competitive exhibitors and co-operative booking, the elimination of senseless competition, and the idea of making the motion picture more popular with our patrons.

We made a set rule to meet one hour each week—every Monday.

The slogan of our chairman is, "What are we here for?"

Another rule exists that any discussion with reference to the cut-throat methods employed in the past between each other are immediately ruled out of order.

The change was like magic. We were like exhibitors born again. Instead of spending our time trying to annihilate our competitor across the street we began to mind our own business and work towards creating new patronage. Our weekly meetings scheduled for an hour on every Monday generally last all afternoon. We find very much to talk about. Where bitterness existed a friendly spirit prevails. We are now able to say something about how the motion picture business shall be conducted in Indianapolis. We are proud to say we are affiliated with the Stanley Company.

The guests were:

Hiram Abrams, David Aloe, Sydney Aloe, George Ames, Frank V. Armato, Jules E. Aronson, Albert D. Austin.

Charles Bacharach, Charles Baruch, Richard Beamish, Lawrence C. Beggs, Marcus Benn, A. Bermen, Sol. Berman, William Bethel, A. Beyfuss, H. J. Bissinger, George Blaisdell, Morris Boney, Howard Bonte, Oscar F. Bower, J. B. Bowker, Alexander R. Boyd, Louis J. Breitinger, James Brennan, Herbert Brenon, Edward Brylasky, Albert C. Brown, E. D. Brown, Frank W. Buehler, S. H. Burbank, W. Stephen Bush.

Charles Calehuff, Charles J. Calhoun, J. Camac, V. Carrick, L. J. Chamberlain, Edwin Clark, John D. Clark, J. Solis Cohen, J. E. Commerford, Clement Congdon, William Connor, C. Cook, John E. Cook, William Crozer, Boyd Cunningham, J. Cunningham.

Herman Dieck, Jack Delmar, Asa Bushnell Dimond.

George H. Earle, Jr., John Eckel, E. S. Edmondson, Herbert Effinger, Abe L. Einstein, Charles Elias, Herbert Elliott, Joseph Engel, Harry E. Ertel.

A. J. Feeley, Felix Feist, Frederick Felt, Maurice E. Felt, R. Ferris, William E. Finley, Alfred W. Fleisher, D. T. Fleisher, A. G. Fontana, Earl Forte, William Freihofer, Arthur S. Friend, David S. Fuhrman.

E. C. Gaskill, J. M. Gaites, Felix Gersen, Isaac Gerstley, J. J. Gins, Herbert W. Given, William Godfrey, Samuel Goldfish, Elliott J. Goldman, George J. Gormley, J. M. Graver, Walter E. Green, Abe Greenberg, Albert Greenfield, William Greenfield, Moe Greenwald.

Charles Hall, M. F. Hanson, Col. Lee S. Harris, Clifford Hawley, Nicholas J. Hayes, Joseph Hebrew, William J. Heenan, J. E. Hennessy, William Herchenrider, Milton Herold, M. Hershfeld, Carl Hess, C. J. Hexter, William Hoffman, Wm. H. Hoodles, J. W. Hunt, Edward E. Hyneman.

Mastbaum Dinner

(*Continued from page 3989*)

Walter W. Irwin, Felix Isman.
Walter Jacobs, Harry T. Jordan.
Andrew Kaas, William Katz, Frank Keeney, H. M. Kendrick, P. A. Kinsley, Harry Knapp, J. A. Korpel, George Krupa, Joseph L. Kun.
Al. Lichtman, Jacob D. Lit, Col. Samuel D. Lit, Jerome H. Louchheim, Seigmund Lubin, Arthur Lucas, Robert Lynch.
P. Magaro, George M. Mann, Moe Mark, Mitchell H. Mark, Jay Mastbaum, Joseph Mastbaum, Jules E. Mastbaum, Stanley V. Mastbaum.
John McCarthy, George McClelland, David McCoach, Joseph M. McCready, Kenneth MacGowan, John J. McGurk.
George Metzel, M. Milder, Dick Miller, William W. Miller, Oscar Morgan, George Morris, Samuel E. Morris, B. S. Moss.
Leon D. Netter.
Charles F. Oldt, H. M. Osborne.
Dr. H. N. Phenager, Carl H. Pierce, Alvin Plough, Dr. J. B. Potsdamer, Frank J. Price, Jr.
H. Quicksall.
Emerson Richards, Jules Robison, William Rodelheim, Harold Rodner, Milton Rogazner, Richard A. Rowland, Milton H. Russell.
Abe. Sablosky, L. Sablosky, William Sachsemeyer, H. J. Schad, E. R. Schayer, Eugene Schloss, J. V. Schreck, Harry Schwalbe, Harry Scott, C. W. Seeley, Charles Segal, Lewis J. Selznick, E. R. Shayer, W. Shugard, David Smiley, William E. Smith, David J. Smyth, Joseph Snellenburg, John L. Snyder, William H. Snyder, Columbus Stamper, James A. Steele, M. Steifel, Horace Stern, Walter Stuempfig, Adam Sulke, Lewis M. Swaab, Earl Sweigert, Sam Spedon.
M. W. Taylor, Thomas D. Taylor, Bert F. Tickner, B. R. Tolmas.
Fred W. Wagner, Frank Weiner, Jake Wells, Leon S. Wescoat, Clarence Wolf, Morris Wolf, H. B. Woolston.
Winfield W. Yonker.
Michael Zineman, Adolph Zukor.

A letter from Wm. A. Johnson of MOTION PICTURE NEWS and a telegram from William A. Brady were read expressing their regrets at not being able to attend.

After the singing of "Auld Lang Syne," and a general hand shaking the participants retired for the morning.

Overheard at Mastbaum Dinner

Hon. Joseph Kim said: "it was possible that the Censorship bill would be amended, giving the chairman of the Board of Censors the deciding advice in the passing of pictures in Pennsylvania."

Lewis J. Selznick will put a full working force in the Lubin studios at Lubinville in Philadelphia for the production of Selznick features.

Mastbaum's Stanley theatre will present "Oliver Twist" on Monday, November 11. The management has sent invitations to the Dickens' Club of Philadelphia, 360 members to attend. The club includes in its roster some of the educators and people of the city.

In and Out of Town

Charles Christie, business manager of the Christie Film Company has gone back to Los Angeles.

Howard Estabrook left for Los Angeles last week to take a position as director.

C. Gardner Sullivan, Ince scenario chief is back at his desk in the Los Angeles studio after taking a flier through New York and Chicago.

Romaine Fielding, one of the real old-time directors in the business, is on Broadway for a spell.

H. H. Van Loan is back at his desk, from Uniontown, Pa., and the hospital.

Selig Selected Cast for "Allah"

AUTHORITIES who have been permitted to see private showings of the forthcoming Selig production, 'The Garden of Allah,' have remarked on the intensely interesting and absorbing love themes carried all through the ten spectacular reels," says an official of the company. "In brief, the plot has to do with the acquaintanceship, the love and the final outcome of two lives, that of a strange and unusual man and a passionate, impulsive woman. It has been said that 'Romeo and Juliet' is the world's greatest love tale. If this be true, 'The Garden of Allah' is the greatest love story of modern times. The deep and abiding faith and loyalty of the man for the woman, the doors of golden hope and happiness which swing open only to be ruthlessly closed at the last; the renunciation and the self-sacrifice of the woman are but details in the warp and woof of a love story that for vividness and reality will compare with any love theme of the ages."

Helen Ware enacts the role of the woman, and Tom Santschi that of the stranger who, sacrificing all for love, finds that love is all. These artists are supported by a company of players personally selected by William N. Selig for the types they portray. There are Oriental cities, glimpses of the Sahara desert, caravans of camels, nomad tribes and all that goes for colorful atmosphere. The Selig Company will soon make definite announcement of plans for exploitation of the film.

"The Truant Soul" Tops December Essanay List

"THE Truant Soul," Henry B. Walthall's new feature, will be in all branch offices of the Kleine-Edison-Selig-Essanay service not later than the middle of December, according to the announcement made by George K. Spoor, president of Essanay, who urges exhibitors to see this extra-length production. He calls it the greatest exposition of Mr. Walthall's possibilities in the interpretation of an intense dramatic role, and the star agrees with him.

This production is designed for a screen time of two hours. Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont.

That this should prove an attraction is the belief of Mr. Spoor, who has arranged to aid exhibitors in handling it. The picture will be released Christmas Day.

Preceding the release of "The Truant Soul" will be an extra feature from the Essanay studios. It is "The Phantom Buccaneer," with Richard C. Travers and Gertrude Glover. The screen time is one hour and twenty minutes. J. Charles Haydon directed the picture.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from "Skinner's Dress Suit" in The Saturday Evening Post.

Henry B. Walthall is prepared to begin the first scenes in his latest production. The title of this offering will shortly be announced.

Essanay's General Film Service program will continue with the Black Cat features on Tuesday, and the "Is Marriage Sacred?" topics on Saturday. Essany's best players will be seen in all of these shorter productions. Bryant Washburn is now at work in "The Girl God Made for Jones," a 33-minute Black Cat feature. Nell Craig has just completed two of them, "As in a Looking Glass" and "A Tale From the Decameron."



Marguerite Clark Charms Again in the Famous Players Production of "Snow White"

National Association Begins Real Activities

Committees Appointed and Plans Long in Prospect Take Form as Resolutions Are Adopted—Manufacturers Take Self-Protective Steps

THE annual "Review" has "arrived" in the motion picture business. The five reels which the National Association of the Motion Picture Industry will issue shortly after the first of the year will gather together in review, all the greatest stars in the most beautiful and dramatic scenes from the most successful photoplays produced in America. The popularity of such a series can hardly be overestimated.

The committee in charge of assembling and issuing these reels consists of William A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine. Executive Secretary Frederick H. Elliott has been commissioned to assemble the proposed scenes for the consideration of this committee, and he is already in touch with the prominent producers, nearly all of whom are members of the association, and his lists are already taking form.

As now planned, there will be five reels each, released separately, probably on consecutive weeks or fortnights, and the subjects on which the committee is working are:

1. How the Stars Make Love.
2. Great Fights of Great Stars.
3. Funny Scenes with Funny Stars.
4. Movie Stunts and Daredevil Stars.
5. Great Thrills.

It is likely that each reel will be made up of eight to ten scenes, each one the finest in the greatest play of the star who appears. In the lists of the members of the National Association are practically every star who has been or is popular on the screen to-day. The negatives and positives of these scenes will be furnished the National Association by the producers who made them, and these notable pictures will be shown in the theatres of the country for the profit of the National Association.

A meeting that was so full of interest that it kept twenty-eight of the busiest men in the film world engrossed from 11 A. M., till long into the afternoon was held by the Board of Directors of the National Association of the Motion Picture Industry on Wednesday, November 29.

Interest in Fire Prevention

The board voted to join the National Fire Protection Association, and was extremely interested in the verbal report of the meeting of the Fire Prevention Regulation and Insurance Commitee which was held on Tuesday. Executive Secretary Elliott was appointed as a committee of one to confer with the National Association and manufacturers regarding the cooperation of the National Association of the Motion Picture Industry with it in its plans for national education for the conservation of all the industrial resources in the United States. The immediate request of the manufacturers is that the set of ten slides containing the text of some of their educational posters be used in the motion picture theatres of the country.

A resolution of the Authors' League of America regarding the Sunday closing question was read and received with appreciation.

Yesterday charters of affiliation were issued to the Slide Manufacturers' Association and to the Association of Motion Picture Advertisers, Inc. The secretary also informed the directors that similar action was about to come from Society of Motion Picture Engineers, and that other organizations of a relative position in the industry would soon be forthcoming. The report of Treasurer J. E. Brulatour showed prosperous condition in the association's treasury, indicating that the association is taking care of itself thoroughly.

Big Increase in Membership

Executive Secretary Frederick H. Elliott's report showed that in the brief life of the National Association its membership has increased to 25 producing companies with prospects of having at least 90 per cent. representation by the first of the year. There are 10 distributors, 17 of the most important supply and equipment houses and over 100 individual members.

New York Not Up to Date in Theatre Lobby Display

Read the First of a Series of Important Lobby Talks Based on Personal Observation of Local Conditions by M. KASHIN (Illustrated)

In the Christmas Issue (Live Wire Department)

The vexed question of the advance deposits now required of exhibitors by many of the leading distributing companies had its innings during the Thanksgiving week meetings of the National Association of the Motion Picture Industry.

The Producers, Distributors and Exhibitors' Branches met on Tuesday afternoon, and wound up on Wednesday after the close of the meeting of the Board of Directors of the National Association. After a general discussion, pro and con, it was agreed that the Exhibitors' Branch formulate what it holds would be a fair plan to be submitted to the distributors.

In the course of the meeting, President Brady offered as a suggestion a plan for incorporating the Exhibitors' League of America so that it would become a financially responsible organization, when it could then guarantee the accounts of its members to the distributors of films. President Brady felt that this would not only solve the difficulty of the distributor, but would furnish strength to the league.

The exhibitors felt that this plan was not immediately practicable, and the upshot of the discussion was the decision that the exhibitors should formulate their plan in writing and submit it to the Distributors' Branch. It was indicated that this plan might include a rating system for the establishment of bases of credit.

President William A. Brady, director general of the World Film Corporation presided and the following directors were present: William L. Sherrill, president Frohman Amusement Corp., New York; Adolph Zukor, Famous Players Lasky Corp.; Maurice A. Choynski, Newberry theatre, Chicago, Ill.; Thomas Furniss, Brunswick Amusement Company, Duluth, Minn.; Frederick J. Berrington, Pittsburgh, Pa.; Peter J. Jeup, Detroit, Mich; Frank J. Rembusch, Shelbyville, Indiana; Samuel H. Trigger, Tremont theatre, New York; A. P. Tugwell, Los Angeles, Calif.; Donald J. Bell, Bell & Howell Company, Chicago; J. E. Brulatour, Eastman Kodak Company, New York; J. H. Hallberg, New York; Hiram Abrams, Paramount Pictures Corp., represented by Kenneth Hodkinson; Walter W. Irwin, V-L-S-E, Inc., New York; P. A. Powers, Universal Film Company; and Richard A. Rowland, Metro Pictures Corp., New York.

Protection Against Contract Breakers

The following resolutions were adopted:

"RESOLVED—that it is the sense and feeling of the Producers Committee of the National Association that in the event an artist commences performance on a photoplay, it is for the best interests of the industry that such artist, irrespective of any time limitations in his contract, should finish the production in which he is engaged, and in the event that such artist does not finish the production, such artist be deemed to be hostile to the best interests of the industry.

"RESOLVED: That the Producers Branch of the National Association of the Motion Picture Industry organize a bureau of information for the purpose of disseminating information amongst the producers that would be to their advantage in the conduct of their business.

"RESOLVED: That it is the sense of the Producers Committee of the National Association that it would be hostile to the best interests of the motion picture industry for a purchaser of territorial rights of a motion picture photoplay to rent or lease a photoplay for which each limited rights were leased or purchased, without and beyond the territory covered by the contract of such distributor, and it is further the sense of this committee that any infractions of such contracts will be reported to the committee as a whole or its secretary."

Knockout for "White Slave" Film Boys at Last

The National Board takes this occasion to draw to your attention the following: From answers it has received to a query recently sent out to the exhibitors throughout the country as to the attitude of their patrons toward "white slave" films, *the National Board learns that almost without exception, exhibitors are convinced that the great majority of their patrons are entirely opposed to this type of picture.*

This is conclusive evidence of a well-defined sentiment throughout the country repudiating the so-called "white slave" film. Newspaper clippings, letters and official communications constantly reaching The National Board make this fact undeniable. Public opinion has crystallized upon this point. *It demands that "White Slave" as a theme for commercial exploitation on the motion picture screen be no longer used.*

The National Board seeks to reflect public opinion.

THEREFORE, NO PICTURE HEREAFTER WILL BE PASSED BY THE NATIONAL BOARD WHICH IS CONCERNED WHOLLY WITH THE COMMERCIALIZED THEME OF "WHITE SLAVERY" OR WHICH IS SO ADVERTISED AS TO GIVE THE IMPRESSION THAT IT IS A LURID "WHITE SLAVE" PICTURE.

This bulletin is issued in a co-operative spirit. It does not apply to strictly propaganda pictures produced obviously for social betterment and exhibited in a way compatible with that purpose. The bulletin seeks to acquaint producers and directors with public opinion on one hand, and the danger to their interest and prestige if they continue to affront it, and to acquaint them, on the other with the position which The National Board as an interpreter of public sentiment feels called upon to take.

THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES.

Fox to Continue Bara and Farnum on Regular Program

Despite Rage for Special Feature Releases of Popular Stars This Manufacturer Will Stick to His Loyal Exhibitors

THEDA BARA and William Farnum are to make only eight or ten special productions each during the year 1917, all of which are to be released on the regular William Fox program.

The world's literature is being drawn upon for stories, while the supporting casts of Miss Bara and Mr. Farnum will be the best known actors of the legitimate stage. Greater time will be allowed the directors in the making of these special productions while the settings will be more gorgeous.

Despite every inducement made to Mr. Fox to withdraw these two stars from his regular program, and send them out as so-called specials at higher rentals, he has steadfastly refused.

The first released will be William Farnum in "The Price of Silence" on January 8, 1917. Its theme is emancipation for the child slaves of factories and mills, and has been reviewed in these columns.

So vital has the question of child labor become that out of the great membership of the national House of Representatives only 46 men were found with hardihood enough to vote against the passage of the bill which was signed by President Wilson on Sept. 1, 1916. Of the 46, many voted against the bill not through opposition, but because they believed it to be an encroachment on state's rights.

Miss Bara's first release in a special production will be on January 22nd in "The Darling of Paris," suggested by Victor Hugo's masterpiece "The Hunchback of Notre Dame."

"I shall keep the faith with those exhibitors who have stood by me," declared Mr. Fox. "When a star becomes popular, and only the exhibitor can popularize a star by giving the public an opportunity to judge, I believe the exhibitor is entitled to share in the success and profit to be derived from that star. I want exhibitors who show William Fox pictures throughout the world to prosper."

Mr. Fox realized that in Miss Bara and William Farnum, he had two stars at least who could be taken from the regular program and exploited as specials. He has insisted, however, on maintaining a fair policy.

Announce Candidacy for Office in State League

Trigger Promises to Inject New Life Into New York Exhibitors' Organization Again

SAMUEL H. TRIGGER has announced his candidacy for President of New York Local Number 1, the Manhattan League of exhibitors, at the regular election of officers to be held on December 20. Sidney Ascher will run for the office of secretary. Mr. Trigger also announces that he will run for the presidency of the New York State League in February. Both the local and state presidencies are now held by Lee A. Ochs.

Messrs. Trigger and Ascher are well-known organization leaders in New York City, having practically fathered the early organization movement among exhibitors in this city and having brought exhibitor organization up to its high tide of prosperity several years ago in the city and in the state.

A cohesive and spirited league organization, says Mr. Trigger, is absolutely imperative at the present time with the exhibitors facing the Sunday closing law and other detrimental legislation. At the pres-

(*Continued on page* 3999)



Theda Bara and William Farnum Will Appear in Fox Super De Luxe Productions



The L-Ko Comedy Company is Setting a High Water Mark in Laughs These Illustrate "Where is My Wife"

with Billie Ritchie, "Perils of a Plumber" and "The High Diver's Curse" with Dan Russell

Stevenson Gets Rights to Argosy Release

H. S. Stevenson, of Cincinnati, has secured the rights to "Where D'ye Get That Stuff?" for Ohio, Indiana and Kentucky. The price paid for the territory is said to run up into the five figures.

Mr. Stevenson, who is recognized as one of the sherewdest exchangemen in the Middle West, has been most successful in exploiting features and selected "Where D'ye Get That Stuff?" from among a number of pictures offered him. This film burlesque, which was written by H. C. Witwer and H. H. Van Loan, and which has been called the "Craziest and Funniest Picture Ever Produced," is a distinct innovation in motion picture comedy.

It is planned to book this picture in the territory acquired by Mr. Stevenson along lines used by theatrical producers, and it will be shown in the leading theatres in the same manner as a big road show. "Where D'ye Get That Stuff?" offers unusual opportunities for advertising and will receive publicity throughout the country because of its novelty, the title, and through the fame of its authors, both of whom are writers of note.

"Where D'ye Get That Stuff?" is the first State rights production to be released by the Argosy Films, Inc.

Doris Mitchell Is a Graduate from Stage

Doris Mitchell, playing the heavy feminine lead in the Monmouth-Unicorn serial, "Jimmy Dale, Alias The Grey Seal," achieved a great deal of fame on the legitimate stage before entering pictures. She first appeared in Chicago in Edmund Russell's production of "Hamlet" and later joined the company of E. H. Sothern and Julia Marlowe in Shakesperian repertoire. Afterwards she appeared in such productions as "Told in the Hills" and "The Coward."

While she was appearing with Arnold Daly in "The Regeneration," Henry McRae Webster, then director general for Essanay, saw her perform, and made her an offer to appear in pictures.

Hawk Buys Rights to Ivan Subjects for Foreign Territory

THE Ivan Film Productions, Inc., has completed an arrangement with the Hawk Film Company, whereby the latter, for a period of a year, became the exclusive foreign distributors of Ivan releases for the ensuing year.

The Hawk Film Company maintain offices at 145 West Forty-fifth street, New York, and business offices in the principal cities throughout the world, notably Paris, London, Rio De Janeiro, Berlin and other world centres. The thorough equipment of the Hawk Film Company for the distribution of photoplays, assures for the Ivan Film Company the most thorough distribution possible to secure. Already they have exhibited throughout the more important centres and reports received from Australia, England and South America indicate a favorable reception.

Especially Prepared Juvenile Programs in Lynchburg

ESPECIALLY prepared juvenile programs for the children are becoming very popular with parents in Lynchburg, Va., and the theatres which have been catering to the little folk are beginning to realize the full value of films that make a direct appeal to the kiddies.



Loving Cup Presented to Stanley Mastbaum, President of Stanley Exhibitors' Association at Get Together Dinner at Bellevue Stratford Hotel, Philadelphia, Wednesday evening, December 6th

The first series, which was endorsed by the Woman's Club, was exhibited several weeks ago at the Isis theatre and tremendous crowds thronged the theatre during the morning hours when the juvenile program was offered.

On account of being able to present the pictures only until the regular daily program hour, when the regular performances began, the ladies behind the movement decided to transfer them to the Academy of Music in order that the children might attend the entertainment not only in the morning but also in the afternoon.

Three prizes of $2.50 each have been offered to children between the ages of 8 and 10, 10 and 12, and 12 and 14 years each, who write the best account of four different performances, stating what they would like best to see in the future.

JULIAN T. BABER.

New Lead for Hart

Mary MacIvor is William S. Hart's new leading woman in his next Western by J. G. Hawks.

Miss MacIvor never appeared on the stage. She was born in Barnesville, Ohio, in 1899 and owing to her delicate health never attended school. With her mother, who acted as her tutor, she traveled extensively and then acquired the education which equipped her for the career she is now setting out upon.

Selig Forces Speak Highly of Latest

"The Garden of Allah," soon to be released by the Selig Company, is highly spoken of by all concerned in its production, and some few who have seen it privately exhibited. Helen Ware enacts the leading feminine role, that of Domini Enfilden, and believes the opportunities offered her for emotional work in this, are superior to those in the average part.

Both the director, Colin Campbell, and William N. Selig are well satisfied with their work, the former believing it the best picture to which he has ever laid his hand. Mr. Selig personally attended to many of the details of production.

Producer Pleased with His Product

William L. Sherrill, the president of the William L. Sherrill Feature Corporation, one of the producers of the Art Dramas program, expressed himself as being highly satisfied by the picturization of "The Rainbow," which is to be the Art Drama release of January 4, 1917.

It was constructed by A. E. Thomas, and the success of its original production as a play on the legitimate stage proved how well the playwright knew his public.

Dorothy Bernard plays the leading role in "The Rainbow." In her support are seen Robert Conness, who is also being starred on another program, and Jack Sherrill.

Exhibitors' Advertising Said to Offend Morals

Kansas City has been hearing a lot about censorship, and the necessity of closer supervision in the past week or so. Dozens of women and men representing various civic bodies have been complaining of the character of advertising done for some of the moving picture shows, and especially of the lobby displays. Responsive to these complaints, an effort is being made to have the censorship ordinances interpreted with reference to lobby displays, and the pictures shown before the theatres may be the subject of censorship as well as the films.

HERBERT BLEIL.

Two Kalem Series Run Indefinitely

Kalem officials claim a record in being the only film producers to have two series productions, that, because of their popularity have been extended for an indefinite period. One of these series, "The Hazards of Helen," also holds the record for length of run as it is now well in its third year, and apparently going stronger than ever. The other series "Grant, Police Reporter," though only in its third month, jumped so quickly into the front rank of popularity among General Film releases that Kalem found it necessary to announce that no limit would be placed on the number of episodes in the series, but that it would run indefinitely.

Schenectady Mayor Raids Seven Picture Theatres

Mayor George R. Lunn Says He Is in Favor of Sunday Motion Pictures, But He Is Compelled to Obey the Law

MAYOR GEORGE B. LUNN, of Schenectady, N. Y., raided seven motion picture shows in his city last Sunday, December 10, in spite of the fact that he is a firm believer in Sunday film exhibitions.

The mayor says that while he is a firm believer in Sunday picture exntertainment, his duty to the laws of the State comes first. In order that his action might not be misconstrued, he called up the New York newspapers by long distance telephone, and had the following to say:

"The movie men realize I am in sympathy with them, but know I feel I must obey the law. Schenectady is in that section of the State of New York where decisions of the Appellate Division of the Supreme Court for the Third Department are the highest rulings regarding points of law, unless questions be taken up to the Court of Appeals. Consequently I arrested the seven managers of movie shows opening to-night and closed the houses."

The proclamation read by Mayor Lunn to the crowds turned out of the movie houses was as follows:

"In issuing an order as I do to-day closing the motion pictures on Sunday, I am doing my duty as chief executive of the city contrary to my belief as to what is right and just in the premises.

"I believe that the majority of the citizens of Schenectady believe in motion pictures on Sunday, and I also believe the majority of the citizens of the city are in favor of the enforcement of the law.

"It is time that the dead hands of a century ago ceased to weigh down upon the clear desire of this generation to develop a nobler and better life among its people."

William A. Brady stated on Sunday that "a living picture is not different from those one may see any Sunday in the art galleries, and therefore I fail to understand why the old-time Blue Law should be invoked to stop one and not another."

"Dale" Stirs Up Trouble for Legal Minds

"JIMMIE Dale, Alias The Grey Seal," the sixteen-episode serial, starring E. K. Lincoln, Edna Hunter, Paul Panzer and Doris Mitchell, which is being distributed throughout the United States by the Unicorn Film Service Corporation, has become a bone of contention in Chicago.

If a rich man steals from the rich to aid the poor and starving, is he justified in committing such breaches of the social law?

This is the problem which Judge Dennis E. Sullivan has been asked to decide in the Superior Court of the Windy City. The questions involved were brought up by Major Funkhouser, Second Deputy Superintendent of the Police and the Municipal Censor Board. Immediately the Monmouth Film Corporation, in conjunction with the Unicorn Film Service Corporation, commenced mandatory proceedings to compel Chief of Police Healey to issue a permit for the exhibition of the films.



Undersea Picture Taken Far Out in the Tropic Ocean—Crew of The Nautilus Descend Through a Trap Door in Universal's "Twenty Thousand Leagues Under the Sea"

J. E. Willis, Western representative of the Unicorn Film Service Corporation, acting in concert with Jules Burnstein, vice-president and general manager of the Monmouth Film Corporation, through his attorney, Elijah N. Zoline, is waging a vigorous campaign for the freedom of the screen. Mr. Zoline's contention that Jimmie Dale is in no way deleterious to the public weal, raises a question of vast interest to the moving picture industry as a whole.

Major Funkhouser, Corporation Counsel Ettelson and Chester E. Cleveland, his first assistant, contend that in the Jimmie Dale Series, Jimmie Dale, constantly in search of excitement, imperils the morals of the community by his benovelent misdeeds.

"On the contrary," asserts Mr. Zoline's petition, filed with the court. "The picture demonstrates the evil effect of crime, and shows that no matter how clever a criminal is, in the end he is detected and brought to justice. Instead of being injurious to the morals of the people, Jimmie Dale is a mighty sermon for the maintenance of the law and order, and shows that there is nothing profitable in a criminal career."

President Ike Schlank, of the Unicorn company, in speaking of the situation, said:

"The Jimmie Dale Series was printed in the People's Magazine, published by Street and Smith, New York City, which has a wide circulation. They were written by Frank L. Packard, author of the 'Miracle Man,' a George M. Cohan success. While the series created a sensation and were eagerly devoured, no objection was raised to their publication in magazine form,' says an official of the company. It is, therefore, difficult to realize why they should prove a menace to morality when produced upon the screen."

LIVE WIRE EXHIBITORS

Wise Window Card Placing Proves a Winner

NOT every theatre can afford the elaborate campaigns of advertising undertaken by the Liberty Theatre, Seattle, but it is just such keen competitive conditions as are found in this live city that point the way to the more modest undertakings possible at less expense. Many years before New York had her magnificent Strand, Seattle had her Clemmer and other beautiful theatres which were the marvel of Eastern visitors, as Seattle herself is the marvel of all who come there. So it is not surprising that unusually big things have been done by a theatre seating twenty-two hundred people in such a city.

Manager J. G. Von Herberg makes the statement that the Liberty is the largest motion picture theatre advertiser in the United States, if newspaper advertising alone were counted, but that is only the beginning of the campaign for business which is kept up day and night by this courageous management. It will not do to sleep on the job in Seattle, and so the Liberty has progressed to a stage where "loop" Fullerton, as he is locally known, finds plenty of things to keep him busy on this work alone.

Next week some of the "stunts" pulled off by Mr. Fullerton will be told about, but before taking up the whole story we are going to show how carefully and completely Mr. Fullerton worked out a single item which exhibitors everywhere should take the utmost advantage of. We are going to show how, through the use of store windows and locations which money could not buy, the Liberty Theatre got an advantage that would have represented a prohibitive expenditure had they paid a price based on the value of actual space required. The story is probably better told in Mr. Fullerton's own words:

"In preparing our window card campaign, we decided to bill only the main thoroughfare, as we believed our card-message was only for the people already downtown. It was an easy matter to decide the best streets, the crowds were an evidence of that, but it was an entirely different matter to get the locations we wanted, locations which the legitimate houses could not obtain, but which we deemed essential to a successful campaign."

"Right here is where we met our next difficulty, for it was decided that the man who would later place these cards should be the man to make the investigation. We were fortunate in getting a lithographer of varied experiences, at a salary which we later found was the highest paid on the Coast, but it proved a real economy, judged by the high-class of work and the splendid results achieved! By a tactful approach and straight from the shoulder talk, he was able to get locations, hitherto considered as "impossible"—and we were ready to start. From one hundred cards the amount quickly rose to 250, then 350 and from plain black and white cards the present three and four color cards have evolved. The cards were of unusually high-grade stiff cardboard stock, the kind that would not curl up in the window. However, some of the more exclusive stores still held off—so to solve the problem of these stores as well as get locations in front of the counters of soda fountains (good all the year locations in this climate) as well as in front of the cashier's box in restaurants, we had glass covered frames in plain, neat designs, to match the woodwork of the window or store interior made and we won over forty or more locations. These locations were of double value because in practically every case they represented exclusive showing in a highly desirable location.

We believe the window card campaign has helped our business in two ways: First it serves as a connecting link in our advertising between billboard and newspaper, by keeping our theatre's name and the play showing, constantly before the people—and second it directly helps the matinee business. With the thousands of people shopping or promenading to and fro in the business section, the card's message proved a veritable magnet, drawing the crowds already downtown, to our theatre.

The illustration of window cards shows the striking novelty of design of some recent cards by Mr. Fullerton. They are in two and three colors with tone variations. As you will notice they are aimed to be effective in their simplicity, attractive by choice of cuts, colors (which do not show in reproduction) and brevity.

Fox Pulls Stunts on New York

William Fox has been pulling all kinds of stunts in connection with his big million dollar picture, "A Daughter of the Gods," now showing at the Lyric theatre in New York. Among other absolutely new wrinkles, suggested by the character of the picture, are child's primer A B C books, in two color decorated initial letters, with cute rhymes telling the kids all about Anitia, and the Birdie who died and became a charmed person, and the Cat who swallowed birdie and so on. And a special Art Exhibition in the lobby, showing all the charms of the several characters in the picture, including



Striking Window Cards Used by Liberty Theatre, Seattle

Miss Kellermann's form divine, with special prizes offered to art students who choose to compete in sketches of the Kellermann pose.

Surrounds Pictures Artistically

Lowell C. Calvert, manager of the New Garrick theatre, Minneapolis, believes as much in the drawing power of artistic screen settings as the old time stage director believed in handsome stage settings. He has found also that the setting does not detract from the picture but rather enhances its value. He has recently installed a transparent border over the top of the screen and wings. This border shows a Minnesota lake and forest scene and the dim lights behind give a sunset glow to the view. The scene is restful and Mr. Calvert says lessens the fidgeting during waits, which are sometimes unpreventable.

R. G. MARSHALL.

Used Regular Employees to Good Purpose

Manager Magaro, of the Regent theatre, Harrisburg, Pa., believes in cutting out all lost motion. Consequently he is all the time devising new schemes that will add "velvet" to his profits. As children's shows are now the rage, he got to figuring it out and results proves he was right. He headed his bill with Chaplin. He had cards printed admitting school children with a nickel, and eleven thousand school children received these cards from his employees, who were sent to the schools to hand them to the children when they came out.

"Live Wire" Aids "Bluebird"

Manager Calvert of the Omaha Bluebird Exchange has launched a "Bluebird Bulletin" with a correspondence space, requesting exhibitors to criticize Bluebird productions. If an exhibitor finds an advertising idea profitable, he will say so in the Bulletin. This is a department similar to the famed "Live Wire Exhibitor" of the MOTION PICTURE NEWS.



Philadelphia Exhibitors Give Unique Endorsement to Pathe's "Pearl of the Army" in Page Ad. in Important Newspapers

Pathe Exhibitors Boost "Pearl of the Army"

THE co-operative idea of making the hand of fellowship a power, of making each exhibitor a strong factor in a steady pull-together boys' campaign, is Pathe's latest stunt, as noted in an accompanying cut which shows the top third of a full page spread in the Philadelphia papers announcing "Pearl of the Army." Each exhibitor who appears individually in this clean bunch of men helped boost each other exhibitor and the exchange they did business with. Each has a place of equal importance in the page. Each gives a powerful personal endorsement of the common undertaking. It is not a big advertising spread merely of the Pearl of the Army picture. It appears rather, from the point of view of the public, to be an organized and very hearty testimonial to Miss White's popularity, and there can be no doubt of the impression made on picture fans by this demonstration. Just a page "ad," lauding the play by the film maker, would have carried slight weight by comparison with this new and personal way of bringing it to the people's attention. This idea of a number of exhibitors co-operating for the common good needs to be thought about and weighed up. It can be utilized in many ways, the first of course occurring to the writer being the matter of censorship. Pathe has blazed the way for a lot of good and very helpful theatre advertising to come along these lines which are broad enough to suit many picture features.

Manager H. M. Osborn of the Philadelphia Pathe Exchange, is personally responsible for the putting over of this most original advertising stunt.

Mr. Osborn is receiving congratulations on his clever scheme. Incidentally "Pearl of the Army" is going with a rush.

Linder in Great Demand

Distributors from the four corners of the earth have opened negotiations with George K. Spoor, president of Essanay, for the rights to Max Linder's comedies. Competition to get the films is strong. Arrangements are under way whereby the films produced by the noted European comedian shall be shipped to Europe, Asia, Australia, Africa and South America.

One of the first to open negotiations for the Linder rights was S. Hertzberg, the pioneer motion picture distributor of the Orient. Mr. Hertzberg journeyed from his headquarters in Shanghai, China, to Chicago, to clinch the exclusive rights to Max's productions, for China and other oriental countries. An extensive distributing agency in the Argentine Republic also has sent its representative to the United States to secure the films for his territory; and another has arrived at the Chicago plant from Brazil. The rights in Mexico are under discussion with several American firms, although two Mexican agencies have put in their bids as well.

President Spoor of Essanay has received numerous bids from big agencies of Petrograd, Berlin, Vienna, Paris, London, Rome and other distributing centers of the continent for these rights.



The Children's "Morning Matinee" at the Regent, Harrisburg, Pa., Attracted a Large Crowd

WITH THE EXHIBITOR

Open Booking Favored by Exhibitor Tied to Program

THE accompanying letter makes out a good case against program booking. Is this exhibitor right or wrong? There seems to be a great deal of difference of opinion about this matter, but the discussion so far, from the standpoint of the live, active exhibitor, who does not fear competition and wishes free range, favors the open system of booking. It has been well pointed out, however, that so far there is no real condition of open booking, so the talk is all aimed at the future. A few pictures available for open booking as is the case to-day, do not seriously affect the position of the program producers. When more pictures are available for open booking than there are first-class houses—or when enough of these pictures can be had combined with the best pictures on the programs to fill the needs of the exhibitors of the first class—then we will have a real test, for exhibitors who feel like the writer of to-day's letter are not going to hold programs.

That is the lesson of to-day's correspondence. This man says he could have made more money had he had a choice of pictures even now available. He says only two out of twelve features were worth running—for no feature is worth running that will not show a good profit. He says present profits are very, very small, and blames his programs. He cites the injustice of neighborhood houses having a pick of programs at one-fourth the cost he has to pay. This exhibitor speaks for many. We want to hear more from such practical men, men who state facts to back up their theories. We like this letter because we know it is typical of hundreds of theatres everywhere. Let somebody answer it, if it does not speak the exact facts even. In this correspondence names are omitted so that exhibitors who want to have their say can feel that whether or not they are in the majority, makes no difference. We want their real views without their stopping to think whether or not that is the point of view they would give if obliged to go on record. We want ideas, right or wrong, new ideas that aim at bringing out the truth, the whole truth, and nothing but the truth.

Motion Picture News,
New York, N. Y.

Gentlemen:

I notice you invite exhibitors to express their view of the open market question.

I think now and always have thought the open market best for any theatre, provided the manager has the ability to select the films his patrons want. I am in a town of 28,000, having eight theatres devoted to motion pictures. Three years ago we had the opportunity of buying any film outside of those released in the General, Mutual and Universal service. We booked everything that was good and at a price we could afford to pay.. Consequently we had capacity houses, at most times.

During the past three years different feature programs have been formed and we are now using two programs supposed by many to be the best. There are hardly enough films on the open market to warrant us discontinuing these programs, so we must go along and do the best we can. In the next four weeks' program booked to us there are just two pictures that we would buy on the open market provided we could have an opportunity to buy out of the other programs. Now just think, out of twelve features we must play there are only two we feel we are making any money on. Now then out of all the releases for the next four weeks to come of all programs let me buy what I want, even at increased prices, and I will pack this theatre every day.. The cost of course would be greater, but even at that if my program costs twice as much as it does now, I will make more profits than I am making now. The present profits being very, very small. Isn't that a reason why we should have open market?

We are now forced to play pictures two days that should not be played one day. Why then should we show the poor picture to an audience of 1,000 when I can get 2,000 people with the proper picture? I am wasting two good days, something that can't be made up. Of course film rental would be higher if there was an open market, but why shouldn't it? Those that can't afford it, let them play something they can afford to, thereby drawing a distinction between the good and lower class houses. Amongst the eight theatres in this town there are four theatres showing a program that might be called just as good. It is only a question of one house boosting a program more than others. Of course the difference between this theatre and the other theatre is that this theatre is the largest, most comfortable and in every way a better theatre than the others. We also have two neighborhood houses that offer a change of program every day in the week. This means that they have six different shows from at least four programs. Or in other words they have a choice of pictures and get them at one-fourth the cost we pay.

Here we are, in the downtown district paying high prices for films, forced to play them two and three days. The neighborhood house manager comes along, books what he wants. Why shouldn't we have an opportunity of doing the same as this neighborhood house? About three weeks ago we had for opposition a stock company that stayed an entire week and another theatre in this city had a picture special for two days of that week. We could have booked other big specials against him, but we did not have the open time, our program picture took up the entire six weeks and would not allow us to cancel. Now having these two oppositions against us, we of course went to our program exchange and booked the strongest pictures they could offer. The consequence was that we were left with a half house each day and at the end of the week we could show no profit. Now if we had an open market we would have booked the strongest attractions possible, at any cost and at the end of the week we could at least have shown a small profit. Or if not a profit, we would have succeeded in keeping our house filled and the people interested. Here is another six days gone to waste. Is it possible to give any better reasons why we should have open market? If so let us hear from other exhibitors. This letter is not written by a newcomer in the business; instead, I have been in the business for the past seven years. Open market will get rid of a great deal of poor films and also the poorer houses which are no longer needed.

Not wishing to impose upon the good nature of this paper, I will say no more at this time.

Yours for the Open Market.

Efforts to Tame Wild Operators Being Studied

SAM SMITH, the operator at the Sunset theatre, Omaha, hurried into the projecting room ten minutes before the afternoon show was scheduled to begin. A line of patrons was already filing in and a number of seats were filled. Sam grabbed up the box of film and slammed it on the machine. The minute the show was expected to start he turned the glare upon the screen. The machine started clicking and lo! The reel was wound backwards. Sam swore as he feverishly began rewinding it. The crowd grew slightly impatient.

Then he started it through the machine in the right direction. In one of the most exciting places the film was torn—a jagged, ragged tear. Sam swore again and the crowd, suddenly staring into a white screen and gripping their seats as a result of the exciting picture, felt embarrassed and then again grew impatient. Another tear and several patrons stamped out, disgusted.

Sam and his employer, the exhibitor, blamed the exchangeman. Maybe they were right. Maybe the exchange had not inspected the reel. But in this case there was an excuse. Another exhibitor had not returned the film when he should have done so. It came in ten hours late, and there was only one hour in which to catch the train. The box was left at the depot, and there changed from one train to the other. No time for inspection, no time for anything. Sam's employer had advertised this picture and no substitute could be accepted. There was only one thing to do and that was to make a quick change.

Manager Jake Mitchell of the Laemmle Film Service in Omaha has tried to solve this problem. He has got into touch with every Universal exhibitor and urged him to think of the other fellow and himself, too, by seeing that his operator takes more care in rewinding and shipping.



This Totally New Idea is Worth Special Consideration. The Strand (Providence) Changes Its Name to Children's Theatre, Showing at a Glance That the Rhode Island Congress of Mothers Has Made It Their Theatre for the Time Being

House Big—Profits Small

Below is the other side of the big house ahead of its time monopoly, which so many little fellows think means sending them to the bow-wows. In these days and times one has to be pretty optimistic to feel sure of his profits. And the attached letter is one reason. Here is a theatre evidently built as so many are, to fill a "long felt want." Twice as many seats as people to fill them. But somebody was doing better than a half-full house, or this one would not have been built. This letter comes from within less than fifty miles of New York—plenty of people to draw from—the whole trouble is that expense is greater than income, and threatens to go higher. It won't go higher, permanently, though, for such matters always adjust themselves in time. If you legitimately can't make money, with your equipment, no one can outbid you on your service. What you say, however, will be read with great interest by your brother exhibitors.

Motion Picture News,
729 Seventh avenue,
New York City.

Gentlemen:—

Mighty glad to respond to call for views as asked for on page 3136 this week's "News." Going to tell you about a newly built neighborhood theatre, located in fine section of a two hundred thousand population town. Has every advantage and no opposition worth speaking of. We seat 1,000 and give three shows a night. Can accommodate 2,500 people easily, allowing for late comers to first show. BUT OUR AVERAGE IS JUST ABOUT 1,300, or a little over one-half what we can accommodate. Our modest five-piece orchestra and salaried manager eats up what advantages we might have over some possible competitor with a smaller seating capacity. Our expenses run about $800 per week and allow us about $100.00 profit, out of which we must create a sinking fund for emergencies. The expenses listed above carry an item of 5 per cent on the money invested in building and fixtures, but allow nothing for repairs or deterioration. Our film service is satisfactory, as no opposition has enabled us to steer clear of bidding for first runs. Our total cost for service averages about $150 per week, or a ratio of 16 2-3 per cent. But in a case of opposition, and this is possible almost any time, this cost for service will be doubled and make the cost one-third of our gross and incidentally wipe out all of our present profit.

Now, if it were possible for us to make an agreement or an arrangement for an exclusive service from one concern at a cost of say 25 per cent of our gross, we would be glad to do so, and it is possible that if such a service was of a superior grade, our business could be materially increased and enable us to go as high as 30 per cent for the service. Our posters cost us about $15 a week, and if these were furnished free with film it would admit of our paying an additional one and one-half per cent on the cost of film service. I would add that with our present receipts it is utterly impossible for us to use the best features every night. Superfeatures should not be put in picture houses; prices should never be raised. We hold to the one scale all the time. If there was one concern, or rather, exchange, which handled the various makes of best features and gave a weekly price year in and year out, so our patrons would be always sure of a pleasing show, our business would be steadier and our appropriation for service correspondingly higher. Moreover, we could cut out the newspaper advertising which we feel compelled to use now, and this is no small item of expense. But if I see no change in the situation for the better and very shortly at that, I am going to unload my stock to the highest bidder and make my exit.

No Milwaukee Movie Ball

Special to Motion Picture News.

Milwaukee, Wis., Dec. 5.

At the regular monthly meeting of the Milwaukee Motion Picture Exhibitors' Association, held Friday, December 1, local exhibitors decided not to hold a movie ball this winter. The decision was reached after it was learned that the Auditorium could not be secured for Saturday night, and that there was no other place available that would accommodate the thousands that have turned out for this affair.

Consider the Little Ones—and Profit Thereby

THE reason for the sudden awakening to the long, neglected children's matinee and its usefulness as a business builder, is not hard to find. The mothers of the country have made up their minds that their children shall have consideration, and the managers, after making all kinds of false excuses for themselves have decided to go ahead under very unfavorable conditions as to securing children's films and have the shows anyway.

Any showman knows the value of publicity through the children. Any showman knows that if he can get entry through the schools and mothers of the community into the homes of his city, his business is made. He may not make as much out of a children's Saturday morning or weekday afternoon performance as he would with a salacious feature for which he has signs saying, "children not admitted." But if he has a family theatre he knows which in the long run is the better policy. And so we hear of children's shows being successfully "introduced" in a hundred sections of the country at once.

The children's show accomplishes many things unobtainable in any other way for the theatre. First of all it introduces to the house, patrons that have never been there before. There is a democracy among the little folks that cannot exist with their parents. They go to the same school, whether they come from the homes of the rich or the poor. So if your general patronage is of the high-brow class, you will add to your middle class patronage and the goodwill of people who have a vote and a say in the running of your community affairs. This may come in handy, in these days of Sunday closing and censorship. If you already have the middle class patronage, your entertainment of the children will widen that patronage to include all classes, and again aid your popularity as a manager and a good citizen.

Why not? In connection with a special children's performance give free tickets to all the children making a top grade in school; one ticket for each study the grade is attained in; similar free tickets as a reward for good conduct, good attendance, or any sufficient reason that would entitle a number of children to become better scholars through your encouragement. An exhibitor's suggestion from Plainfield, Ill. Come again, brother Moran.

The greatest argument in favor of the kid shows is the direct advertising it gives your house. The next argument in favor is the money it will bring you. If properly managed, a children's matinee fills up your house at dead hours. The only thing between you and this good money is the present scarcity of children's pictures. That will be remedied, and we want every exhibitor who reads this and wants to gain the advantage offered by children's shows to let us hear from him. Demand these programs, through these columns, and you will get them. Many of the program exchanges already have established children's departments, and are ready and willing to reissue just the pictures you need. Other companies are marking time waiting for sufficient demand to develop so they can afford to make pictures especially for children. Such pictures cost little to produce, compared with present-day features. Children's shows are given in the larger cities on Saturday mornings. In smaller towns the afternoon show will be more profitable, as the mothers will accompany the children and make a social meeting place of your theatre. So that children's pictures can have a very large circulation.

We know of several cases where the friendship engendered between the managers of the local theatres and the clubwomen or mothers' clubs has results in preventing unfair or ill considered local censorship laws.

It is time the children's once-a-week show became a permanent institution in every city and hamlet in the country. True. the exhibitor first gaining the confidence of the children and mothers will have a natural monopoly of the children's vote in that community. True, there will not be room in the average town for several children's shows. But generally there is only one wide awake and always public spirited exhibitor, who never fails to be on hand at every moment when opportunity beckons. And it is this one who will take up the children's movement at the first opportunity. We will gladly help him. That is why we write this article, in the hope that he will take us into his confidence and let us present the weight of several of him to the producer and create a demand for children's pictures.

Does Not Want Posters Sent with Films

"SEND me any posters with my film and I'll cancel my contract with you," is the peculiar ultimatum given to the exchanges by Z. E. Reasoner, proprietor of the moving picture theatre at Beaconsfield, Iowa. "I really believe that I can do just as well without posters as I can with them," related Mr. Reasoner to W. H. O'Hare, Universal salesman.

"Everybody in the vicinity knows that I run a picture show certain nights during the week and if they want to come they will come without looking up my program. If I decorate the front of my house with a lot of posters, promising some great things on the inside I have to come through with them, but if I don't have anything up the crowd will take what is offered without any hollering whatever. I am not troubled with substitutions, nor do I have to pay express charges on my posters. The people are glad to see a picture show and I am glad to give them one. When neither of us know what will be shown neither of us can say much to each other."

We wonder if Brother Reasoner had not better carry his reasoning out to a logical conclusion and get deaf and dumb ushers, ticket takers, and cashiers. His logic is too conclusive for argument, provided the people of his town are the most peculiar people in the world. Most people want to see

and be seen, to talk and be talked to, and unless the rest of us are all wrong, we have been spending millions uselessly.

Posters are supposed to mean something, granting even that they do not tell one-tenth part of the story they ought to tell. If the theatre, like the school, is a place to receive a course of whatever the ruling power chooses to hand out, well and good, Mr. Reasoner. If the theatre is a place resorted to for entertainment, and everybody in Beaconsfield is not just like everybody else and does not want just the same things that everybody else wants, you are wrong, brother—dead wrong.

How would you feel, for example, if the local street car company was to remove all signs from the cars? They, too, might be glad to have you ride, and you might prefer to take a chance and get carried several blocks out of your way rather than stay off and walk! Yet this is not one bit more arbitrary than your requiring your people to see your show, paying before they know what it is. You will get those who don't care what they see, but experience tells us the majority do care, and some day a competitor more willing to take pains to find out what the people want will get those of your patrons who do care. On the ground of economy, the case is still worse, for express charges on posters are paid by the patrons who are attracted by the posters—not by you. If the posters don't attract, the Universal Company will pay you a good sum to tell them why.

Trigger for President

(*Continued from page 3992*)

ent time practically no state organization whatsoever exists. No per capita tax has been paid since the exhibitors' convention in Chicago last summer. Three years ago the New York State League boasted of over twelve hundred members, with two hundred and sixty-five in the New York Local Number 1. Today, according to Mr. Trigger, there are considerably less than one hundred members in the New York local, and less than twenty-five paid up members in the state league. In the palmy days of state league membership, Syracuse with sixty-four theatres had sixty-two members in the league. Buffalo, with one hundred and twenty-six theatres had one hundred and seventeen. In Schenectady, Albany and Troy the seventeen theatres in these cities were all members.

A scheme of dollar dinners to promote social relations and bring about organization will be launched by Mr. Trigger. Some large dinners of this character are to be given at the Hotel Astor, New York City. Prominent city, state and government officials have already signified their willingness to attend.

Messrs. Trigger and Ascher will take the offices reluctantly, but believe that exhibitor organization absolutely demands their former unsparing efforts. Mr. Ascher, as secretary, will work shoulder to shoulder with Mr. Trigger as president.

Robert Warwick, the star of the World-Brady picture "The Man Who Forgot," has Gerda Holmes and Doris Kenyon as his co-workers. This screen drama is an adaptation of a best-seller novel.



H. Bradley Fish, Manager of Princess, Denver, Does Some Effective Two-Column Display Newspaper Advertising

Desirable Information Supplied

Reel Life, the film magazine issued by the Mutual Film Corporation weekly to announce pictures released through it has an interesting list of Gaumont Single-Reels in its issue of December 2. The titles of all pictures released to date by the Gaumont Company under the general heads of "Reel Life, The Mutual Film Magazine," "See America First," and "Tours Around the World" are listed in order. Reference is also made to the Mutual Weekly, manufactured and edited by the Gaumont Company. These pages make this issue of "Reel Life" a valuable mine of information for the exhibitor. The increasing demand for pictures other than photodramas is being supplied with ingenuity and skill. With the list supplied in this issue of Reel Life exhibitors will have a handy guide to Gaumont's past releases of this sort.

Mutual Manager Resigns

Lee Cox who was formerly manager of the Mutual Film Corporation in Wheeling, West Virginia, has resigned to become the Wheeling manager for the Unicorn Film Service Corporation. His appointment was made by C. M. Christenson, the manager of the Cleveland branch of the Unicorn. Mr. Cox brings with him to his new post a personal and friendly standing with every exhibitor in the territory which he will cover. He also was formerly associated with Mr. Christenson in the motion picture business.

Brenon Is in Florida Making "Lucretia Borgia" Exteriors

WITH two of his photodrama creations running on Broadway, "War Brides" and "A Daughter of the Gods," Herbert Brenon is now in Florida, making the exterior scenes for his next production for Selznick-Pictures, "Lucretia Borgia." Florence Reed is the star of this offering, which promises to be one of the most magnificent spectacles ever projected upon the screen. At St. Augustine Mr. Brenon has found the atmosphere he requires for the staging of medieval scenes, and many exquisite effects are being designed.

Accompanying Mr. Brenon were more than a score of the leading players and members of his general staff. The players are as follows: Miss Florence Reed, Juliet Brenon, Miss Henrietta Gilbert, Miss Lucille Zintheo, Messrs. W. E. Shay, Richard Barthelmess, William Welsh, Edward Thorne, Tony Merlo, Elmer Peterson, George Briggs, Albert Parker, Alexander K. Shannon, and Edward Bosch. Others in the party were: Roy Hunt, Charles Ritchie, David Calcagni, William Plunion, Victor Abrams, George Hall and Miss Minola De Pass, Mr. Brenon's private secretary. The players expect to remain in Florida for some time.

Robinson Crusoe His Own Press Agent

HENRY W. SAVAGE calls his five-part photoplay, Robinson Crusoe, "The Censor's Holiday."

"The most conscientious censor cannot imagine that there is anything calling for his attention in this play, so he may go to see it and enjoy it just like an ordinary human being," said Mr. Savage. "Fortunately this book hero has such a wide circle of friends that he does not need the censor's advertising to make him a box-office attraction. He is his own press agent and the best one I've found yet."

Mr. Savage is of the opinion that the trend of the modern photoplay is away from the sensational and toward the educational, including the allegorical. So firm is his belief in the upward tendency of the silent drama that he is confident that the coming generation will make the acquaintance not only of the Shakespearian characters by means of the screen, but also of the Greek and Roman heroes.

"The interest which the announcement of the release of 'Robinson Crusoe' has created among exhibitors and the general public has strengthened my belief in the future of the photoplay," said Mr. Savage. "It proves that the demand for action and adventure on the screen has been mistaken for the desire for sensations. I made a careful study of the real public before deciding to invest in the elaborate production that I have given this picture."

The liberal terms on which the States rights in charge of Warner Brothers are being granted, bring visions of affluence to the buyer who is quick to see a bargain.

New Canadian Organization

For the primary purpose of handling the World Film features, the Regal Films, Limited, has been organized in the Dominion of Canada, with offices at 37 Yonge street, Toronto, Ont. Other pictures will be bought to supplement these. The Donald Thompson war pictures have already been secured while comedies and other one, two and three reel subjects will be secured as soon as possible.

E. L. Ruddy, president of the Regent Theatres Company, operating one of the best houses in Toronto, holds an important position in the organization. J. P. Bickell, banker and a director of the Regent, and N. L. Nathanson, of the Wadsworth-Nathanson Company, are other officers.

A. S. Aronson, formerly associated with the World Film Corporation, is manager of the home office, and is also in charge of the Foreign Department.

New Cartoon Comics from Bray Studios

J. R. Bray will shortly place a new animated cartoon on the market. It will be in series form and will be released under the general title of "Percy." These cartoons have appeared in Sunday newspapers for some time. Percy is a mechanical man, manufactured by a professor. By the mere pushing of a button he can be made to do anything.

His first job is as window dresser in a department store. Percy is hired out to the manager by the professor who goes on his way dreaming of immense profits. The trouble with the mechanical man is that he insists on dressing everyone—he doesn't stop at windows. He disrobes the manager and places feminine garb upon him and then he creates havoc among all the customers of the store.

These cartoons were extremely popular when syndicated through the Sunday papers, and that they will be a success on the screen is practically a foregone conclusion.

Spanish Comic Learns American

The "Tweedledum" comedies now being released by Unity, feature a comedian of long standing in the European studios. Manuel Fernandez Perez is the gentleman. He was born in Madrid, Spain, thirty-two years ago, and after playing in continental vaudeville took to the screen. He appeared before the camera in Europe for eighteen years with such well-known foreign companies as Pathe, Ambrosio, Eclair and Eclipse.

Since he came to the United States a year and a half ago he has made fourteen comedies. Unity has only released six to date, but each week heralds the arrival of another one. When Perez came to America he spoke no English and was obliged to direct his company through an interpreter. He was obliged to work under additional difficulties, as much of the humor that appeals to European, falls flat on this side of the water. Consequently he visited theatres to look out for all varieties of comedies; to learn what style of humor the American public preferred.



Marjorie Daw and Ruth Wilson in "The Sunset Princess" (Great West Film)

Industrial-Military Feature Gets Government O. K.

HOWARD E. COFFIN, chairman of the newly created Council of National Defense, invited Rufus Steele, the author of Bluebird's special release, "The Eagle's Wings," to show the industrial preparedness feature to the members of the Council on the day they met for organization. Accordingly Mr. Steele went to Washington last Wednesday, December 6, and in co-operation with C. R. Milliam, the Washington manager for Bluebird, gave a private exhibition at the Penn Garden theatre, to the entire membership of the council.

Secretary of War Baker introduced Mr. Steele to the assemblage, and the author explained the details of the production, especially telling about the pictures taken in munition factories, and mills now operating on European war orders. As the Council of Defense has been created by law to secure the co-operation of manufacturers with Uncle Sam in time of sudden stress, "The Eagle's Wings" was enthusiastically received by the members of the council as timely and authentic propaganda to inform the public and the captains of industry just exactly what industrial preparedness means—to visualize the importance of preparation for National emergency.

President Wilson was authorized by a law passed at the last session of Congress to appoint seven civilians to serve with six members of the Cabinet on the Council of National Defense. Howard E. Coffin, general manager of the Hudson Motors Company; Daniel Willard, president of the Baltimore and Ohio Railroad; Bernard Baruch, representing the banking interest of the country; Dr. Franklin H. Martin of Chicago, representing the medical fraternity; Samuel Gompers, president of the American Federation of Labor; Julius Rosenwald, President of Sears-Roebuch Company, Chicago, and Dr. Hollis Godfrey, president of the Drexel Institute, Chicago, are the Presidential appointees who attended the showing of "The Eagle's Wings."

Secretaries Baker, War; Daniels, Navy; Wilson, Labor; Redfield, Commerce; Lane, Interior, and Houston, Agriculture, were the cabinet members in attendance—all designated by law as members of the Council of National Defense. Gen. Crozier, Chief of Ordinance, in the War Department and his assistant, Col. Hopper, were among other representatives of the Navy and War Departments who attended the showing.



Rita Jolivet and Pete in "The Masque of Life" (Signet)

Goldstein Makes Change

Louis Goldstein, long associated successfully with the Unicorn Film Service Corporation's Denver branch, has resigned to take a half interest in the Superior Features, Inc. The position left vacant by Mr. Goldstein's resignation has been assumed by R. Ehrensoft who brings to his new post the experience of several years in the motion picture industry.

Press Stunt Goes Over Big in Nation's Capital

Public Interest in Patriotic Serial Aroused by Advance Newspaper Campaign That Can Be Duplicated Anywhere by Exhibitors at Little Cost

COUNTRYWIDE interest in Pathe's latest serial, "Pearl of the Army," released December 3, was excited by the advance teaser campaign published in the two leading newspapers in one hundred of the largest cities in the country. This interest was particularly noticeable in Washington, which furnished the stage for the teaser campaign.

Beginning at 10 o'clock Sunday morning, November 26, the day the first ad was published, the telephone of the New Ebbitt Hotel in Washington started ringing, and it did not stop during the five days that the campaign continued. There was a flood of letters every day that swamped the mail clerk, telegrams from all parts of the country, reporters representing all of the biggest metropolitan newspapers, and hundreds of others who were seeking an opportunity to win the reward offered for the capture of the supposed thief being sought by Ralph Payne, one of the leading characters in the "Pearl of the Army" serial.

The elusive "Ralph Payne" did not reveal himself to the Washington reporters, who, spurred on by frequent long-distance telephone calls from anxious editors, called in the chief of police to ascertain the facts.

The first ad was as follows:

FIVE THOUSAND DOLLARS REWARD FOR INFORMATION

Regarding a man of foreign appearance, military bearing, about 6 feet, with light hair and double horse shoe scar on left cheek. The man answering this description is believed to have left Washington.

He was last seen taking a taxi from the New Ebbitt Hotel to the Union Station.

A few minutes previously, a package of vitally important papers and documents disappeared.

Address Ralph Payne, Room 200, New Ebbitt Hotel, Washington, D. C.

This advertisement was published in the Washington papers on Sunday morning. Early in the day the telephone started ringing. Telegrams were received from all over the country and there were hundreds of visitors. Also, by Monday, several baskets of mail addressed to Ralph Payne had been received.

Effect of Second Advertisement

The second ad was published the next day, as follows:

THE MAN

who disappeared from Washington just after a package of internationally important documents was taken from my room at the New Ebbitt Hotel, has been traced to this section of the country.

He is about six feet tall, military bearing, with light hair, and a double horse shoe scar on his left cheek.

I WILL PAY $5,000.00 REWARD

for his arrest and $25,000.00 for the return of the papers, if the seals are unbroken.

Address Ralph Payne, Room 200, New Ebbitt Hotel, Washington, D. C.

This created an even greater furore. From all parts of the country letters and telegrams poured into the New Ebbitt Hotel. Night and day the hotel was beseiged by reporters anxious to interview the mysterious Ralph Payne regarding the disappearance of the government documents, but he was not to be found.

The following day the third ad was published. It read:

FIVE THOUSAND DOLLARS REWARD FOR INFORMATION

Regarding a man of foreign appearance, military bearing, about six feet, with light hair and a double horse shoe scar on left cheek.

The man answering this description is believed to have left Washington.

He was last seen taking a taxi from the New Ebbitt Hotel to the Union Station.

A few minutes previously, a package of vitally important papers and documents disappeared.

Address Ralph Payne, Room 200, New Ebbitt Hotel, Washington, D. C.

Interest was at fever heat everywhere when the fourth ad was published:

RALPH PAYNE, Room 200, New Ebbitt Hotel, Washington, D. C.

Raise your bid! Others will pay more!

I have received this unsigned letter, delivered by an unknown messenger.

I have offered all the money I have.

You will serve your country, if you will help me with information regarding the writer of this letter, and $25,000.00 reward will be paid for the return of the package, with seals unbroken, which disappeared from my room at the New Ebbitt Hotel.

Address Ralph Payne, Room 200, New Ebbitt Hotel, Washington, D. C.

It was not until the following day that there was any indication as to the real nature of this advertising. The story was told in the following advertisement printed in large space:

DISCOVER THE STORY OF THE PACKAGE STOLEN FROM RALPH PAYNE

A package, containing the secret plans of the Canal fortifications, was advertised as having disappeared from an apartment in the New Ebbitt Hotel, Washington.

This package exists only in an author's imagination.

Perhaps we owe you an apology for the series of advertisements that has appeared. If so, we offer it freely, gladly.

For the purpose of these announcements is a very serious and earnest purpose.

Many good authorities have asserted that international spies are actively engaged in this country right now—that our future is menaced by these secret enemies.

As a nation that does its work in the open, most of us do not realize that the dangers that surround us are very real.

"PEARL OF THE ARMY"

A Story of "America First"

Unmasks America's secret foes—reveals the menace that surrounds our country today—the perils of a nation that must be roused to wakefulness.

You must see this great serial, featuring Pathe's peerless, fearless, PEARL WHITE as the American Joan of Arc.

It is your patriotic duty to see this picture, and it holds a thrill for you that you will long remember.

In some cities local exhibitors made arrangements with hotels in their own cities, thereby greatly increasing the value of this advertising because of the local interest.

These advance teaser ads are included in a full page of advertisements on "Pearl of the Army," prepared especially for the theatres that show the pictures. These plates are offered for sale to exhibitors at $1.50 for the full campaign.

Spurrier Moves to Baltimore

Baltimore, Maryland, Dec. 5.

Frank B. Spurrier, formerly manager of the Greater Vitagraph office for this territory, has been made Baltimore manager for the Pathe Exchange, succeeding Harry Reddish. Mr. Spurrier was located in Washington where the headquarters for the Greater Vitagraph controlling the Baltimore territory is located. He took charge of the office on Monday, November 20th. Mr. Spurrier is well known in Baltimore, as for several years he spent two or three days a week visiting the local motion picture exhibitors.

A. F. GILLASPEY.

Baltimore Children Have Thanksgiving Morning Treat

Special holiday performances for children was one of the features for Thanksgiving week at the Parkway theatre, located at Charles street and North avenue, Baltimore. "Snow-White" adapted from the fairy tale in four acts was the attraction for Thanksgiving morning, and the following Friday and Saturday mornings.

A. F. GILLASPEY.



Helen Ware and Thomas Santschi in a scene from "The Garden of Allah" (Selig)

Film Building Needed in D. C.—Three Offered

At the recent meeting of the Washington, D. C., Exchangemen Managers' Association further discussion of the proposed film buildings occupied a good part of the time. The plans of the building proposed by J. Costello were laid before the exchangemen for their approval and suggestions. The film men have given hearty co-operation in such matters at all times.

At present there are three film buildings being proposed, plans of which have been offered to the exchangemen for consideration. These are to be built by The Munsey Trust Company, Tom Moore and J. Costello. The city is not in need of nor could it support three film buildings, erected in accordance with the latest strict rules of fire regulations; but it is in great need of one such building, but just who will be the successful winner in the present real estate and financial struggle, it is not possible to state.

Another matter of importance discussed at the meeting of exchangemen was the handling and rates of films and paper by the various express companies. This has been recognized as a matter of vital importance in the industry, and the local exchangmen are desirous to ascertain how best they can minimize errors, expedite delivery, and reduce expenses. A committee consisting of George Mann of Paramount, S. Meyer of Vitagraph, and Sydney B. Lust of Selznick Productions was appointed to look into the matter and report at the next meeting. WILLARD HOWE.

Missouri Lawmakers Must Be Shown

Kansas City, Mo.

That the moving picture theaters of the city are not observing the rules passed by the City Council to protect the patrons from fire is the statement of F. B. Hamilton, Superintendent of Buildings. Mr. Hamilton, with W. H. Gardner, secretary to the fire warden, recently made an inspection of every theatre in Kansas City. In several cases the city ordinance requiring fire exits had been violated. Most of these houses are very small, and the buildings were built some years ago. Kansas City's theatres are generally known as being among the best in the Middle West. During the past three years the buildings have been constructed with the most modern sanitary and safety features. H. C. BLEIL.



Scenes from Two Vitagraph Holiday Offerings Featuring Mary Anderson, "A Lesson From Somebody" and "A Bit of Bent Wire"

Hope for Repeal of Censorship's Onerous Burdens

THE exhibitors of Kansas have the best chance in the world to secure the complete repeal of the censorship law if they get busy. The condition is such that earnest work now will bring big results, while a careless handling of the situation, may bring worse hampering than now exists.

The recent election put into the state legislature a large number of law makers who either believe the law should be changed, or are sure that it should be modified. The exhibitors in many districts are alive to this opportunity, and are working on the legislators to show them that the best interests of the people demand that the law be repealed. At the same time, many other interests are working on the legislators, to convince them that the law should be made more stringent, and that changes should be made which will make it even more uncomfortable for the exhibitors and more expensive.

A surprising number of the newly elected members have expressed themselves against the censorship law as it now stands—surprising, because it has been true that in only a few districts did the exhibitors do much effective work before election. Now that the lawmakers are chosen, an effort is being made to get the exhibitors to line up their friends in the legislature, and to bring all possible influence to bear on the lawmakers to secure a law that will be fair to the picture business, and beneficial to the public at large as well.

Kansas City's chief trouble is that the ordinances require pictures to be approved by the recreation department, in case of question, but many pictures are run, without objection and without review. The force of censors is not adequate to review all pictures, so that no notice is taken of lack of censorship except when the department especially "calls in" some picture. The department calls in pictures which have been condemned or at all criticized by the National Board, or the board of Chicago, New York or Kansas. Exhibitors have got into the habit of paying little attention to whether the picture may be run without censoring or not, trusting to the exchange managers to see to the censorsing when it is necessary. The exchange managers understand the situation, and there has been no trouble from them. But the newcomers, especially the states rights men, do not always understand the situation, and many of them first learn of it when they are the subject of charges from the department.

HERBERT BLEIL.

"The Witching Hour" Sold

Morris Tobias, booking manager of the corporation formed to handle the Frohman Amusement picture "The Witching Hour" in New York state and Northern New Jersey has filled so many orders even at this early date that instead of doing business with seven prints he finds need for a dozen. In the twenty-four hours after the closing of the contract with the Frohman Amusement Corporation, Mr. Tobias booked the picture for six houses for a week's run at prices ranging from $1,000 to $1,250, while no less than thirty-three bookings at $100 a day each were signed.

Noted Director Makes Change

Jay Hunt, who recently joined the Yorke directoral staff, will direct the next Metro vehicle "The Promise" based on the popular novel of the same name by James B. Hendryx.



"The Secret Kingdom," Vitagraph's New Serial, has a Diversity of Scenes. Charles Richman and Dorothy Kelly are the leading Lights in These Three

The Time Is Coming—When the "Good Old Days" Go!

Nothing the Matter with the Business—Just Cleaning House and Setting Things in Order—It Will All Come Out in the Wash

By Sam Spedon

WHAT'S the matter with the business?" We are asked this question every day. Everybody asks it of everybody else. The answer most often given is, "it is all balled up," meaning there are so many reasons, it is impossible to give one specific answer.

Overproduction is probably the most sensible answer, but this is only general, and does not in itself account for the "chaotic" condition of the busness—production does not diminish, it increases; every week we read of new producing organizations coming into the field for which there is no demand.

The exhibitor knows, or ought to know, the answer. Smaller houses are going out of business where the larger houses are crowding them out. A three or six hundred seat house cannot compete with a larger one in the same neighborhood. If the smaller house tries to give the same class of program as the larger, the expenses are greater than the income. If it presents an inferior program, it loses its patronage. When the smaller house closes, that makes one less for the exchanges to supply. If there are two or three smaller theatres in a town or neighborhood obliged to close when a larger or more attractive theatre opens its doors, there are two or three theatres less to use the programs of the exchanges.

Small House Problem

In the meantime while this process of elimination is going on, there is a demand for more one and three reel pictures, such as we used to have, because it is the only hope the smaller competing houses have to exist. They want cheaper pictures, good pictures at less cost than features which they cannot afford to rent, and must, if they expect to compete. Very often they cannot get them at all if the other house is protected. Take paper and pencil and figure out the income of a house, and then subtract the overhead expenses and the answer is indisputable. This is not theory, the writer has been over the field and studied the situation. One "sales talk" tells you that a feature will draw as well at its second showing, four weeks after the first, as it did at the first showing in the other house. This is true—if the other house is not showing a newer and better feature at the same time. Very often the exhibitor will take a chance, by charging an increased price of admission, but he cannot do this 365 days a year. If he makes a "cleanup" he may try it again; if he does not, he is always suspicious and cautious.

An exhibitor in Brooklyn told me he has a 300-seat house, and would be glad to sell it and go in some other business. His reason was—competition and Standee ordinance. If he could stand one hundred people back of the seats he could make a living, but that is a thing of the past; the police won't allow it.

Another exhibitor in New York said his business was awful. His answer was "high cost of living." The fact is the income doesn't equal the outgo. We have just passed through infantile paralysis, and now we may face the enforcement of the Sunday closing law.

CENSORSHIP DISCUSSED IN WASHINGTON

With a view of spreading a better understanding as to what censorship of the motion picture means, W. D. McGuire, executive secretary, and W. F. Persons, of the executive committee of the National Board of Review of Motion Pictures, appeared recently before the Monday Evening Club in the assembly room of the local Y. M. C. A. in Washington, D. C. Commissioner Louis Brownlow of the District of Columbia and Dr. George F. Bowerman, librarian of the Carnegie Public Library, made speeches.

Commissioner Brownlow made it emphatic that he was opposed to film censorship, declaring it undemocratic and un-American, but at the same time he stated that theatre managers must use more careful judgment in the selection of films in Washington or some more exacting measures from the civil authorities would be the result. He stated that he would look to organization and the public to settle this matter rather than an organized body of censors.

Mr. McGuire made a concise statement that public opinion should govern the showing of pictures, and on this subject gave some very helpful points and suggestions. He took occasion to express a disagreement with Commissioner Brownlow regarding the use of nude figures on the screen in subjects like that of "Purity," stating that the art of motion pictures had risen to the plane where the use of a nude figure in no way suggested vulgarity.

Mr. Persons offered a very interesting address of a retrospective nature, familiarizing those present with the development of the motion pictures industry. He spoke of the co-operation of all branches of the industry for a common good, stating that a further co-operation of public, exhibitor and manufacturer to be the best means of censorship. He cited the National Board of Review as an example. He believed that a legal censorship was entirely unnecessary.

Mrs. John J. Locher also made a short address, declaring that the best way to solve the motion picture problem was to begin with the children, and this the Federation of Women's Clubs, which Mrs. Locher represents, is doing by experimenting with children's matinees.

Not All Features Pay

We know of big pictures now running in elegant theatres that are not taking in enough money to pay overhead expenses. They have been running the productions too long, and are losing what they made in the first two or three weeks of their showing, and at the same time have lost the two weeks' advertising value. All this leads us to say: Let the merry war go on. The worse it gets the better it will be for the industry. It will work itself out to a safe and sane business proposition.

We can look forward to the time, not far distant, when we may quote in our trade papers the prices at which productions are selling—for first runs, second runs, and so on, giving an established rate on which exhibitors can depend.

When big masterpieces will be run on percentage or independently in theatres befitting the requirements of the picture, at prices commensurate with the expense of presenting them and the enormous cost of their production.

When features will be of uniform length and rented at a uniform price.

When one and three reel pictures will have an established rental price, including paper, transportation of films, etc.

This will do away with the many complaints of overcharges and favoritism which help keep the business in chaos and constant crimination and recrimination.

It is fair to presume that sooner or later we may have quotations in our trade papers of the financial standing or values of motion picture corporations, as a matter of information and investment. This appears to be the natural sequence of all business when built on a solid business foundation, and its stock is offered in open market.

War Pictures in Northwest

The official pictures of "The Battle of the Somme," put out by the British government, and controlled in Canada by the Famous Players Film Service, Ltd., have finally been passed in their complete form in British Columbia, and the objections of the censor have been over-ruled. Ben Soskin, manager of the Vancouver office of the distributing company, made a trip to Victoria to take the matter up with Hon. W. J. Bowser, premier of the province, who stated that he would decide within a few days whether or not the picture could be shown without being cut.

Following a trip to Vancouver he announced that in view of the approval which had been given the film in England and in other parts of Canada, he thought that British Columbia should not object to the showing of the scenes which the censor had thought too gruesome for exhibition. Accordingly the picture was passed intact, and opened at the Globe theatre in Vancouver.

E. C. Thomas.

UNIVERSAL PICTURES PRESENT THE TWO

Grace Cunard

IN

The Pur



The Supe
Serial of the
Season
MYSTERY,
ADVENTURE,
LOVE,
ROMANCE,
THRILLS

An unusua
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GRACE CUNA
FRANCIS FO

the Most Popu
Serial Stars of
Day

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

GREATEST SERIAL STARS ON EARTH

Francis Ford

ple Mask!

Another UNIVERSAL SERIAL achievement par excellence. Another gem added to the Universal's all-star collection of serials. A tremendous opportunity for every Exhibitor in the land to crowd his theatre to capacity at every episode. A serial that is 100 per cent *there* from every angle—a box-office money-getting attraction that will make moving picture serial history.

BOOK NOW RELEASED December 25 FOR BIG PROFIT

You can learn every detail of this big attraction from "The Purple Mask" Advertising Campaign Book—JUST OFF THE PRESS—FREE to Exhibitors only.

It tells you the fascinating story of the play; it tells you how to put the picture over so as to get the most out of it; it gives you a complete line of ready prepared advertisements, general publicity matter; heralds, banners, novelties—every conceivable help that experience can suggest to make "The Purple Mask" get over the way it deserves. You have only to follow the suggestions to score a huge success. If you want to connect with a winner write your nearest Universal Exchange today for a booking reservation, a copy of the BIG BOOK and complete information. Or address

UNIVERSAL

FILM MANUFACTURING COMPANY

CARL LAEMMLE, President "The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!

I am now selling STATE RIGHTS On that Sensational Production "ABSINTHE"



This great picture, made by HERBERT BRENON, LEAH BAIRD *and* MYSELF *in Paris, was the biggest money getter of its day and smashed all Box-Office records. It is even better today, that's why*

I Have Purchased It Outright!

Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the war, when all eyes are centered abroad; showing the City of Paris, surrounding territory, fighting trenches, artillery action, etc., I made the UNIVERSAL FILM MFG. COMPANY an offer for negative and complete territorial rights. It was accepted and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

Those who have still to book it can rest their faith in the facts that HERBERT BRENON directed "ABSINTHE" while Leah Baird and myself played the leads. Herbert Brenon produced "Neptune's Daughter," "War Brides," "A Daughter of the Gods," and other huge successes.

I have spent a young fortune working it up to the minute, inserting new titles, new scenes, etc., so that it now outclasses the original picture completely. "ABSINTHE" as I have prepared it is a tremendous production.

You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into the box offices of thousands of theatres all over the world, and is now ready to draw **more money than it ever did.** I own the picture, complete State Rights, and will make interesting terms for State Rights buyers for quick action.

EXTRA SPECIAL: I have had prepared the classiest advertising ever put out. Stuff for State Rights Buyers with such a kick in the copy as you have never seen. Write, wire, phone or call for terms, territory, information, etc. Address me **personally**—4th floor—1600 Broadway, New York.

King Baggot

P. S. For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" proposition on application.

"ABSINTHE" in its new dress will be without question the Biggest State Rights proposition of the Season—King Baggot.

READ What PRESIDENT WILSON'S Cabinet, Sec'y of War Baker and National Board of Industrial Preparedness

SAID ABOUT

A Thundering Drama

"THE EAGLE'S WINGS"

With a Thundering Message

A BLUEBIRD Photo Play from the Virile Pen of Rufus Steele

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1916 DEC 6 PM 10 48

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FY WASHINGTON DC 6 DEC

GENERAL MANAGER

BLUEBIRD PHOTO PLAYS 1600 BWAY NEW YORK.

SPECIAL BLUEBIRD FEATURE EAGLES WINGS WAS SHOWN HERE TODAY TO THE SECRETARY OF WAR MEMBERS OF CABINET AND NATIONAL BOARD OF INDUSTRIAL PREPAREDNESS SECRETARY OF WAR BAKERS FIRST WORD AFTER VIEWING EAGLES WINGS WERE INTENSELY INTERESTING STRIKINGLY FORCEFUL WONDERFUL PICTURE EVERY MEMBER PRESENT SHOWED KEEN INTEREST AND APPLAUDED GENEROUSLY.

FAIRMONT FILM AND FEATURE CO

WASHINGTON BRANCH C R MILLIMAN MANAGER.

Originally intended for a State Rights Production "THE EAGLE'S WINGS" made so strong an impression upon BLUEBIRD Executives that they paid an enormous sum for it, so that it might carry the BLUEBIRD Brand. It is not on the regular BLUEBIRD Program. You must expect to pay well for it, because it will pack your house at every Performance. Book Now. Full particulars from your local BLUEBIRD Exchange, or

BLUEBIRD Photo Plays (Inc.)

Executive Offices 1600 Broadway, New York


STATE RIGHTS
—Now selling on the Universal's great dramatization—"ROBINSON CRUSOE"—featuring Robert Leonard, Margarite Fischer and an all star cast. A box-office attraction par excellence. Write, wire or phone for territory, terms and complete detailed information to the STATE RIGHTS DEP'T of the
UNIVERSAL
FILM MANUFACTURING CO.
CARL LAEMMLE President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway New York
UNIVERSAL
FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of Daniel DeFoe's Thrilling Adventure Story
"ROBINSON CRUSOE"
With Robert Leonard
Supported by
MARGARITE FISCHER AND AN ALL STAR CAST

Why Attack Only the Motion Picture?

Some Critical Persons Would Like to Make Out That "Cinderella" and "Babes in the Wood" Incite Children to Crime

THOSE who have written, informing the world of the pernicious influence of the cinema, would have us believe that children had no appetite for pirate kings, burglar Bills and all their class until the introduction of the cinema, which is the new root of all evil.

Still, as we have this supposed instrument for evil in our hands, let us not be indifferent about that which has been said in criticism. Let us remember the saying which we all feel to contain an enormous truth. "It were better for a millstone to be hanged round his neck," etc. We will exercise sound judgment as to what shall appear on our screens and yet we will try to seek the truth in this suggestion that we are the missionaries of wrongdoing.

First we will ascertain if possible whether wrongdoing existed before the cinema and then it may be we shall discover that cinematography had a previous existence. Take the story of the Garden of Eden. Now, if the cinema is the inspiration of all evil, who ran the picture house in the Garden of Eden? Take the story of Cain and Abel. Who showed Cain how to take life, and what was the title of the film? Who was responsible for the scenario of the film which led Potiphar's wife astray, and where was the screen erected which prompted Samson to visit the house where his hair was cut? It must even be that Nero saw the burning of Rome on the screen and decided it was "some" stunt.

No, we will decide that some criminal happenings have taken place, and do take place, without the inspiration of the pictures. We will go further and say that the story of "Jack and the Beanstalk" may have inspired some child to steal, that the "Babes in the Wood" may have caused nightmare, that "Cinderella" may have caused discontent, that the life of Henry VIII may have popularized divorce, that Cromwell may even now cause revolution, that Hereward the Wake may upset the throne of George.

Yet the historical things mentioned did not appear first on the screen, as far as we know.

And what of the books which have been written? If some films create crime, therefore some books do the same bad work. How can we forgive John Bunyan for introducing Vanity Fair into his "Pilgrims Progress"?

This is all wrong. Shall preachers cease to tell the story of Judas for fear of making traitors? Shall hate be omitted from literature, art and poetry for fear of killing love? If we cease to tell of vice will we increase virtue?

The opponents of the cinema will not see that films are just books in picture form in which crime always meets with its reward (a fact demonstrated by abler pens than this). There is another side they fail to grasp, yet maybe it is the core of their objection, the cinema is the greatest educator in the world. It is levelling up the various classes. You cannot keep people ignorant if the screen exists. It is more powerful than any newspaper, stronger than any official, safer than any throne, for it is the voice of the people.

Literature has produced its bad books, but no one condemns literature, yet because photographic literature has produced a few doubtful films it is being condemned, happily in the main only by those who have lived in all ages to pass sentence on something bigger than themselves.

The day of "Children not admitted" is dead, but funny to relate, the man who was probably the first to show the announcement was compelled to do so. He did not conceive the gag—it was an abortion of officialdom.

There are those who think that a suggestive poster will induce folk to view and enjoy a film which has no hint of the situation used as the subject of the poster. There exist manufacturers who imagined that the picturizing of French novels (or what is worse English stories of a similar type) after having eliminated the sultry episodes, was a clever deal, but they were wrong, they know it now, and did not take long to discover their error.

They realize that the family life of this country is too sacred and that we do not like vice flaunted. We are making good pictures but we are not always advertising them as such, for some still like the stimulating poster.

The trade is made up of a number of good business men, with here and there a fool who thinks he is a wise man—shun him.

We can rest assured that whatever real uproar there is is due on the one hand to cranks who are always looking for excuses for their own sins, or for opportunity to stand at the corner of the street and act the Pharisee, and, on the other hand, to the fool who thinks he is a wise man.

And when is the upshot of it all? Just this. The cinema is NOT the cause of the wrongdoing of children or adults any more than a ship sailing on the sea is the cause of the waves. The very suggestion is an insult to a fine industry which is already paying heavy taxes in specie.

Again we say—Hands Off Mr. Smallmind and Mr. Loud Talk.

W. Arthur Northam.

DeMille Will Direct Yankee Doodle Boy

Shortly following the announcement that George M. Cohan's initial screen subject to be released by Artcraft, will be an adaptation of "Broadway Jones," the star's greatest stage hit, it is learned that Cecil B. DeMille has been engaged to supervise the production of this photoplay.

Mr. DeMille left Los Angeles for the East recently to be present at the New York premier of his new Farrar production, "Joan of Arc," on Christmas day. At Chicago he stopped over to show this film to the star and it was during his stay in the windy city that his engagement in connection with the production of the Cohan subject, was effected.

It is planned to have "Broadway Jones" ready for release some time in February.

Novel Theatre Idea Provokes Inquiries

Cleveland's new Mall duplex theatre promises to set a pace. Manager L. H. Becht has received two inquiries from distant points asking for details of the construction of the theatre. One came from F. A. Hernandez, Buenos Aires, Argentina, while the other was from J. B. Dervin, Times Building, New York. The latter stated he is to build a theatre along lines similar to the Mall, with an entrance on Broadway and the other on Fifth avenue, New York.

Elsie Loeb.



Fritz Wintermier and "Bob"—In Unicorn Pictures



Clara Williams, Ince-Triangle Star, at Work and Play

To the Right She is Shown in "Three of Many," a Recent Release

Young Men Take Charge of Another Theatre

Baltimore, Maryland, Dec. 5.

Messrs. Thomas J. Bohannon and Harry Lewy have been made managers of the Mt. Royal motion picture theater, on North Avenue near Park Avenue, Baltimore. They succeed Mr. Arthur Price, who will devote his attentions to the Rialto. Mr. Price has been manager of the Mt. Royal since it opened about eighteen months ago. He was also interested in the building of the Rialto. Both houses were built by companies of which Mr. Myer Fox is president. The same interest controls both theaters.

Mr. Price made a pronounced success of the Mt. Royal, but with the opening of the Rialto this summer his duties so greatly increased that he thought it best that he devote his attention to one of the houses and turn the management of the other over to some one else. Mr. Price will be associated with Mr. Fox in conducting the Rialto.

Messrs. Bohannon and Lewy, while relatively young men, were among the first to open motion picture houses in Baltimore and have always been directly interested in the business. They now own and manage the Wizard, located in the center of the shopping district, one of the largest houses in Baltimore. A. F. Gillaspey.

Seats Must Be Firm

No public entertainment may be held in Victoria, B. C., hereafter, in any hall or club room which does not comply with the fire regulations in regard to seats, which must be fastened to the floor. This is the substance of a notification which has just been sent out by Fire Chief Davis to those in charge of such premises, as well as to the school board of the city, as the order applies equally to the assembly halls of schools.

While regretting that the enforcement of the law in this regard will interfere with the holding of many entertainments for patriotic causes, Chief Davis states that he has no alternative, but to insist on the strict observance of the regulations.

E. C. Thomas.

Rotarians Reported Favoring Picture Censorship

THE Rotary Club of Berkeley, Cal., is making a strong effort to enlist the support of other clubs in the college city in an endeavor to bring about the establishment of a board of censors for motion pictures. Copies of a resolution adopted by the International Association of Rotary Clubs at its annual meeting held at Indianapolis this year have been sent to the California Civic League, the California Congress of Mothers, the Alpha Civic League, the Berkeley Federation of Mothers, the Twentieth Century Club and the Town and Gown Club.

The resolution, which has been approved by the Rotary Club, asks that parents or guardians permit children to attend moving picture shows only when pictures of exceptional purity are offered, that exhibitors set aside certain days for the showing of pictures of special appeal to children, that producers submit their productions to a board of censors before arranging for the distribution of the same, and that all Rotary Clubs work for the establishment of local boards of censors.

The censorship question has been brought up a number of times in Berkeley before various clubs and at mass meetings, but on each occasion sentiment was found to be very much opposed to this idea. There are six moving picture houses in this city, and these are conducted on such a high plane that the fact has been freely commented upon by educators and persons from the outside.

H. L. Beach, who is interested in two of these houses, was formerly president of the Exhibitors' League of California, and was one of the first exhibitors in the state to arrange with Mothers' Clubs and other organizations for a special matinee for children, which is a feature of the Strand theatre.

He is now president of the Alameda County Exhibitors' League. C. L. Mehrten, proprietor of the Varsity theatre, was also formerly an official of the State League and is known throughout the state for his stand on clean pictures. The other three houses are located near the State University and in high class residence districts, catering to college students, professors and people of attainment. Whenever the matter of local censorship is brought up for discussion at any of the clubs that have been requested to act on the proposition the side of the exhibitors and the public will be ably represented.

Fred. J. Goble.

The Ohio State Board of Moving Picture Censors has passed the two latest Fox pictures, "A Daughter of the Gods," featuring Annette Kellermann, and "The Honor System," a film advocating prison reforms according to announcement yesterday.

Elsie Loeb.



George Larkin and Ollie Kirkby and Kalem's Grant Police Reporter Series

Suave Swindlers Impose Upon Salt Lake Exhibitors

Dearth of "Coupon" Promoters in West Brings in New Version of "Country Store" Scheme Which Appeals to Managers' Cupidity and Enriches Crooks

HAVING killed off the Coupon Plague in the Salt Lake section, another "stunt" has cropped up. Like the coupon idea, at the first glance this new plan to "increase business and at the same time put the opposition on the rocks" is replete with lure, especially to the small town man who needs a little ready cash. Just who originated the idea is immaterial, but three suave young men are now working Montana, Idaho and Utah, respectively.

Unheralded, an urbane chap drops off the train at one of the smaller towns where there are two or more exhibitors. He sizes up the situation and goes to work. He offers Mr. Exhibitor $250—in some cases $300—cold cash before he turns a hand, just for the privilege of showing him how to make some easy money.

Briefly, it is the old Country Store game, with up-to-date trimmings, and emphasis on the trimmings.

The stores, too, fall into line and everything is lovely.

Tickets Sold in Thousand Lots

The solicitor sells bunches of one thousand or more tickets to the motion picture theatre to the storekeeper on the basis of $15 per thousand. By way of a special favor he has been known to cut the price to $10, and even $7.50.

These tickets are good for three or four matinees each week and one, possibly two, nights, as specified. The merchant buys the tickets and gives them away to his customers with every purchase. In Idaho Falls, for instance, the Farr Confectionery Company gives a ticket with every ice cream order!

After giving the exhibitor the ready cash down before he begins operations the solicitor holds out the first three hundred dollars he collects from his sales. This is to pay for his time, trouble, the bright idea, and the cost of the handsome lithographs he hands out free of charge to each and every merchant who signs up. These the merchant hangs up in his window and pastes on the billboards until his hated rival and the opposition house turn green with envy.

The exhibitor pays for the printing of the tickets. In about a week he generally comes to the conclusion it would be cheaper to install his own printing plant. However, the solicitor goes blithely along and sells tickets to every man in business, from the undertaker to the iceman, for spot cash. Generally he resents having the exhibitor checking him up, but that is a mere detail. However, it is a poor town of 10,000 wherein he does not sell anywhere from 100,000 to 200,000 tickets—because this lad is a salesman with a dissonant vocabulary. He cleans up in a week and passes on to the next town before the grand rush. According to contract, he splits 50-50 with the exhibitor.

One can picture the rush! The matinee attendance is swelled, but it is on Free Ticket night or nights that the populace clamors at the portals. They come in squads and battalions and mill around in the lobby until, disgusted, they move along to the other house—and the other house does some business.

Free Tickets Help Opposition

Joe George, a well known Idaho exhibitor, is responsible for the statement that when his opposition has a free ticket night he can always count on considerably bigger receipts at his house at ten and fifteen cents admission.

With a seating capacity of 650 and the house full, an exhibitor has exactly $4.87 in the house—and that money has been received and spent in advance.

At ten and fifteen cents admission a capacity house should bring him eighty dollars.

It is this $250 cold cash down on the nail before the solicitor starts that gets most of the small men of limited capital. He gets his money and sees his three-fourths-cent tickets coming in for months, perhaps years after.

GEORGE E. CARPENTER.

Booklet from National Association an Impressive Work

THE by-laws of the National Association of the Motion Picture Industry, the schedule of entrance fees and annual dues, and a list of officers and directors have just been issued in booklet form. Incidentally it is the first piece of printing gotten out carrying the new emblem of the National Association. Copies were ready for distribution at the Board of Directors meeting November 29.

At the same time, another of the folders with reprints from newspapers was issued. This time, it covered the work done by the National Association in the fight for Sunday motion picture shows. The previous issues of these folders were devoted to censorship and made a decided impression. The new folder is headed "Sunday Sunshine for 3,000,000 Motion Picture Patrons," and the imposing array of news articles and editorials in New York newspapers is witness to the work which the National Association has done so far.

Other printed matter gotten out by the National Association recently includes a reprint of the strong resolution of the Associated Motion Picture Advertisers regarding objectionable advertising, and an interesting list of the films recommended for children by the producers who are members of the National Association. Since getting into its stride, a great deal of foresight is to be observed in the daily routine plans of the association officers as worked out by each.

¶ Samuel Rothapfel, the best known exhibitor in the United States, tells in the Special Christmas Number, next week, exactly why he advocates open booking in preference to the program. Mr. Rothapfel speaks freely and bluntly. Don't fail to read this vitally important interview.

Another Single Star Company Formed

Flora Finch will appear in comedies made by The Flora Finch Comedy Company, which has just been formed. M. M. Feely, formerly connected with the Macnamara Feature Film Company, and now president of M. M. Feely & Co., is president, Louis T. Rogers having just recently severed an eight year connection with William Fox and now president and general manager of The Rogson Film Company, Inc., is general manager and treasurer, and W. R. Wilkerson is secretary.

Miss Finch has been long recognized as one of the screen's leading comediennes.

L. T. Rogers in talking about the new comedy company, says that: "We are going to surround Miss Finch with the best cast obtainable, regardless to cost. At the present time we have on hand several original scenarios, especially adapted to Miss Finch, and I would like it understood, that we will pay top money for good original comedy scenarios. We are going to start production within the next few days."

Rights for Spectacle Sold in Middle West

Twelve million, approximately, is the population of the large slice of state right territory just sold by J. Parker Read, Jr., general manager of the Harper Film Corporation, of the Thomas H. Ince spectacle, "Civilization." The territory consists of the states of Texas, Kansas, Oklahoma, Missouri. Its importance is obvious from the fact that the population is about one-tenth that of the United States and its territories, so the transaction is a big deal. The Mignon Feature Film Corporation are the buyers of the rights. The production will have its first presentation in Kansas City, and will be followed by productions in other large cities of the territory.

Loew Books Altered Feature

Louis T. Rogers, has concluded negotiations with Marcus Loew to handle the booking of "The Masque of Life" in New York State. The production is being released through the Rogson Film Company, Inc.

A special trade showing of the production in its revised form was given at the Broadway theatre, last Thursday morning. This production was originally shown at the Park in seven reels, and has been reedited by James McKay, assistant to Herbert Brenon, and is six reels in its revised form. A complete musical score has been prepared.

Selznick Appoints New York Contract Manager

Louis T. Rogers, until recently connected with the Fox Film Corp., in the capacity of general contract manager and general manager of all the Canadian territory, has just closed a five year contract with Louis J. Selznick to handle all productions released by the Selznick Pictures Corp., in New York State, with offices in New York and Buffalo.

A. I. Shapiro, former manager of the Triangle in Detroit, will have charge of the Buffalo office with quarters at 15 Swan street. The New York office is located at 218 West 42d street.

War Trophies to Help Arouse Interest

The seven-part war picture taken from Donald C. Thompson's films of the firing line entitled, "War As It Really Is," is being offered on the state rights market. Unusual inducements to the buyers accompany the picture. Over twenty-five of the best known newspapers in the country have indicated their willingness to proceed with the national advertising campaign laid out. This makes the purchase of territorial rights a peculiarly attractive proposition, because the buyer will be sure of starting off in a big way in his territory.

Besides all sorts of newspaper advertisements the publicity includes attractive lobby displays of a great number of photographs and war trophies brought back from the front by Captain Thompson. These proved a center of interest when shown at the Rialto theatre, New York.

Movement for Children's Pictures Grows

San Francisco, Dec. 1.

Representatives of mothers' clubs and parent-teacher associations of Alameda, Cal., recently held a meeting and decided to ask the co-operation of theatre owners in holding a series of moving picture shows especially for children. It is planned to assist exhibitors in arranging these programs and educational films will be selected, as far as possible. The Washington School Mothers' Club has arranged to hold its own moving picture show in the school auditorium on December 8, to raise funds for its needs.

FRED I. GOBLE.

Federal Censorship Improbable Despite Women's Aid

ADVOCATING federal censorship of motion pictures, Mrs. Wilbur F. Crafts, wife of the superintendent and treasurer of the International Reform Bureau, addressed the Woman's Club of St. Mark's Episcopal Church, Washington, D. C., and urged the passage of the bill to create a federal motion picture commission, which is now before the Senate. Mrs. Crafts said that motion pictures have become a very important factor in the education of children, and as such should be properly regulated, an end which the various state boards of censorship have been unable to achieve.

The bill favored by Mrs. Crafts was introduced by Senator Hoke Smith, of Georgia, and is similar to the measure known as the Hughes bill, upon which hearings were held during the last session of Congress. Representative Hughes having been defeated for re-election at the primaries in his district in Georgia, his absence will take away much of the enthusiasm which had been manifested. The coming session of Congress will be short—terminating March 4—and it is very unlikely that much time will be devoted to any effort to put the bill through, especially as it is a well-known fact that President Wilson is opposed to censorship, and would doubtless veto any such measure which might be passed by Congress.

EARLE A. DYER.

New Serial to Be Heavily Exploited by Metro

Billboards and Newspapers Will Both Do Share in Boosting Bushman-Bayne Productions

MORE than $70,000 will be spent by Metro to attract the attention of the American theatre-going public to the early coming of "The Great Secret." Already upward of $65,000 worth of newspaper and billboard space has been contracted for; of this sum, $30,000 is for billboards alone, with boards that start "somewhere in Maine" and continue to the Pacific, it is announced by the company.

Full pages, half pages, and quarter pages in the great newspapers of the big cities, following one another in rapid succession, will call the public's notice to the debut of Mr. Bushman and Miss Bayne in a serial photoplay. In other communities the serial fiction story of "The Great Secret" will be used. No proper form of advertising—from 48-sheet stands down to the finest heralds for all fifteen episodes—has been overlooked.

Almost all of this advertising will be used to acquaint the public with the fact that "The Great Secret" shows Mr. Bushman and Miss Bayne at their best and to naming the theatres where the serial can be seen. The popularity of Mr. Bushman who, at the recent San Francisco world's fair, was crowned King of Motion Pictures, and of Miss Bayne, who was crowned Queen of the contemporary San Diego exposition, are sufficient guarantee, it is believed, of the public's sustained interest once it has been aroused.

W. Christy Cabanne, who adapted Mme. Fred De Gresac's story for the screen and is directing it at the new Quality studios on West Forty-third street, New York, has himself written the titles for all the episodes thus far completed. More than half the story was filmed on December 1 and it is expected that the remaining seven episodes will be nearing completion shortly after January 14.

The titling will reveal a considerable surprise. Mr. Cabanne is a stickler for the wording of every title. His first production with Douglas Fairbanks as the star, "The Lamb," will long be remembered as an epoch-making picture if for nothing more than the charm and humor of the titles. Mr. Cabanne has pursued somewhat a similar course in "The Great Secret."

Richard A. Rowland, president of the Metro Company, has sent word to all the Metro exchanges that a special staff, located in the home office, is ready at all times to lend any desired aid in helping the exhibitor advertise the coming of Mr. Bushman and Miss Bayne in "The Great Secret." Special advertisements, in all shapes and sizes, are being prepared as exhibitor hints and helps. A news-sheet will be devoted to each separate episode in the serial, with special publicity material for exhibitors' use. It is planned, also, to arrange a special musical score, something that never has been done before for any photoplay shorter than the five-reel feature type of picture.



Director Reginald Barker Receiving Suggestions from Thomas H. Ince for Big Scene in Triangle Kay Bee Play

Jane Grey; Costumer

Jane Grey's latest role is in "When My Ship Comes In," a five-reel International now in the course of production by the A. H. Jacobs Photoplays, Inc. Miss Grey has designed a special costume for herself which she will wear in many of the scenes.

Visiting Film Star Startles Cincinnati

There were a number of remarkable features connected with the visit of Alice Brady to Cincinnati on Sunday, December 3.

She had gone to that city from New York for the sole purpose of appearing in person at afternoon and evening presentations of "Bought and Paid For," the World Film play, in which she is the star, this attraction having been secured for the week at the Alhambra theatre.

Upon the arrival of Miss Brady's train at the Pennsylvania station, there had gathered a crowd of several hundred persons, mostly girls, who had read of her approach, and many of these clamored for introductions. Nine large automobiles, filled with members of the Cincinnati Screen Club, were drawn up in front of the station and those accompanied Miss Brady to the Hotel Sinton, where the ladies of the club entertained at luncheon before she proceeded to the theatre.

Her afternoon trip from the hotel to the Alhambra was very much in the nature of a pageant, for her limousine was preceded by the brass band of the Cincinnati Rotary Club, and was followed by a long procession of motor cars bearing members of the Screen Club, the Motion Picture Exhibitors' League and the Associated Film Exchanges (made up of the Cincinnati exchange managers and forces of the other manufacturing corporations) and many individual admirers of Miss Brady.

Her suite at the hotel was fairly packed with flowers carrying cards with the following inscriptions:

"Cincinnati greets you. From Associated Film Exchanges of the Cincinnati Chamber of Commerce."

Anything in the nature of a parade with music on Sunday is strictly taboo in Cincinnati, but if any person had been inclined to complain of the brass band and procession of automobiles which attend Miss Brady upon her afternoon tour of the principal streets, and had sought the Chief of Police, he or she would have discovered that the head of the law and order hosts was mysteriously absent from town upon a suggestion from important members of the Cincinnati Chamber of Commerce, who didn't wish their compliment to Miss Brady to meet with official discouragement.

Pathe Drama of Poison and Peril

"The Romantic Journey" is the Pathe Gold Rooster release for December 24. William Courtenay and Alice Dovey are the featured players, while George Fitzmaurice directed the picture for the Astra Company. Mr. Fitzmaurice has achieved a well deserved success as director being identified in this capacity with such well-known pictures as "At Bay," "Via Wireless," "New York" and "Arms and the Woman."

"The Romantic Journey" is a story of Hindoo magic and mysticism brought to an American locale; of a girl under the hypnotic influence of an unscrupulous Oriental; of snake charmers and poisonous cobras, and a hero who risks his life to right a wrong.



Waiting for Second Show at Americus Theatre, Cincinnati, to See Pathe's "Shielding Shadow"

States Rights Method of Merchandising Films Approved

HARRY A. SHERMAN, president of the Sherman-Elliott Company, is firm in his declaration that the State right method of film distribution is a fine thing, providing the pictures handled in that way are worth while.

"I do not think that the five-reel photoplay, unless it is much better than the average program picture, would tempt the State right buyer," said Mr. Sherman, "unless it should be of a sensational character and that sort of picture, we, at least, will have nothing to do with. This implies, then, that the most successful motion picture for State right purposes would be the spectacle, such as 'Intolerance' or the picture with intense human interest, such as 'The Birth of a Nation.' There are others, of course, which it seems to me would suit admirably. But the picture must be good, and, if it is by some prominent author, so much the better. To my mind the play is the thing. As to stars, I think their day is fast waning. If you will recall, there were no great stars in the majority of the most successful big pictures.

"But it is impossible to guess or estimate accurately. Given a good, appealing picture there is a fine chance to come out ahead. I go largely on how a picture appeals to me, basing my price on an admission rate of 25 to 50 cents. The trouble with many exhibitors is that they are in a rut, afraid to go above their old price of 10 cents. But the day of bigger prices for admission is here. If a big spectacle is good, it can get $2 prices. But I repeat, it must be a good picture, and then there can be little doubt as to the outcome.

Canadian Censor Boards So Numerous They Form League

DISSATISFACTION among the officials of the Canadian province of Saskatchewan over what they considered the lax standards maintained by the Manitoba-Saskatchewan inter-provincial censorship board at Winnipeg, for a time made it appear that a separate board to pass on films to be exhibited in Saskatchewan would be established at Regina.

Hon. J. A. Calder made a trip to Winnipeg in relation to the matter, and conferred with Edward Brown, provincial treasurer of Manitoba, under whose department the film censorship of the two provinces has been administered. As a result of this conference it has been decided that the arrangement under which Manitoba and Saskatchewan have maintained a single board, with an agreement to divide any profits or deficits which might occur, is to be done away with, and each province will do its own censoring.

In place of the single board of three members, two of whom represented Manitoba, each province will hereafter have two censors, whose decisions will be independent of each other, but who will continue to sit together, and examine all films in Winnipeg. Thus it will be necessary to run each film only once for consideration by the boards of both provinces. The new projection rooms in the parliament buildings, containing two new machines, will be used as at present.

This will bring about a change in the situation in Alberta, which refused to enter into the agreement when it was made some months ago, but which has since accepted the joint board's decisions as its own. There now arises the necessity of choosing which of the neighboring provinces Alberta will follow, or of undertaking an extension of its own censorship independent of any outside influence.

E. C. Thomas.

¶ *Thomas A. Edison, the father of the motion picture in America, gives his first interview to the trade in the Christmas Number of the Motion Picture News. He has important things to tell you.*

Mayor Sets Censors Adrift

Mayor-elect Thomas Van Lear of Minneapolis, announces that there will be no motion picture censorship during his administration, and Minneapolis exhibitors are wondering what will become of the volunteer censor board that has worked with the present administration. The board has announced that it will continue its organization, but has not announced under what system it will work.

At present, films the board wants to see are brought to the city hall and exhibited. The board votes on the film and gives the result of the vote to the mayor who has in thirty-eight out of forty times followed the suggestions of the board.

The board will probably not review any films in advance after January 1, and whether it will relish reviewing films in the theatres along with the common patrons is a question.

Exhibitors, however, have faithfully lived up to all recommendations of the board and have co-operated as far as possible. A member of the organization was recently censured for trying to show a film after the censor board had voted against it.

Mr. Van Lear goes to the film theatres himself and so do the members of his family. Patrons are willing to let him decide. R. G. MARSHALL.

Sunday Closing a Real Menace Here

There is a movement on foot at Frankfort, Ky., fathered by the Men's Federation to close motion picture theatres on Sunday. The exhibitors are preparing to fight any move in this direction as they claim that they cannot make expenses without the Sunday show.

Manager McLean of the Capitol theatre, in an interview, said: "Our daily attendance amounts to about fifty per cent. of our capacity except on Saturday and Sunday, when the attendance is much heavier. This means that for five days of the week we lose money and depend on Saturday and Sunday to make up the losses. The Saturday receipts alone will not do this. The situation, summed up, means that unless the theatres are allowed to remain open on Sunday, they will not be able to remain open on other days. If the movement for Sunday closing should be carried out, it will mean the end of amusements in Frankfort." C. M. LYNCH.

Broadway Prepared for Submarine Wonders

Carl Laemmle, president of the Universal Film Manufacturing Company, has completed arrangements for the taking over the active management of the Broadway theatre at Broadway and 41st street, on December 24 in order to present "Twenty Thousand Leagues Under the Sea," a film version of Jules Verne's story of love and adventure beneath the depths of the sea. The picture has been completed after two years of constant effort. Devices invented by the Williamson Brothers, of Norfolk, Va., for undersea exploration and photography were utilized in the making of the picture, which is of eight reels.



Lou Cheney and Dorothy Phillips, "The Wrong Side of Paradise"—Universal

Photoplay Powerful Adversary to "Blue Laws"

TO moving pictures will go credit for the first really strong drive against Connecticut's notorious Blue Laws, in existence for centuries, enforced only semi-occasionally, and at one time or another the bane of every Connecticut resident's existence. In every moving picture house in the State petitions are being signed urging the incoming Legislature to repeal the law that forbids a picture show's display on the Sabbath. In every house hundreds of people are affixing their signatures to the petitions, signers not by any means being confined to a class of people. Unbiased judges believe these petitions herald a tide of protest that will sweep the Blue Laws off the statute books for good and all.

Managers of the theatres in Connecticut have made no really concerted decision as to the movement against the Blue Laws, but beyond all doubt they will be lined up in solid organization before the Legislature comes in session in January. It is quite likely that in case the situation shows any element of uncertainty the theatre owners will request local option on the Sunday show question. Possibly the voters of each town may be given by legislation an opportunity to indicate their desires in the matter.

Put to the test of the ballot town by town there is little doubt but that advocates of Sunday shows would carry the day in all the cities. Connecticut's cities have grown rapidly in the past 18 months, and are expanding in area accordingly. In proportion has the moving picture industry grown, and in proportion the desire for clean Sunday amusement increases. The moving picture admittedly fills the demand to a nicety, and the people already are indicating a strong desire that they want Sunday pictures.

Some cities in Connecticut have managed to arrange "benefits" for Sunday evenings, these entertainments consisting entirely of moving pictures. A uniform admission fee of 10 cents is charged. Under existing conditions this admission is not sufficient to give owners any chance at all. If pictures are legalized, the condition will be remedied. Alternatives are two: raising the price of admission, or stopping the shows altogether. Men close in touch with conditions believe that the public's desire will prevail, as it always has done in Connecticut, and the Sunday pictures can be given after, say, March 1, with no violation of the law.

Careful co-operation among theatre owners is more than likely. Such action is the only thing that can secure the reform, and the owners realize the fact just as they realize the benefits to be secured all around from wiping out at least certain phases of the old Blue Laws.

BULKELEY.



Mary MacIvoe, Ingenue Supporting William S. Hart in Triangle-Ince Productions

Change in Baltimore Managers

Special to MOTION PICTURE NEWS.

Baltimore, Md., Dec. 5.

Thomas T. Hildebrandt has been made manager of the Strand theatre on Howard street, near Mulberry, Baltimore, Md., succeeding Harry Woods, who had charge of the house for some time. Mr. Hildebrandt contemplates a number of improvements, which are to be inaugurated just as soon as he can put his plans in operation.

He has been connected in various capacities with the William Fox Corporation, the World Film Corporation, the Metro Film Corporation and the Thanhouser Company. A. T. GILLESPEY.

Scotch Knights for Pickford Picture

The fact that "The Pride of the Clan," the next Artcraft picture with Mary Pickford is a story of Scotch folk has led many members of Caledonian societies throughout the country to inquire regarding the date of release. Requests for special exhibitions of the picture have been received and although Artcraft will not be able to fulfill these owing to booking arrangements, various plans are being formulated by Scottish organizations and exhibitors for "Scotch-Nights" in conjunction with the showing of the Pickford film.

There are various Caledonian societies in the country such as the Scottish Society, the Seventy-ninth Highlanders' Veteran Association, the White Heather Lodge and the Daughters of Scotland. The Artcraft publicity department realizing the value of the co-operation of these societies has provided special advertising boosters and suggestions for the exhibitor.

Favors Ornamental Leaders

There are few producers who give such attention to the subtitle as does the Triangle-Ince organization. Despite the fact that many claim the perfect photoplay will only arrive after all printed inserts have been eliminated, the worth of the subtitle is emphasized by J. M. Barrie's query of in what manner is one to convey in pantomime that one has "a brother who drinks port in Shropshire?"

Irvin Willat, in charge of the subtitles at the Ince studios, has made these essential parts of a picture an outstanding feature. The decorative backgrounds he furnishes the subtitles are suggestive and sometimes actually descriptive of the words themselves. Probably the best samples of his work are to be seen in "Civilization's Child" and "A Gamble in Souls," in each of which he instituted innovations along these lines.

Special Matinees for Youngsters

A series of motion picture matinees are to be given in Washington, D. C., the first scheduled for January 5, in an effort of the Motion Picture Committee of the Federation of Women's Clubs to induce Washington theatre men to include such performances as part of their regular program. Four matinees are scheduled to be given, the first two being free to children. The shows will be under the supervision of members of the committee, and the city has been divided into eleven districts with one theater in each district. Boy and girl scouts will act as ushers at these performances, upon the popularity of which depends the success of the committee's campaign for children's matinees. Arrangements for the performances will be completed at a meeting of the full committee, to be held in the near future.

EARLE A. DYER.

Road Shows Numerous

"Civilization," the Thos. H. Ince cinema spectacle, now has forty companies on the road, and the number is increasing as fast as the exigencies of organization will permit.

Big Campaign of Publicity by Experts Makes Start

Fox Paves the Way for Numerous Openings of His Spectacle in Many Cities to Occur at Close of Year

WILLIAM FOX has created one of the biggest publicity staffs of the country for the nation-wide campaign of "A Daughter of the Gods." Each large city is treated as an individual unit, with a veteran showman in charge, assisted by hustlers in the literary and outdoor advertising departments. This refers to the organizations he is building up to take care of the Annette Kellermann spectacle and other de luxe attractions which will be played by him in first-class theatres at "two-dollar" prices.

Boston will be in the charge of E. V. Giroux. His associates in the New England campaign are Joseph di Pesa, James Decker and John Luce, and the opening will take place at a Tremont street playhouse soon after the first of the year.

Ben Stern is to manage the Chicago run, with Jack Lait, author of "Help Wanted," to look after the press and "Jim" Decker volplaning into town from time to time to make billboard contracts. The Chicago premier takes place at the Studebaker, New Year's, so the kiddies who have been joyously looking forward to this wonder-pantomime for the holiday season aren't going to be disappointed.

Louis Stern is the "elder statesman" entrusted with Louisville and St. Louis. Mr. Stern and his helpers will open up the play in the Mary Anderson theatre of the Kentucky metropolis during the closing hours of 1916. A short run will be preparatory to an extended engagement at the Shubert theatre, St. Louis, beginning the third week in January.

The Detroit company will start at the Washington theatre there on Christmas week with Edwin B. Tilton in charge. Victor Harmon will pilot "A Daughter of the Gods" at the Belasco theatre, Washington, D. C., and Will O. Wheeler will be the helmsman at the Wieting Opera House, Syracuse, both engagements opening the week before Christmas. Mr. Fox has also provided one company to play the week and half-week stands of New York State and another for Pennsylvania, following up the success of the spectacle in the Lyric theatre, New York; the Chestnut Street Opera House, Philadelphia, and the Pitt theatre, Pittsburg. George Roberts and Harry Leavitt, respectively, will be connected with these State companies.

San Francisco and Los Angeles will be handled just like the big Eastern units. The first appointment made is that of "Colonel" Ned Holmes, who goes to the Coast to prepare and manage the run at the Savoy theatre, San Francisco. As fast as time is secured, other agents, managers and companies are being sent out and other large-city units established until ultimately forty organizations will have been achieved.

John Zanft is Mr. Fox's trusted right bower in the work of staging the spectacle. The big job of bookings is handled by Charles A. Miller. Randolph Lewis gets up national publicity schemes and stuff to road agents, W. C. Thompson attends to the New York daily newspaper work, and Henry MacMahon, the general press representative, supplies material to the literary periodicals. At the head of the whole complexus of organizations is Winfield R. Sheehan, Mr. Fox's general manager, who is an accredited capable man.

This new and elaborate system illustrates the great changes that have been brought about by the comparatively recent entry of pictures into the so-called "legitimate" field. Each department of the work is highly specialized. Multiple man-power is used to solve big problems.



Universal's Serial, "Liberty," is Making New Records for Thrills

Peace Picture Hits Quaker City

"Civilization," the big Thos. H. Ince picture, is receiving a hearty welcome in Philadelphia. It opened at the Lyric, one of the big legitimate houses, on Dec. 4th to a large representative audience.

All the local papers gave favorable comments and big audiences all week attested the interest that is being aroused in this picture of war which teaches peace. Ministers, club women, pacifists prominent in local circles, are giving the picture their hearty endorsement.

Newman & Marcus of 1225 Vine street, are representing A. G. Fontana in Pennsylvania, Delaware, Maryland, Ohio and West Virginia on "Civilization." Joseph Vion has charge of the theatre arrangements at the Lyric. "Civilization" is being handled in up-to-date style.

An extensive advertising campaign in all daily papers and billboards, and effective posters were some of the means by which interest was stimulated.

A symphony orchestra of sixteen pieces under the leadership of Prof. Morris is augmented by a chorus of women's voices in the last scenes of the picture, adding much to the effect.

Prices are ranging up to one dollar for the Lyric engagement which will be of three weeks' duration.

Fifteen prints of "Civilization" are being worked from Philadelphia headquarters in different parts of the territory, all of which keeps the office force doing some tall hustling.

IRENE PAGE SOLOMON.

New Industrial Company

The Advertising Film Company, with offices in the Ordway Building, Newark, N. J., has recently been formed for the purpose of producing industrial and educational films. The officers of the company are: Harry B. Papier, president; William D. Finkelstein, vice-president, and Harold L. Miller, secretary and treasurer.

It is the idea of this company to film the largest industries in the country with a plot woven around each which will include current events and scenic views in the various cities in which the company will operate. The company has several large contracts now in the course of production and when finished, will be released to the principal cities of the United States through a national releasing system.

Harold L. Miller, formerly with Henry W. Savage, Charles K. Harris, B. S. Moss and Kinemacolor, who is one of the leading cameramen in the business will photograph and direct all productions of this company.

Ontario "Fans" Interested

As a result of the advertising campaign conducted among the Movie Fans of Ontario, there are now over 1,000 people in the city of Toronto alone, who are pledged to see "The Purple Mask," the new Universal Serial when it comes out. This work which was originated by Publicity Service Department, Universal Company, under W. A. Bach, is becoming quite an item in the boosting of important films which come into the territory, and is proving of immense value compared to the slight expense it incurs. W. A. BACH.



The Second Episode of "Patria," International Serial Starring Mrs. Vernon Castle, Introduces a Mysterious Combination of Letters Unlocking the Concealed Entrance to the Hidden Chamber

Educational Picture Movement for Youth Under Way

Washington, D. C., Dec. 7.

THROUGH Mrs. Jacob John Locher, general chairman of the committee of matinee performances and better pictures, of the Federation of Women's Clubs, announcement is made that the first of the series of matinees to demonstrate the purposes of the organization will take place in the afternoon of January 5, 1917. Eleven theatres have offered their houses for the uses of the committee and the local exchanges have donated such films as were possible to secure that appealed to those in charge. These theatres are situated in different parts of the city, chiefly in the residential sections, and will be under the jurisdiction of sectional sub-committees appointed for that purpose.

The first two performances will be free and those following thereafter will have a nominal admission. The financial part of the movement will be arranged later. The main aim of the committee is to provide suitable shows of clean, entertaining and educational pictures for the boys and girls and young men and young women, without making them "children" performances. There will be no desire to exclude adults. In fact, parents will be encouraged to attend.

It had been decided to use the Boy Scouts and Girl Scouts as ushers and in other ways to put interest and responsibilities on the young folks themselves.

In commenting on the movement Mrs. Locher said she found it no easy task to secure enough pictures of the kind she desired. Francis Holly, of the Bureau of Commercial Economics, has been interested in the work of the Federation of Women's Clubs and will address the meeting of the committee early in the new year.

WILLARD HOWE.



Frederick Warde as King Lear in Pathe Production

Sherrill's Film Bewitches All

William L. Sherrill, president and general manager of The Frohman Amusement Corporation, reports a demand from exhibitors and state right buyers for that corporation's release, "The Witching Hour."

"I have on my desk," said Mr. Sherrill, "500 inquiries from exhibitors, throughout the country, requesting open dates on 'The Witching Hour.'

"The state right buyers, evidently impressed by the various reviews on this release and the fact that it is adapted from a famous stage drama, have expressed a willingness to pay according to its merits, realizing that higher prices must be paid for extraordinary releases. I am particularly well satisfied at this, because it substantiates my judgment to release 'The Witching Hour' on a state rights basis rather than accept the offers from program concerns.

"All of this proves that the state right method of distributing photoplays of extraordinary merit is, not alone profitable, but a healthy indication of the conditions of the state right field."

Co-operated with Associated Charities

On Saturday before Thanksgiving the management of the Alhambra theatre, Cleveland, O., admitted children to the regular matinee without other requirement than that they bring at least three potatoes each. It was Charity Day. The receipts were turned over to the Associated Charities for the Thanksgiving Day dinners of the city's poor.


BLUEBIRD PHOTOPLAYS PRESENT
"THE RIGHT TO BE HAPPY"
A SCREEN VERSION OF CHARLES DICKENS' IMMORTAL CLASSIC
"A CHRISTMAS CAROL"
FEATURING RUPERT JULIAN, & AN ALL STAR CAST. INCLUDING FRANCELIA BILLINGTON CLAIRE McDOWELL & ROBERTA WILSON
DIRECTED BY RUPERT JULIAN



FROM Maine to California and from Oregon to Texas, BLUEBIRD Photoplays are sweeping the country with a tremendous wave of popularity, and the fact we want to drive home is that BLUEBIRD popularity and BLUEBIRD superiority has not been won thru advertising or publicity BUT ENTIRELY ON THE EXTRAORDINARY MERITS OF THE PRODUCTIONS THEMSELVES.

There are no finer feature productions now being offered in any market in the world. Comparison picture for picture, considering every minute detail, from the faithfulness of the details up to the story and Stars, NO FEATURE PRODUCTIONS BEGIN *to compare* with BLUEBIRDS.

Many feature producing concerns are shouting STAR-STAR without regard to story or play; without regard to many other things necessary for *perfect* productions such as BLUEBIRD Photoplays, while BLUEBIRD takes everything into consideration, with the PLAY always first—then the Stars and then the details.

In BLUEBIRD plays we give the public real Stars. Stars that *mean something;* plays, novels, stories and scripts that *mean something.* Direction and a lavishness of details that *mean something.* In short, BLUEBIRD plays bring to the public EXACTLY WHAT THE PUBLIC WANTS. That's why BLUEBIRDS are sweeping the country. Every week in the Saturday Evening Post 10,000,000 readers are reading all about BLUEBIRD Photoplays. YOU can share in the tremendous National campaign now being conducted by BLUEBIRD Photoplays by arranging for booking NOW.

Book through your local BLUEBIRD Exchange
or Executive Offices

BLUEBIRD PHOTOPLAYS, (Inc.)
1600 BROADWAY, NEW YORK



William Farnum and Fox Players in "The Price of Silence"

Fairbanks Seeks Acrobats

"The Pet of Patagonia," another Triangle-Fine Arts release, starring Douglas Fairbanks, caused the acrobatic star a bit of trouble as he was obliged to surround himself with a number of men who could keep pace with him through a series of thrilling feats which required extraordinary hardiness. In order to keep these men in good condition, to prevent them from smoking, over-eating and the like, Fairbanks instituted daily races and offered prizes for the winners. The result was that he succeeded in surrounding himself with a group of men in as fine fettle as he himself—almost.

Iowa League Official Moves

Special to Motion Picture News.

Des Moines, Dec. 8.

J. C. Collins, who has been secretary of the Motion Picture Exhibitors' League of Iowa for the past year, has left Des Moines and gone to Indianapolis. Mr. Collins, who owned the Ozone theatre in the Iowa capital, has been very instrumental in advancing the interests of the League and much of the credit for its success is due to him. The office he vacated has not yet been filled. Mr. Collins has given hope that he might return to Des Moines, and pending his final decision his office will be left open.

C. S. Stevenson.

Gaumont Christmas Selection

The Gaumont Company offers for Christmas week "The Vampires" episode and four single reels. "Satanas" is the chapter from the Gaumont-Mutual photo-novel. It is released Dec. 28. This episode introduces a new and important character and ends with both Irma Vep and Moreno in the hands of the police.

The first single-reel is "Reel Life" No. 34, issued Dec. 24. Its subjects are: "The Great American Dish" (Pork and Beans), "Building Sailing Vessels," "Food Products of the Soudan" and "Rufus Rastus Rides the Road."

Christmas day sees the release of "Tours Around the World" No. 8. Florence, Italy, with many of its art treasures are pictured in this number, scenes in the Swiss Alps, and the Theve river, France.

"See America First" No. 68 is released Dec. 27. It takes spectators for a trip "Among West Virginia's Mountains and Rivers." On the same reel is a Gaumont Kartoon Komic, animated for the screen.

Merciless Cutting Leaves Alaskan Film a Sensation

From Twenty Thousand Feet Down to Four Thousand Feet Makes Wild Northern Views Snappy Throughout

MOST remarkable pictures of a scenic and educational value have been brought to Los Angeles and prepared for showing by Al. Smith and W. A. Hillis, who a few weeks ago returned from spending six months in Alaska and on the islands near there.

Approximately 10,000 feet of negative was secured while on this motion picture filming trip, and this has been edited to slightly more than four reels, which will be released as a feature production, or may be used as a series of travelogues.

While the film was being projected at Slipper's Accesory store, it was viewed by T. L. Tally, one of the most successful exhibitors of Los Angeles, and he immediately booked the film for his theatre; there it was shown in connection with "The Common Law" and other features of like value. The critics in reviewing the Tally show while these pictures were on, although only one-reel was shown each week with a five or seven-reel picture in almost every instance gave more space to the Alaskan scenes than to the other film. After the second week Tally came to appreciate the value of the Smith films, and featured them on his program, the first time a one-reel subject, at this house, was ever so advertised. The weekly rental rate for one-reel was much higher than any previous price paid by Tally, and greater proportionately than the rate for his features.

The 4,000 odd feet has been titled "Alaskan Wonders in Motion," and may be divided into four separate subjects, or run as one. One-reel is of particular interest at this time as it shows a trip along the government railway to the most inland point to which it has been constructed. Smith and party spent several weeks at Turnagain Arm, named by Captain Cook, where exceptional scenes were made showing the greatest water bore of the world in action. This comes in before the tide, traveling at the rate of thirty-five miles an hour, and usually attains a height of thirty feet.

Smith and party spent some time at Kodiak Island, the home of the Kodiak bear. W. A. Hillis is an American sportsman, nationally known, who has won many medals at the largest shoots held in the country. He personally supervised the hunt, and brought down a large specimen when it was not more than forty feet from the camera. It required five shots, all of which took effect, to kill the animal. The hide measures twelve feet in length.

The Childs and Miles glaciers, two of the wonders of the world are shown. For days the cameraman battled the waves of the Copper River to get closeup views of ice falling from the glaciers, and several times waves twenty feet in height dashed over him. Ice falling into the river caused waves to cross the stream against the current.

Prior to the trip North, Al. I. Smith served as cameraman for a number of years. He also filmed "Capturing Mountain Lions Alive in Montana."

J. C. Jessen.



Shirley Mason and George Le Guere in McClure Pictures Released Through Triangle

"Intolerance" for Australia

Sidney, Australia, will be visited by D. W. Griffith's spectacle "Intolerance" about the first of the new year. Albert Grey, who first had charge of the bookings on "The Birth of a Nation" in England, has sailed for Australia to arrange in connection with J. B. Wiliamson for the presentation of "Intolerance" throughout the Antipodes.

Hesser Establishes New York Bureau

After two years of success in Canada the Hesser Publicity Bureau has opened New York offices at 1128-1129 Aeolian Hall, where Capt. Edwin Bower Hesser, the managing director, will make his headquarters. The main office of the bureau is in Montreal, with branches in Toronto, Winnipeg and Vancouver. In Canada, they have handled the publicity and exploitation of Metro Pictures since their entry into that field, and recently exploited "The Crimson Stain Mystery." The Canadian business will be continued as heretofore, under assistant directors.

The new offices will have a complete art department equipped for originating all sorts of designs for advertising purposes, and for the creation of artistic titles. Motion picture advertising will be specialized in, and the handling of all sorts of publicity for producing and distributing concerns will be under the direct care of Capt. Hesser, who created "The Masque of Life" campaign, and is now pushing the Donald C. Thompson film, "War As It Really Is" recently shown at the Rialto theatre, New York.

A department of foreign advertising is also maintained for the making up of film ad copy in French, Russian, Italian and Spanish. Foreign publicity campaigns can thus be handled directly from New York, which should be extremely valuable to American manufacturers seeking export markets. Canadian exploitation of big film features is another branch of the Hesser business.

Peaceful Mexican Border Story Filmed

Mexican superstition, ignorance, and their attendant dangers form the basis of the plot in "The Evil Eye" in which Blanche Sweet is being starred by the Jesse L. Lasky Feature Play Company. It is scheduled for release on the Paramount Program, January 4. Though the major portion takes place in Mexico, the tale, which was written by Hector Turnbull, has nothing to do with the present crisis in international affairs, and should not be classed with war films.

The title of the picture refers to the little electric lamp which is worn by Miss Sweet when she examines the throats of the Mexicans, in an epidemic of diphtheria.

Tom Forman, Parke Jones, Webster Campbell, Henry Martin Best, Walter Long and William Dale are among those who appear in support of Miss Sweet in this production which was directed by George Melford.

Sennett Signs Shuahua

Mack Sennett, general director of Triangle-Keystone has engaged the youngest actress in the world to appear in a forthcoming comedy release. She is Shuahua Boulden, and was only twelve days old when the press agent sent the story out. Shuahua is the daughter of Joseph Boulden, a Keystone cowboy, and her mother is a cowgirl. Mr. Boulden denies the report that the Hawaiian dance craze caused him to name the girl, Shuahua.



U. City Film Critic in his Den—Hugh Hoffman has his hands full viewing and criticising the work of Universal's Thirty Directors

Buffalo Film Men Will Oppose Sunday Closing

Meetings Called and Motions Made Which Evince Determination of Public to Support Exhibitors in Approaching Fight

ALL Buffalo is up in arms ready to fight any move to close local film houses on Sunday and with the backing of Mayor Louis P. Fuhrmann and the press, a hot fight is promised if it is found that, in the last analysis, the recent decision of the Appellate Division holding Sunday motion picture entertainments illegal, applies to this part of the state.

The exhibitors have lost no time in getting together on the proposition, for they realize that if the Sunday shows are prohibited, they stand to lose all, in fact, one manager is authority for the statement that without Sunday, 70 per cent. of Buffalo's film houses would have to close their doors.

One hundred exhibitors attended the meeting of the Buffalo Screen club at the clubrooms, 11 Court street, and thoroughly discussed the measure. A motion to "lend the moral support of the Buffalo Screen club to the managers of Buffalo theatres against the closing of the theatres on Sunday" was unanimously adopted. The new managers' association recently organized in Buffalo with Dr. Peter C. Cornell, manager of the Strand theatre, as president and with a membership of over 100, is also opposed to Sunday closing and declares its intention to wage a hot fight if "anything is started."

In Buffalo, Sunday is the one big day of the week for the motion picture houses. Every theatre in the city is packed to the doors and long lines wait patiently for seats at the larger houses.

Buffalo wants motion pictures on Sunday and any attempt to take them away will meet with a most determined opposition.

CHARLES B. TAYLOR.

West Coast Players and Directors Gambol "Off the Lot"

Los Angeles Marvels at Photoplayers' Ability and Appetite for Social Diversion at Thanksgiving Time

THANKSGIVING season of the west coast film colony was indeed a festive one for screen players, they taking part in two balls, and a number of prominent ones officiating at the championship automobile races at Ascot Park.

The most elaborate event was that given by the Motion Picture Directors' Association at the Rose-Room of Hotel Alexandria. This was of the nature of a dance and buffet dinner. The ball room program included several novelty features in which the directors took an active part. Victor Schertzinger of the Ince studios presented the association with a new one-step composition titled "M. P. D. A." Composer Schertzinger led the orchestra, and the number was encored time and again until the dance lasted more than an hour.

The directors' ball was the most successful social event of its kind ever given for members of the west coast colony. Every studio was represented by its leading lights, and practically every prominent personage engaged in the industry in and about Los Angeles was present. It was an exclusive event, strictly invitational, and attended only by people engaged in the production of motion pictures. The array of beautiful gowns seen there is said to have been the most elaborate ever worn at a coast social function. Credit is due the committee consisting of Wm. Robert Daly, chairman; Allen Curtis, Wm. D. Taylor, Joseph De Grasse and Roy Clements. They had the hearty co-operation of every member of the association.

The reception committee was composed of Otis Turner, Scott Sidney, Robert Leonard, Charles Swickard, George Nichols, Reginald Barker, Lloyd Carleton, Al. E. Christie, Thomas Heffron, William Russell, Charles French, Marshall Neilan, H. T. Massey, Frank Beal, and Lois Weber the only woman member of the association.

Those serving on the floor committee were: Raymond B. West, Eddie Dillon, Frank Lloyd, Edward Sloman, Wm. Worthington, J. P. McGowan, Norval McGregor, Richard Stanton, Ben Wilson, Francis Ford, Lloyd Carleton, J. G. Blystone, David Kirkland, John Conway, E. J. Le Saint and Hobart Bosworth.

J. C. JESSEN.



Scenes from Forthcoming "Red Feather" and Universal Plays

"It's Great To Be Married" (Center), "Fighting Joe" (Top Right), "The Ivy and the Oak"

Younger Hubbard Discovers Motion Picture Art!

Elbert Hubbard II., whose illustrious father wrote "A Message to Garcia," reports a revival of interest in the book since Kleine-Edison-Selig-Essanay announced that the picturization of "A Message to Garcia" would be released December 11.

Mr. Hubbard arranged for a private view of the film and, at its conclusion, sent a message of congratulation to the Edison studio folks and to Robert Conness and Mabel Trunnelle, who are featured.

"A Message to Garcia" has been booked by all the leading exhibitors in the vicinity of East Aurora, N. Y., where Elbert Hubbard II. resides and presides over the destiny of "Roycroft."

In different parts of the country, leading booksellers have again started to advertise the book, realizing that the Edison picture, released through K. E. S. E., will stimulate interest in the work.

Will Show "The Truant Soul" at Studebaker Theatre, Chicago

"The Truant Soul," an Essanay seven reeler, with a screen time of two hours, featuring Henry B. Walthall, will be released through Kleine-Edison-Selig-Essanay on December 25 as its first special feature. It will have a private showing at the Studebaker theatre, Chicago, December 12.

Kaiser Gets First Crack—Rival Royalty Sore

Rumor has it that Kaiser Wilhelm of Germany will view "Civilization" at a private showing in Berlin, according to the publicity department of Thomas H. Ince. The Kaiser will sandwich it in between his various directorial duties on the half dozen fronts or so that Germany is defending these days.

President Wilson has looked at "Civilization" and has endorsed it. Pope Benedict wants to look at it and so does King George of England and the Kaiser of course doesn't want anyone to get ahead of him.

Mutual Short Subjects for Close of Year Are Various

"THE TWINKLER," featuring William Russell, will be released as a five-reel Mutual Star production in the week of December 18. Henry Leverage, the author, is serving a sentence in Sing Sing, and is the editor-in-chief of "The Star of Hope," a monthly prison magazine. The picture vizualizes the true story of one of Sing Sing's former inmates. The production was filmed at the American-Mutual studios under the direction of Edward Sloman.

On Monday, December 18, E. K. Lincoln will be shown in a two-reel drama, entitled "Buddy's Christmas." This is a tale of how a poor little mountain youth was responsible for the settling of a mountain feud, and the marriage of the daughter of one of the clans to the only remaining member of the other clan.

"Mutual Tours Around the World," a one-reel Gaumont scenic, picturing Morocco, Chantilly and scenes along the Mediterranean, is scheduled for release Tuesday, December 19.

On Wednesday, December 20, "Mutual Weekly" No. 103, in which events of national interest are filmed, and "See America First," a split-reel on same reel with "Kartoon Komics," by Harry Palmer, will be shown.

"The Elopement," a one-reel comedy, is scheduled for release on Thursday, December 21.

The third of the "Uncle Sam's Defenders," one-reel series, will be shown Friday, December 22. This chapter deals with the graduating of the sailor lads from the landlubber class into seasoned salts before they are assigned to warships. Some extensive views of Newport and Annapolis Naval Academy are also shown in this reel, which is entitled "A Jack Tar in the Making."

The fourth single-reel Star Comedy entitled "Every Lassie Has a Lover," and featuring Alice Dovie, is scheduled for release on Saturday, December 23.

Rube Miller is starred in a two-reel Vogue comedy, entitled "Fickle All Around." In this production Rube is what they call "a lover of all the ladies," and loves them all regardless of size or looks. "Reel Life" is a one-reel magazine from the Gaumont studios. They will be released on Sunday, December 24.

The fourth and last chapter of the sequel to "The Diamond from the Sky" will be released on December 18. At the time this chapter is shown an announcement and picture of the winner for the idea for the sequel will be given. During this week Chapter X of the thrilling story of "A Lass of the Lumberlands," featuring Helen Holmes, and Chapter V. of "The Vampires" will be released.



Mary and Maurice in One Location for Artcraft

Thanhouser Loses to McClure

Jerome Beatty, former Director of Publicity for the Thanhouser Film Corporation, has resigned to join McClure Pictures. George T. Bindbeutel, formerly editor of "Motor Print" succeeds at New Rochelle.

Undersea Photographers Incorporate

The Williamson Brothers and The Submarine Film Corporation have now completed their organization for the making and marketing of Submarine Photo Dramas, of which definite announcements will be made in the near future.

"Our first picture—the first Submarine Motion Picture ever made, and known throughout the world as The Williamson Submarine Expedition Picture—has already cleared over a quarter of a million dollars," said an official of the company.

"The second picture, '20,000 Leagues Under the Sea' made in partnership with the Universal Film Manufacturing Company, and the first photo drama ever made under the sea, is destined to make two separate fortunes for its joint owners."

The Submarine Film Corporation is composed of the Williamson Brothers and prominent business men of the South. T. S. Southgate, president, is a millionaire broker of Norfolk. A. F. Cathey, vice-president, is a power in the Coca Cola industry.

Capps, one of the directors, is Vice-President of the Seaboard Air Line Railway. Nathaniel Beaman, Treasurer, is the President of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and manager.

This is the company that has expended half a milion dollars in perfecting deep sea photography, and made possible the filming of submarine pictures.

Due to his long experience in the theatrical and motion picture business, Ernest Shipman has been selected to act in the responsible capacity of business manager.

Selig Advises Buyer of "The Crisis"

After a conference with William N. Selig, it was announced by Harry A. Sherman, president of the firm of Sherman-Elliott, Inc., of Minneapolis, Minn., that the western premiers of "The Crisis" will be events of the very near future. These premiers include both Chicago and the Twin Cities.

Winston Churchill's story filmed as a Selig feature play will be presented with special musical score and elaborate advertising.

The Sherman-Elliott Company is planning to open Chicago offices in the near future and these will be in charge of J. A. Brehany who is now in charge of the Minneapolis offices.

Mr. Sherman, while in Chicago, announced the engagement of C. J. Bulliet as general publicity director for the western campaign planned. Mr. Bulliet is a newspaperman of experience and has also served as dramatic critic on newspapers throughout the West. For the present he will be employed in the Minneapolis offices.

"Civilization" Passes Ohio Censors Complete

"Civilization," the Thos. H. Ince motion picture spectacle, opens at the Terminal Auditorium at Toledo for a three weeks' run. "Civilization" passed the Ohio censors without a single elimination.



Cecil B. De Mille George M. Cohan
Important Artcraft Acquisitions

Twenty-nine Stars to Shine from General in Week

THE Vitagraph Company announces through General Film Company that it will release hereafter every Friday one of "The Dangers of Doris" stories featuring Mary Anderson. Jack Weatherbee plays the male lead. The series will deal with the amusing adventures of a country girl of enterprising disposition who is suddenly thrown into a city environment.

In General Film Service for week Dec. 18-23rd inclusive, twenty-nine distinguished stars are featured. Edith Johnson is the first to be seen as she appears in the initial release for that week, "The Five Franc Piece," a two-reel Selig drama dealing with the attempted theft of a modern war secret. "A Lesson for Somebody," a one-act comedy from the Vitagraph studios precedes the always interesting Selig-Tribune followed by a one-reel Biograph drama, "The Conscience of Hassan Bey," which is a story of the Orient, featuring Lillian Gish, as the daughter of a rug maker, supported by Robert Harron and Alfred Paget.

"The Little Brown Mole," a two-reel drama, the 3rd of the "Black Cat Features" by Essanay, is the first picture screened Tuesday. Lillian Drew and Sydney Ainsworth are starred in this picture in which a little brown mole plays so important a part. "The Fatal Violin," a one-reel Kalem comedy in which the fun is supplied by Ham, Bud, Ethel Teare and Henry Murdoch will follow. Then will come "A Daughter of Earth," a two-reel Biograph drama in which Gretchen Hartman plays the lead, supported by Alan Hale and Jose Ruben.

Ben Turpin is the fun producer in "Taking the Count," a one-reel Essanay comedy, followed by "On the Brink of War," the 20th episode of Kalem's "The Girl From 'Frisco," in which Marin Sais and True Boardman have certainly scored a success. Vim supplies a one-reel comedy, "They Practice Economy," featuring Harry Myers and Rosemary Theby, in a play dealing with this all important question.

The offerings for Thursday consist of the Selig-Tribune showing pictorially all the big events of the world, together with the very newest of fashions and a one-reel Vim comedy.

"The Dawn of Wisdom," a three-reel Knickerbocker Star Feature drama in which Frank Mayo plays the lead, supported by an all-star cast ushers in Friday's program. Kalem supplies "The Tiger's Claw," the tenth thrilling adventure of "Grant, Police Reporter," in which Ollie Kirkby and George Larkin have the titular roles. Vitagraph offers the first of "The Dangers of Doris" Series under the caption, "A Bit of Bent Wire," featuring Mary Anderson, supported by a strong cast. cast.

The second release of Essanay's series, "Is Marriage Sacred?" under the title, "Dancing With Folly," features Marguerite Clayton, Edward Arnold and Sydney Ainsworth, who form the triangle of a dramatic and appealing two-reel story. A daring adventure of the "Hazards of Helen" Series, featuring Helen Gibson in "The Vanishing Box Car," will then be shown. Robyn Adair has the stellar role in "The Man He Might Have Been," a one-reel drama from the Selig studios, which shows the pangs of remorse caused by a wasted life.

Converted Stores Bothering Quakers Again

Harrisburg, Pa. Dec. 9.

The Pennsylvania Department of Labor and Industry, which heretofore has shown leniency in its attitude toward the owners of old buildings which have been converted into motion picture theatres, with relation to the enforcement of the theatre building regulations, has announced its determination to stiffen up its requirement "for the alteration, erection, conversion, or repair of any building now used or to be used as a theatre or motion picture theatre."

V. H. Berghaus, Jr.



Kolb and Dill Joyriding in New American Mutual Comedy

Characteristic Scenes Showing Varied industries of "Lonesome Town"

Selznick Companies Scattered

Only one of the four stars now working in Lewis J. Selznick productions is in New York at the present time, the rest having sought other corners of the continent.

Herbert Brenon at work on a picturization of "Lucretia Borgia," Victor Hugo's famous drama, to be known as "The Eternal Sin," is now in St. Augustine, Fla., with his entire company headed by Florence Reed. It is judged that nearly a month will be taken to film the exteriors in this southern city.

Clara Kimball Young, her director Charles Giblyn, and what members of the company needed in the exteriors, have gone to New Orleans working on "The Price She Paid." This is an adaption from David Graham Phillips' novel.

Norma Talmadge, having completed "Panthea," has gone to Los Angeles with her husband, Joseph Schenck, on a belated honeymoon. The star's mother and sister as well as many of her friends are located in this center of the industry and the honeymooners plan to stay there until the new year has come

Robert Warwick is the only member of the Selznick forces at work at the studio. Under the direction of Ralph Ince he is well advanced on his production of the detective play, "The Argyle Case." Director Albert Capellani is also in New York working on the adaptation of Miss Young's next picture, "The Easiest Way."

Jap Holdover in 'Frisco

For the second time in its history the Imperial theatre in San Francisco has held a motion picture over on its program for a second week, the honors this time being accorded to the Lasky production, "The Soul of Kura-San" in which Sessue Hayakawa and Myrtle Stedman are starred. So great was the popularity of the picture that Manager John Partington refused to part with it and booked it for the run.

It is interesting to note that the first picture to be held over by the Imperial was also a Lasky on the Paramount Program—Geraldine Farrar in "Carmen."

Universal Revels in Comics for Last of December

THE Christmas spirit is manifested in the Universal program of the week of December 18. Victor one-act comedy, "It's Great to Be Married," written and produced by Captain Leslie T. Peacocke, with Eileen Sedgwick in the leading role, which will be released Friday, December 22, and "Fighting Joe," a two-act Western Christmas drama, written by William Parker, and produced by William V. Mong, which will appear under the Bison brand on Saturday, December 23. William V. Mong, Maud Emory, Harry M. Holden and other players will be seen in "Fighting Joe."

The leading feature of the week is the Red Feather five-act drama, "Mixed Blood," by J. Grubb Alexander, and directed by Charles Swickard. Claire McDowell and Roy Stewart are featured.

"Mixed Blood" will appear on Monday, December 18. On the same day the Nestor one-act comedy, "It Sounded Like a Kiss," written by Bess Meredyth, and produced by Louis Chaudot, will be released. Lee Moran, Eddie Lyons, Priscilla Dean and Vola Smith also appear in this.

The nineteenth episode of the Universal serial, "Liberty," which will appear this week, brings this continued photodrama nearer its end. There will be only one more episode. Marie Walcamp, Eddie Polo and Jack Holt are in the cast.

On Tuesday, December 19, the public is offered a special three-act drama, "Little Partner," produced by William Worthington from a scenario by Calder Johnston. The cast is headed by Franklyn Farnum and Agnes Vernon, who are supported by William J. Ran, Clyde Benson, Adele Farrington and Arthur Hoyt. The Victor one-act comedy, "So This Is Paris?" with King Baggot and Leah Baird will appear on the same day.

The Universal Animated Weekly, as usual, comes out on Wednesday. On the same day will appear a two-act L-Ko comedy, "Shooting His Art Out," produced under the direction of David Kirkland with Phil Dunham, Vin Moore, Dick Smith and Margaret Russell in the leading roles. Another release of this date is the Laemmle one-act drama "Homeless," with Matt Moore and Jane Gail.

"The Ivy and the Oak," a two-act society drama under the Rex brand will be released Thursday, December 21. It was written by Alice Saxmar and directed by Donald McDonald. In the cast are Dorothy Davenport, Lee Hill, Clyde Benson, T. D. Crittenden and Lillian Concord. The title has not yet been selected for the Big U drama for the same date.

Besides "It's Great to Be Married," the Imp two-act mystery drama, "In the Dead O'Night," written by Willis Woods and produced by Douglas Gerrard with Mr. Gerrard and Ruth Clifford as the featured players, and the third issue of the Universal Screen Magazine will be released on Friday, December 22.

The Joker comedy "Jags and Jealousy," written by Karl Coolidge and directed by W. W. Beaudine, will appear on Saturday, December 23. Gale Henry and William Franey are starred.

On Sunday, December 24, will appear "Mr. Vampire," a two-act drama under the Rex brand by Grace Cunard and Francis Ford. The cast includes Edna Maison, Jack Holt and others. The Powers split-reel "Nervy Nat Has His Fortune Told," an animated comedy cartoon and "The Indian as seen by Dr. Dorsey," an educational, and an Imp one-act drama round out the program.



Georgie Stone, Who Earned Money Enough to Buy a Real Touring Car by Working in "Jim Bludso" and Other Triangle-Fine Arts Productions

Western Wardrobe Is Costly

A society debutante could be outfitted for a strenuous season's campaign for the price of one cowboy costume and paraphernalia in the wild-west wardrobe of William S. Hart, the Triangle-Ince star.

In addition there would be quite a tidy sum left over to pay for the debutante's first bunch of orchids and a taxicab, if, perchance, the poor girl had to stand the expense of these luxuries herself.

Although many of the articles in Hart's vaquero war bag have a particular value to him on account of their associations, item for item, their intrinsic worth is enough to make them unattainable for the ordinary cowboy unless he were endowed with rich relatives or other invisible means of support.

Hart's regular "puncher" equipment invoices as follows: Spanish leather, handmade, silver mounted saddle, $400; silver ornamented, selected buckskin chaparejos, $50; silver, gold and jeweled bridle with silver bit, $125; silver and jeweled spurs, $175; Navajo Indian blanket, $125; braided raw-hide lariat, $15; riding boots, $20; tooled leather, silver mounted basket cuffs, $15; sombrero and hand-woven horsehair hat band, $10; tooled leather, silver-studded holster, $10; special made Colt's revolver, $40; gloves, cartridge belt, incidentals, $20; total, $1,005.

This is the price of the articles, figured at manufacturer's cost, by a Los Angeles sporting goods expert. The prospective purchaser of such equestrian finery would need to write his check for a sum considerably in excess of the above figure. Hart has several such outfits and would not consent to part with any of them. He likes a change, he says.

Morosco Stars Join in Bank Robbery

Though each has been a star in his, and her, own right for some time, House Peters and Myrtle Stedman make their first appearance as co-stars in the Morosco photoplay "The Happiness of Three Women," making this a strong release on the Paramount Program. The story which was written by Albert Payson Terhune, involves unwarranted jealousy and the robbery of a bank.

In support of the co-stars there appear L. W. Steers, William Hutchinson, Lucille Ward, Daisy Robinson and Milton Brown. The picture is being directed by William D. Taylor. In the production practically the entire Morosco studio will have to be given over to one setting which shows a long sweeping vista through a reception room, drawing room and conservatory of a fashionable mansion.

Mary to Be Celebrated Guest

Mary Pickford has been invited to be one of the national celebrities at the "Review of National Celebrities" to be given by the Women's Press Club, Pittsburgh, Pa., at a matinee benefit on the afternoon of January 11. The event will take place at the Alvin theatre, the use of which has been given to the club by Harry Davis, proprietor.



Director Raymond West Does Not Always Wear Evening Dress in the Morning at the Ince Studios, But He Worked in His Own Picture This Week

Sensuous Appeal in Advertising Film Rebuked

AS a result of the publicity given Otto L. Meister at the Vaudette theater when he ran "Is Any Girl Safe?" for women only and then men only, Milwaukee exhibitors in the future will not be allowed to run pictures for women or men only; neither will they be allowed to display signs stating that children under sixteen cannot be admitted.

This was the decision reached at a meeting of forty exhibitors with the Censor Board in the mayor's office Thursday. It was the exhibitors' own suggestion that this sort of advertising be prohibited. The meeting was a secret one by order of W. E. Hamilton, a member of the Censor Board.

The exhibitors drew up a series of resolutions which they suggested were to be used as a guide for Mayor Hoan in regulating the theatres. It was then suggested that the resolutions be formally adopted and that the mayor be instructed to revoke the license of any theatre owner who violated them after he had been warned. It was also promised by all exhibitors that all advertising shall be truthful and open and not misleading.

A motion that no picture or other advertising having a sensuous appeal shall be shown was voted down on the grounds that such pictures were already taken care of by existing ordinances.



Helen Ware—Selig's "Garden of Allah"

Manufacturer Hires Own Critic

Hugh Hoffman, who has been appointed film critic at Universal City by Vice-President H. O. Davis, has been in the moving picture business almost ten years, beginning as an exhibitor in the days when reels were difficult to obtain.

About seven years ago Hoffman sold his theatre and joined the editorial staff of a motion picture trade paper as cartoonist and interviewer. For a while he was editor of the weekly. Later he became known as a film critic of dependability and devoted much of his time to that work.

Hoffman's cartoon work was set aside and he became a designer of display ads during his spare time. He introduced the hand-drawn display ads now the vogue in film advertising. His first big undertaking along this line was the advertising campaign that ushered in Dante's "Inferno." This was followed by his campaign work for P. A. Powers Picture Plays; Pathe's "Le Miserables," "The Last Days of Pompeii," Paul Rainey's African Hunt and dozens of other small campaigns.

Deposits Unpopular in Minneapolis

A committee of the Motion Picture Exhibitors' Corporation of Minneapolis, following a conference with exchange managers, has reported that it is making progress regarding the "deposit" system which has caused so much unrest.

The committee has not announced the details but expects to report before the close of the year.

Lee Ochs, president of the Motion Picture Exhibitors' League of America, who stopped in Minneapolis on his tour of the country, advocated an open fight and urged the corporation to use the boycott if necessary to win out but this method will not be used.

R. G. MARSHALL.

THE EASTERN STUDIOS

THE great demand for vessels of all descriptions by shipping interests is proving a worry to John B. O'Brien, director for the Thanhouser Film Corporation, who requires an old ship for sinking purpurposes in Lloyd Lonergan's latest photodrama, "Mary Lawson's Secret," in which Charlotte Walker is to star.

MR. O'BRIEN and Edwin Thanhouser, president of the Thanhouser Film Corporation, have searched the shores of Long Island, where formerly many a deserted hulk made its final berth, but everything that can float is carrying ammunitions to the Allies.

"It's tough to have to bid against frenzied financiers," said Mr. O'Brien. "Oh, this high cost of producing!"

WORK is progressing rapidly at the Thanhouser studios on the "Vicar of Wakefield," which will be Frederick Warde's next starring vehicle following Shakespeare's "King Lear." Mr. Warde's son, Ernest Warde, is directing.

A huge prison scene is now being erected in the studios for the taking of the last incidents in the Vicar's life, so well known to the many admirers of Goldsmith's famous story. Several hundred extra people and twenty added character actors will be used in making this scene.

MR. WARDE will be supported in the "Vicar of Wakefield" by Carey Hastings as Mrs. Primrose, the Vicar's wife; Boyd Marshall as George Primrose; Kathryn Adams as Olivia Primrose; Gladys Leslie as Sophia Primrose; William Parke, Jr., as Moses Primrose; Tula Belle and Barbara Howard as Dick and Bill, the Primrose children; Thomas A. Curran as Mr. Burchell; Robert Vaughn as Squire Thornhill; Grace De Carlton as Arabella Wilmot; Arthur Bauer as Mr. Wilmot; and Morgan Jones as Jenkinson.

FREDERIC SULLIVAN is directing a new society-art-atmosphere story at the studio of the Thanhouser Film Corporation. Supporting Florence La Badie in the cast will be Boyd Marshall, Ethyle Cooke, Henri Leone, specially engaged to take the part of a French teacher of painting.

Gladys Hulette is about to start on the first scenes of Thanhouser's latest story in Miss Hulette's "lovely child series," under the direction of Eugene Moore. The name of the comedy-drama is to be "Peggy o' the Pots and Pans," definitely changed from "Kate o' the Kitchen." Agnes C. Johnston is again the authoress of Miss Hulette's play, she also having written "'Her' New York," "The Shine Girl," "Prudence, the Pirate," and other successful vehicles of Miss Hulette's.

THANHOUSER FILM CORPORATION has engaged Grace Henderson for grande dame parts. Miss Henderson is an actress of national reputation, having played with the Frohmans and other leading producers. She is the widow of David Henderson, the late producer of Chicago, who established Eddie Foy in the starry firmament and also brought out many huge extravaganzas.

EUGENE MOORE is directing a Thanhouser picture, in which a complete house—roofless, of course—is set on the big Thanhouser stage at the New Rochelle studios. Kitchen, dining-room, parlor, library and drawing-room, with outlooks on verandas and garden plots, are all in position. No backing is, therefore, required, and the characters move naturally from room to room without any mix-up in the entrances and exits.

CLAY CARROLL, a late addition to Thanhouser forces, is a Southern beauty, and gives promise of doing some fine work in support of Florence La Badie in a new picture now in the process of making. Frederic Sullivan, Thanhouser director, is quite enthusiastic over Miss Carroll's first work. Her film experience, up until the Thanhouser engagement, had included two "larks" as an extra girl—and then the fever gripped her.

FLORENCE LA BADIE, the Thanhouser star, has nearly completed "The Girl Who Wanted to Live," Philip Lonergan's play, directed by Frederic Sullivan. Miss La Badie in this drama portrays a girl who comes out of prison to fight the world for the things she believes are hers.

PAULINE FREDERICK, Thomas Meigham, her leading man, and the rest of "The Slave Market" company have returned from a four weeks' stay in Cuba, where the Famous Players adaptation of Frederic Arnold Kumner's play, "The Slave Market," has been staged. As the entire action of the story takes place in Spain and the West Indies, the choice of Cuba as the setting of this forthcoming Paramount picture is ideal. The picture, by the way, is the first Famous Players production in which Thomas Meigham has appeared since his arrival from the Pacific Coast.

NO one in New York has been a more constant motion picture fan during the past month than George M. Cohan, who is starring this week in a film version of his own play, "Broadway Jones," under the direction of Cecil B. De Mille. Mr. Cohan has been attending picture theatres afternoons and evenings for several weeks in order to get thoroughly saturated with the new field. He will himself write the titles and the scenario for the pictures, which will be distributed by the Artcraft Picture Corporation.

GREAT excitement prevailed at the Mary Pickford studio recently when George Cohan visited the Fort Lee film plant to learn some of the fine points of motion picture producing. Everyone was prepared to give the Yankee Doodle boy from Broadway a grand reception, and this caused enough excitement in itself, but the incident that almost put the studio in a state of panic shortly after Mr. Cohan arrived was a fight between two of the players in the new Pickford-Artcraft picture, "The Pride of the Clan."

The combatants did not waste much time arguing, but tackled each other with a will, resulting in many bruises and scratches before they could be pulled apart by Mr. Cohan himself. The combatants in question were Hulda, the duck who swam all the way from Chicago to New York in the basin of a Pullman compartment to appear in "The Pride of the Clan," and Mamie, the cat, who also appears in the Pickford-Artcraft film.



Sydney Drew Rides at Hundred and Twenty-Five Miles an Hour Speed With Charley Devlin

Jacksonville Studios Getting into the Winter Stride

Special to Motion Picture News.

Jacksonville, Fla., Dec. 5.

At the second meeting of the Jacksonville Screen Club with two hundred members present the following officers were elected for the ensuing year: Storm Boyd, manager Kalem studio, president; Louis Burstein, managing Vim studio, first vice-president; Harry C. Myers, star of the Myers-Thelby Vim Comedies de Luxe, second vice-president; J. R. Barton, manager of the Universal Exchange, treasurer, and D. Joyce Milberry of the Motion Picture Exchange, secretary.

Addresses were made by Mayor J. E. T. Bowden of the city of Jacksonville; W. R. Carter, editor of the Florida Metropolis; E. T. Hollingsworth, Jr., motion picture editor of the Florida Metropolis; Walter R. Early, advertising representative of the New York Morning Telegraph. The following were made honorary members of the club; Mayor J. E. T. Bowden, W. R. Carter, E. T. Hollingsworth, Jr., Walter R. Early, President F. C. Groover of the Chamber of Commerce; Secretary G. E. Leonard of the Chamber of Commerce, and B. R. Kessler, secretary of the Advertisers' Club.

Fifty prominent business men of the city took out associate membership at $50 each, in order to put the club on a business footing at once. Temporary quarters have been secured at the Hotel Mason.

Walter (Fatty) Hiers, former member of the Thanhouser Company in Jacksonville, and now with the Famous Players is spending a few days in the Orange Blossom City between pictures.

The Thanhouser Players are due to sail for Jacksonville as soon as Ernest Warde completes his present production the "Vicar of Wakefield." In a letter to the representative of the News in Jacksonville, W. Ray Johnston of the Thanhouser Company states that the entire four companies are longing for the balmy air of the Southland.

Babe Hardy and Kate Price, the Vim stars, are now working on a production rather unique, being something on the order of "Old Wives for New." Babe is directing as well as taking the stellar role.

E. T. Hollingsworth, Jr.

Gale Welcome to Boys on Governor's Island

Margaret Gale, who is featured in "The Yellow Menace," is going over to Governor's Island Sunday and entertain the soldiers and sailors there with a presentation of two episodes of "The Yellow Menace" and "How Molly Made Good," in which picture she was the star.

Miss Gale will tell the soldiers and sailors something about her work in the movies. In the event Uncle Sam's boys like "The Yellow Menace" well enough, Miss Gale has promised to see that they get a chance to look at the remaining episodes.

The entertainment has been arranged through the courtesy of Lieut. Griffin, who is chaplain on Governor's Island, and the Unity Service Corporation.



Max is Back—Max Linder Now With Essanay

Sinful Series Backed by Merit and Heavy Advertising

McCLURE Pictures announces that the first of "The Seven Deadly Sins," a series of five-reel features, will be released by Superpictures, Inc., through the Triangle exchanges on Monday, January 8.

Ann Murdock in "Envy," supported by Shirley Mason and George Le Guere, will be the first. The other six will follow at weekly intervals.

Each drama in the series will be a complete photoplay. "The Seven Sins" will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each one she comes out triumphant.

The fiction story by Florence Morse Kingsley, author of "Titus—A Comrade of the Cross," is now appearing in The Ladies' World, which has a circulation of more than a million copies each month. The campaign of advertising in national magazines already has started in twenty-five national magazines that reach a total of more than forty-five million readers.

Special campaigns will be carried on in the cities by display advertising in the largest daily newspapers, reaching at least ten million readers.

"The Seven Deadly Sins" is a moving picture proposition entirely new, launched by the same interests that conceived and produced the first serial, "What Happened to Mary."

Following Ann Murdock in "Envy," Holbrook Blinn in "Pride" will be released on Monday, January 15; Shirley Mason in "Passion," on January 22; H. B. Warner in "Wrath," on January 29; Nance O'Neil in Greed," on February 5; Charlotte Walker in "Sloth," on February 12; George Le Guere in "The Seventh Sin," on February 19.

Richard Ridgely directed "Envy" and "Pride." Theodore Marston was the director-producer of the other five.

Edwin Thanhouser's Ambitious Plans for Coming Year

HAVING completed all the features that are to be released in 1916 through the Pathe exchanges, Edwin Thanhouser has laid plans for the year 1917.

Florence La Badie in "Divorce and the Daughter" and Frederick Warde in "King Lear" are Thanhouser-Pathe December releases.

Mr. Thanhouser has contracted to release two five-reel features a month through Pathe and twenty-four releases during the coming year.

January will see Gladys Hulette in "Her New York," and Valkyrien in "The Image Maker." The former is by Agnes C. Johnston.

"The Image Maker" is a story of reincarnation. Eugene Moore is the director. Harris Gordon is the leading man.

Doris Grey and Wayne Arey in "Her Beloved Enemy," from a story by Lloyd Lonergan, will serve to introduce these two stars to the Pathe program. Ernest Warde directed the play.

Mr. Lonergan also is the author of "A Modern Monte Cristo," in which Vincent Serrano is starred. Florence La Badie is just finishing "The Girl Who Wanted to Live," a story of prison reform, by Philip Lonergan, and within a few weeks will begin upon another play by Miss Johnston.

Charlotte Walker is now engaged in making "Mary Lawson's Secret," from a scenario by Lloyd Lonergan. John B. O'Brien is directing Miss Walker.

Frederick Warde is now engaged under the direction of Ernest Warde, his son, in producing a film version of "The Vicar of Wakefield."

Mr. Warde will take many months in the making and the incident of the green spectacles, remembered by every reader of "The Vicar," as well as the tragedy of the burning of the vicar's home will be related in the photoplay.

Dangerous for Doris

The first release of "The Dangers of Doris," a series of ten single reels of romance and adventure, produced by The Broadway Star Feature Company is entitled "A Bit of Bent Wire," and will be released on Friday, December 22 on the General Film Program.

The role of Doris will be portrayed by "Sunshine," Mary Anderson, and each adventure will be a complete story.

Doris through the aid of "A Bit of Bent Wire" helps a young clubman to start his automobile and her career of romance and thrilling adventures.

The story was written by A. Van Buren Powell and produced under the direction of David Smith.

IN AND OUT OF WEST COAST STUDIOS

By J. C. Jessen

Special to Motion Picture News.

Los Angeles, Dec. 6.

WHARTON, INC., began production at their Los Angeles studio on the site of the original Universal City, north of Hollywood, last week when the "Patria" serial company producing the international patriotic film arrived in Los Angeles. The company left the Ithaca studio, Monday, November 27, and were in Los Angeles ready to go to work the next Saturday.

The producing company which came to the coast is headed by Mrs. Vernon Castle and her mother Mrs. Foote, Elizabeth Emrick, Milton Sills, Warner Owen, M. W. Rayo, F. W. Stewart; Producer Leopold Wharton and others. The company made the tour across the continent in a special car provided by the Pullman Company, with stop only at Chicago for a few hours.

THEODORE WHARTON came to the coast more than a week ago, and Louis Joseph Vance, the author, has been here several weeks working with Jacques Jaccard, producer of the "Liberty" serial for the Universal, who had been engaged previously to direct the five remaining episodes of "Patria." Preparations for completing the serial had been so carefully made that there was no loss of time. Everything was in readiness to resume work just where they had ceased production in the East.

Marie Walcamp, who was featured in the name part of the Universal "Liberty" serial, has been engaged to play an important part in the remaining episodes, that of a western ranch girl. The role is of a semi-heavy character.

SCENARIO EDITOR E. B. LEWIS in association with Mrs. E. M. Ingleton has reorganized the scenario department at Universal City, to make possible the carrying out of the new policy recently inaugurated. This provides that the staff writers will supply all one, two and three-reel subjects, and only exceptional five reel stories or scenarios will be considered from outsiders. The reading staff has been almost wholly eliminated, the only one remaining being Earl Hewitt, who has served in this capacity for more than two years. Other writers are William Parker, Fred Myton, Jack Cunningham, Bess Meredyth, E. J. Clawson, C. J. Wilson, Jr., Maie Havey, Roy Coolidge, Chester B. Clapp, and George Bronson Howard who is also directing. This is the largest scenario department of any studio.

JACK MULHALL, who has been with the Universal since the closing of the Los Angeles studio of the Biograph Company almost a year ago, has been placed under a two year contract, and is to be starred in five-reel productions, the first of which is titled "The Killer." The making of this has been entrusted to Raymond Wells, who is the author of the story, and with Fred Myton, prepared the scenario. Mulhall takes the part of a young man who becomes a gangster in New York. The play takes Mulhall from a good family, shows his introduction by misfortune into the ring of gangsters, and then his "advancement" to leadership. Ultimately he is the one to take the life of the district attorney. At the attorney's home when ready to make the final shot, he is accosted by the little daughter of the attorney, and seeing the happy home he is about to wreck, he becomes a traitor to his fellow gangsters. Supporting Mulhall are Frank Whitson, Grace McLean, little Virginia Lee and others.

VIOLET MacMILLON, formerly with the Universal who for the past year has been in vaudeville on the Keith circuits, has returned to the coast to play in a series of four or five, one and two-reel subjects. Parts from these are then to be used by her in her vaudeville act titled "In and Out of the Movies." In the first subject to be made, "The Wishing Slipper," she appears as an eight year old girl; miss of eighteen; and then as a woman of eighty. Director George Cochrane is in charge of filming this series. The Polly-Ooley stories which ran in a well-known magazine, have been adapted for the screen by E. J. Clawson and Jack Conway will film a five-reel photoplay with Ella Hall, George Wells, James McCandless, Bob Worthington and Gretchen Lederer.

LOIS WEBER has a very unusual number of Universal stars cast for her next production titled "Even As You and I." This scenario is by Willis-Woods, and many of the scenes are of an allegorical nature. A number are laid in the studios of an artist and sculptor. Ben Wilson and Mignon Anderson have the leads, and the supporting players include Maude George, Bertram Grassby, E. N. Wallock and a number of others. Ruth Stonehouse has again been placed in charge of directing her own company which will make one-reel subject written by herself. She is now taking the part of a boy in "Red Dick the Good-Hearted Gun-Man."

DOUGLAS GERRARD this week directed and played opposite the leading woman of the first motion picture he ever saw. She is Claire McDowell, and the subjest made is a three-reel photoplay titled "The Coming of Jessica."

Henry McRay will complete the filming of the twentieth episode of "Liberty, A Daughter of the U. S. A." serial. The happy climax for the picture is laid in Washington, D. C., and a handsome setting prepared shows the interior of the Red-room of the Whitehouse. Marie Walcamp, Jack Holt, Eddie Polo and Neal Hart played in all episodes of this serial. In addition to keeping up with the releases of the serial since taking charge of its production, McRae made a 2,000 foot photoplay titled "The Pilot of Death" using the Santa Monica road races for atmosphere. The decision of the officials that Mr. McRae make this subject was made the morning of the races. He hurriedly prepared a few lead pencil notations from a story handed him, and made the entire 2,000 feet without a scenario.

DIRECTOR JOSEPH DE GRASSE is filming the five-reel subject "The Girl in the Checkered Coat" from a scenario prepared by Ida May Parks. Dorothy Phillips, who has been under De Grasse's direction for several months, with Lon



Variety Predominates in Universal Pictures

Chaney, plays the featured lead, supported by Jane Bernoudy, William Stoll and others. William V. Mong has Claire McDowell and little Zoe Ray for principals of the one-reel subject he is now making. It is titled "Ransom." Eddie Lyons and Lee Moran are the featured leads in "His Wife's Relations," a Nestor comedy Louis Chaudet is directing. Edith Robert and Fred Gamble take important parts. Allen Curtis is busy with the filming of "The Fickle Blacksmith" in one-reel, and W. W. Beaudine is directing "The Substitute Minister," a Joker comedy, written by Jack Cunningham.

HARRY CAREY continues under the direction of Fred A. Kelsey and a two-reel photoplay "His Way," is being filmed. The Universal cowboys furnish a number of thrills, and Carey is supported by Claire DuBray, Wm. Gettinger and Vester Peg.

Production of the five-reel comedy drama, "Face Value," which features Franklyn Farnum and Agnes Vernon, has been delayed because of an accident which befell Miss Vernon. She was thrown from an automobile when it was going at a rapid rate of speed, and although not seriously injured, suffered a nervous shock which made her appearance at the studio impossible.

WEDGEWOOD NOWELL is playing the featured part in a five-reel photoplay being made at U City. It is titled "Humanity." A cast which includes Millard K. Wilson, Nicholas Duneaw, Gypsy Hart and Dorothy Barrett, have been selected to support Nowell. A one-reel photoplay is being filmed by Allen Holubar with Roberta Wilson playing poposite him. It is titled "The Young King." A one-reel western drama, "Opportunity and Optimo," adapted from a story by Charles Van Loan, is being filmed by Director George Marshall. He has L. M. Wells, George Burrill, and Leo Pearson as the principals.

THE most recent Keystone subject to be finished has been titled "The Lost Baby," which was made by Director Clarence Badger and supervised by Mack Sennett. It is a melodramatic comedy in which the villain falls heir to his just deserts in the last one hundred feet. By the will of an eccentric uncle, a young fellow is left a fortune provided he does not become a father until of a certain age. Another heir, learning of this, places a baby in the young man's home, and attempts to prove the youth is the father in order to secure a portion of the estate, and win a fair one the young man is engaged to wed. Bobbie Vernon, Gloria Swanson, Earle Rodney, Ed. Kennedy, Clarry (correct) Lyndon, Sylvia Ashton and Helen Bray are implicated. This comedy is a little off the Keystone color, as it is more of the nature of a light comedy than slap-stick, and contains considerable dramatic interest. A notable feature is the work performed by a big Dane dog. One of his acts is to enter the basement of a building where a child is floating about in a cradle and push the cradle to the stariway, lift the baby out and carry it to safety. The less than one hundred feet needed for these scenes required many days of effort with this well-trained dog.



The Men Who Make Cub Comedies and Some of the Stars

MACK SENNETT caused to be erected on the corner near the Keystone studio, a city business block with suitable space for a ladies' smart furnishing store where a cut-price sale riot was filmed for a comedy being made by Director Harry Williams. The millinery bargains placed in the window were said to be so alluring that a number of women of the vicinity attempted to make purchases until they saw the familiar face of Chester Conklin as "Mr. Walrus" in the background. Fred Mace, who has been with the Keystone Company for the past year and a half, has left that organization, and it is reported will return to the legitimate stage.

THE Morosco production starring Kathlyn Williams was delayed this week because of the illness of the star. Saturday she insisted upon working at the studio when ill because about two hundred extra people had been engaged for scenes to be made that day. The exposure brought on a relapse, and for several days it was thought she was suffering with pneumonia. The Pallas production starring George Beban, "His Sweetheart," has been completed, and the star is now taking a two weeks' vacation while a new play is being prepared for him. The department of publicity at the Morosco-Pallas studio of the Famous Players-Lasky Corporation, has been discontinued, and Kenneth McGaffey, heretofore in charge of publicity at the Lasky studio, will look after publicity matters for both producing plants.



William S. Hart, Star of Triangle-Ince Pictures

MEMBERS of the Yorke-Metro Company will, in all probability, go to Truckee, Cal., to secure Northwest scenes for the subject now being produced by Director Jay Hunt. This is "The Promise," adapted from the novel by H. D. Hendrix, and co-stars, Harold Lockwood and May Allison. There is more than four feet of snow in the vicinity of Truckee at this time. A number of types have been engaged for the production. Paul Willis, a boy actor, will have an important part, that of a brother to Miss Allison, in the play. The subject requires a number of settings showing interiors of a wealthy New York residence, and these are now being built at the studio.

THE tenth episode of the Mutual-Signal serial, "A Lass of the Lumberlands," will contain features never photographed before. These consist of scenes showing a running fight on board a train of flat and box-cars at night. Two gangs of men taking part in the melee carried torches, and these later set fire to the train while it is traveling at a high rate of speed. Long distance shots of the train give it the appearance of a comet. Upon the completion of this episode, the entire company will go to El Portal, Cal., for snow scenes, and upon their return will make a trip to Las Vegas, Nev., for mining episodes. Although it will require more than six weeks to complete the serial, Director J. P. McGowan is making plans for future productions. Another Helen Holmes series of five-reel features will be made for which book rights are now being acquired.

ALICE McGOWAN, author of "Judith of the Cumberlands," and Grace McGowan-Cook, her sister, spent a day this week as guests of Helen Holmes, who played the name-part in the Signal production of the above-named book. Orrin Denny, superintendent of the Signal laboratories, this week made application for patent on a labor-saving device, which will hold film racks in developing tanks. The new device is now in use at the Signal laboratories, and gives perfect satisfaction. Ford I. Beebe, Signal publicity director, responsible for the many magazine stories concerning Helen Holmes and J. P.

McGowan railroad films, was the center of volleys of congratulations this week. Beebe explains the demonstration in a brief sentence: "It's a girl."

THE reconstruction plans of the Lasky studio provide for dressing-rooms for stock players of the organization above the new scene-docks. The floor of the dressing-rooms are on a level with the roof of the new inclosed studio, and give the players a view of the entire grounds. A new concrete building has been erected between stages two and three, which will be used as an electrical station. In this, all transformers and other lighting equipment necessary for the plant will be used. The equipment of this represents an outlay of more than seven thousand dollars. Director Edward J. Le Saint and company of Lasky players, including Wallace Reid and Anita King, have gone to Bear Lake Valley to make the exteriors for a new production Le Saint took up this week. This is decidedly Western.

THE Lasky Players have organized a dramatic club, and will rehearse a number of playlets and scenes from standard plays to give at charity performances. Practically all members of the Lasky Stock Company have signified their intention of taking an active part in this work, and have delegated William C. de Mille to write a Christmas play for them. The first public appearance will be at the Elks entertainment December 8, the program for which is in charge of Director George Melford. A few days later the Lasky Players will take part in a benefit given to raise funds for a Hollywood company of coast artillery reserves.

THE Lasky Leader will make its initial bow about holiday time from the subtitle Press on Lasky lane, according to rumors to be heard at the famous players' rialto. Kenneth McGaffey is the name that is to be hung at the top of the editorial page, he being the old managing editor. George Proctor will be the o-old copy reader, Tom Gerrity the o-o-old re-write man, Charles Sarver the o-o-o-old reporter, Harvey Thew the o-o-o-o-old city editor, and Wm. de Mille the dramatic critic. Milton Hoffman will add "pep" to the staff by virtue of his position as business manager with efficiency ideas. The publication promises to be in two colors—black on white—at least for the first issue. Promoters fear it will be possible to print it in red later, if the editorial staff carry out plans now made.



Dog Cemetery (from Mutual Weekly No. 101); William Tedmarsh as "Quabba"; Margaret Fischer and Het Pet Python

Helen Green in "Perils of Our Girl Reporter"; Scene from Chapter Three, Sequel to "Diamond From the Sky"

Scenes from Mutual Pictures—Read from Left to Right

THE Lasky scenario staff has been increased by the addition of Jerre Looney, who arrived at the studios from New York this week. Cecil B. de Mille departed Saturday for New York to personally supervise the initial presentation of his latest Geraldine Farrar production, "Joan of Arc," which will be given about the first of the year. Director Frank Reicher has taken up the filming of a photoplay written jointly by Mrs. Beatrice de Mille and Leighton Osman. Marie Doro has been selected as star.

MEMBERS of the Lone Star Chaplin Stock Company have had a few days' vacation while the scenario staff and Mr. Chaplin have been working out a story for the next subject. There is some talk at the studio that the entire producing organization will make a trip to Honolulu, and film a comedy while en route, during the week of the boat's stay in the Hawaaian waters. If the cloudy weather continues at Los Angeles, this program will be carried out. The Robin Williamson Vogue Company is making a melodramatic farce. Ben Turpin takes the role of a violinist, who is madly in love with one of his pupils, who is driven from her home by an angry mother, who wishes her daughter to marry a supposed count, who is janitor at a cheap show at the beach. The count is exposed when the mother's purse, thought to have been lost, was found on his person. Hugh Saxon, author of the story, has introduced into this a number of new gags. One is a chase over the tops of circus tents. Another provides for exposure of methods employed by get-the-dime shows at beach resorts. Margaret Templeton is the mother, Gypsy Abbott the daughter, Paddy McQuire takes the part of the tattooed boy, and Ed. Sedgwick and Larry Bowes are rival showmen.

AL. E. CHRISTIE is trying out a new plan which bids fair to greatly aid the Christie Company in all departments. The innovation consists of conferences in which all members take part. These are held at times when it is impossible to photograph because of light conditions, and have resulted in all players taking a keen interest in the business. At conferences already held, stories have been discussed, scenarios rebuilt, advertising copy planned, and publicity stories and theatre advertising suggested.

Prizes for ad copy designs have been given to Neal Burns and Harry Ham. Eddie Barry has proven himself an originator of gags for comedies.



Lillian Hamilton and Rube Miller in "Treed" (Mutual)

Keen Humor in Keen Cartoons

The first picture to be released by the Keen Cartoon Corporation, through Independent Exchanges, is "Henry W. Zippy Buys a Pet Pup," which is scheduled for December 18.

It depicts the trials and tribulations which Henry experiences in his desire to get a little pet to allay his lonesomeness while his wife is away.

The second release, "Mose Shakes the Rheumatism" introduces to us a superstitious, rheumatic, old darky, who, having fallen asleep in the park, has his slumbers disturbed by the squawking of some chickens as a truckload passes on the way to market. He dreams that he is just going to eat a meal of chicken when he wakes, looks all around and decides that there must be spirits about him.

In the third release, "Jeb Jenkins, The Village Genius," is up against it to raise the interest on Squire Skinflint's mortgage.

The fourth release, "The Old Forty-Niner," takes us to the picturesque and artistic environment of the great West, and shows the adventures of Pop, a prospector who, in seeking a gold mine, is handicapped by a balky burro.

The fifth picture to be released is "Easy Money; Jerry McDub Collects Some Accident Insurance."

In the sixth release, "Dr. Zippy Opens a Sanatorium," the important matter of health is taken up in detail.

Henry W. Zippy has a peculiar equipment for his sanatorium, but full credit must be given him for the cures he effects.

Not only does U. Arthur Victum regain his agility, but Footintha Grave reaches, under Dr. Zippy's careful handling, the very pink of condition from the very punk of condition.

New Company Goes West

Work on the first production of the Anchor Film corporation, "Hell Hath No Fury," is now under way under the direction of Charles Earl Bartlett. Mr. Bartlett is now located at the Signal studio in Los Angeles. He took with him Grace Davison, who is to star in the picture, and Lawrence Hayes, personal representative of James A. Stiles, general manager of the Anchor Films. Other than the star the cast has not yet been decided upon.

The picture will be offered to the trade through the states rights market as a six-reel feature. As soon as Director Bartlett has completed "Hell Hath No Fury—" he will take up the work of producing the second release entitled "The Last Hour," another story from the pen of Mr. Stiles.

Explosive Episode Entertains

The fourteenth episode of Unity's "Yellow Menace" is released the week of December 10, under the title of "The Interrupted Nuptials." This has to do with Ali Singh's efforts to gain the formula of a high explosive in possession of the secret service men. A bomb is placed in their house, but it is discovered at the last moment. This and a thriller brought on by the lassoing and dragging of a character from his bedroom window furnish plenty of suspense.



Edna Hunter E. K. Lincoln Doris Mitchell Paul Panzer

Stars in Unicorn Monmouth Pictures

Close Year with Kalem Serial Thrillers and Ham Comics

ROBERT WELLES RITCHIE, author of Kalem's series success, "The Girl from 'Frisco," has taken a timely theme for "On the Brink of War." The Mexican labor situation in California, and the clashes between natives and Mexicans, especially in the ranching sections of Southern California, form the basis of the two-reel story.

"On the Brink of War" finds Marin Sais aiding the campaign of True Boardman, playing Congressman John Wallace, for reelection on a platform demanding the exclusion of Mexicans Others seen in the production are Hart Hoxie, Edward Clisbee, Frank Jonasson, Ronald Bradbury, and Jack Rahm. This episode of "The Girl from 'Frisco" is released Wednesday, December 20.

Other Kalem releases bringing the General Film schedule up to the opening of the new year offer an unusual variety of subjects. The comedy element of the program is well taken care of by the "Ham Comedies." Subjects already scheduled are: "The Fatal Violin," released Tuesday, December 19; "The Quest of the Golden Goat," December 26, and "That Terrible Tenderfoot," for Tuesday, January 2.

For audiences that demand a share of sensational thrills the "Grant, Police Reporter" and "Hazards of Helen" series offer their weekly breath-taking exploits. "The Tiger's Claws," on Friday, December 22, and "A Mission of State" on Friday, December 29, are two of the "Grant" one-reel episodes listed.

"The Vanishing Box-car" and "A Race with Death" are the two "Hazards of Helen" episodes scheduled to ring the old year out.

Script Writing Experts Bred by Film Publicity

"ONE of the best features ever offered to a newspaper in connection with motion pictures," is the way the publisher of one of the biggest newspapers in the United States describes the series of lessons in scenario writing prepared by Pathe in connection with "The Shielding Shadow." These scenario lessons by George B. Seitz, author of the photoplay, were published in more than two hundred of the leading newspapers throughout the country.



Harry L. Reichenbach

"There is scarcely a man, woman or child who goes to motion pictures who has not at some time tried to write or imagined he would like to write a story for the pictures," says J. A. Berst, vice-president and general manager of Pathe Exchange. "It was this universal interest in the art of photoplay writing that was responsible for the big success of our plan."

The scenario lessons as presented in the newspapers were condensed from the real working scenarios from which the Astra Film Corporation produced "The Shielding Shadow" serial. The technical phrases were retained and at the end of each week was published a technical dictionary. In introductory notes the newspapers encouraged their readers to first study the scenarios, then see the play presented on the screen and go home and try to write their own scenarios. Many scenarios were submitted in response to this invitation. A number of the newspapers publishing these scenarios have started scenario contests of their own offering cash prizes for the best scenario submitted for the final episode of "The Shielding Shadow."

Russian Steps in World Film

The World Film play upon which Alice Brady is working at present is called "The Snowbird," and its heroine is a Russian dancer. In this drama Miss Brady is to execute two ambitious Russian dances with Alexis Kosloff, and for the past month she has been devoting two hours of each day to taking strenuous lessons in the art of Terpsichore a la Russe.

Special Paper for Sothern's Third Vitagraph

Manager W. W. Irwin of Vitagraph V-L-S-E, has arranged for a special twenty-four sheet paper on "The Man of Mystery," E. H. Sothern's third Vitagraph photodrama. These large billboard sheets are in addition, of course, to the usual half-sheet cards, ones, threes, and sixes.

All of this paper was shipped to the various exchanges more than a month in advance of the release. Thus an exhibitor was enabled not only to see the picture itself but also to see all the available paper and arrange his advertising campaign accordingly.

The release date has been advanced to January. Originally it had been planned to release this Sothern feature on January 8. "The Man of Mystery," featuring Mr. Sothern and a more than notable supporting cast.

Famous Melo Screened

"The Ninety and Nine," famous old play of the spoken stage, has been transferred to the screen by Greater Vitagraph under the personal supervision of J. Stuart Blackton, and will be released through Vitagraph V-L-S-E exchanges on December 25.

William Courtleigh, long under the stage management of Charles Frohman and Oliver Morosco, appears in the part of Tom Silverton, drunkard and ne'er-do-well.

Lucille Lee Stewart plays opposite Mr. Courtleigh as Ruth.

The adaptation of "The Ninety and Nine" for the screen was made by E. J. Montague, and is in five reels. Its release on Christmas day brings it between Alice Joyce's newest picture, "Whom the Gods Destroy," released on December 18, and E. H. Sothern's third Vitagraph picture, "The Man of Mystery," released on New Year's day.

Ethel Clayton-World-Brady Picture Renamed

The title of the World-Brady picture play, "A Law Unto Herself," has been changed to "The Bondage of Fear." This is the drama in which Ethel Clayton is starred, with Rockcliffe Fellowes, Arthur Ashley and John Bowers playing the important men roles.



Valeska Suratt and Fox Players in "The Victim"

Exceptional Circumstances Surround Serial Release

Big and Little Theatres Book This One and Amaze Home Office Heads

PATHE lays claim to having produced the first feature-serial in "Pearl of the Army." This because of the fact that it is being booked in houses and on high priced circuits where a serial never was used before. Shea's Hippodrome in Buffalo, one of the most important first run houses in the country is showing it; the William Fox circuit in New York, Newark, New Britain and Springfield, Mass., has it booked; the Rialto in San Francisco is showing it seven days a week; and Loew's St. James in Boston is playing it up big.

Many exhibitors who have booked "Pearl of the Army" are playing it over and above their regular five-reel feature. *It* is the feature of the bill—the five-reelers come afterwards. J. A. Berst, vice-president and general manager of Pathe exchange has this to say about "Pearl of the Army":

"Of course a serial cannot be judged from the viewpoint of the so-called feature. A serial is a distinctive feature in itself. A serial is just as distinctive a part of the program as the news reel, the educationals, the cartoons, etc.

"In the past, we have heard big exhibitors complain that serials were not up to their standard. But this is not the case now. Pathe's serials meet all the requirements of a feature. They have an all-star cast, strong stories by prominent authors and direction and sets up to the standard of the best features on the market. In addition, a serial has a powerful attraction that a feature lacks—a continued interest that brings audiences back for fifteen weeks."

Special interest centers on the announcement that the William Fox circuit has booked the serial. This is the first time that any serial has been shown over this circuit.

Another point is the advance booking reports that the home office is receiving from all parts of the country. Serial records have been broken, the high water mark set by "The Shielding Shadow" having been passed some time ago.

Critics of the trade and daily press have been unanimous in proclaiming the merits of the serial.

"Captain Jinks" Shifted

The release date of the Frank Daniels-Vitagraph comedy of January 22 has been postponed and in its place Commodore Blackton has put "Captain Jinks' Baby," which is also one of the famous Jinks series in which Mr. Daniels has delighted America. The original release for January 22, "Captain Jinks' Nephew's Wife," will be seen a little later than had been expected.

Kirkwood Directing Child Star

Mary Miles Minter, the young lead of Mutual Star Productions, is at work under the direction of James Kirkwood on "The Innocence of Lizette," her fifth screen drama filmed by the American Film Corporation.



Symbolic Subtitle Designed by Irwin Willat for Triangle-Kay Bee

Lillian Gish and Roy Stuart, Triangle-Fine Arts Stars

Animated Symbolic Prologue Used in Triangle-Kay Bee Release



Theda Bara and Fox Players in "The Darling of Paris"

Frank Powell to Have More Room for Work

An enlargement of the studio facilities of the Frank Powell Producing Corporation to conform with the enlarged scope of the organization since John R. Freuler, president of the Mutual Film Corporation, has become its presiding head, and Mr. Powell, vice-president and director general, is announced by Mr. Freuler.

The principal studio of the Powell Corporation will be at College Point, L. I. Mr. Powell has leased for a long term with a purchase option, the fourteen acres of ground formerly comprised in Donnelly's Grove and Pavilions. The ground and buildings are on the waterfront. The studio building proper has a working floor space of 16,000 square feet, and it will be the largest building devoted exclusively to picture making anywhere in the vicinity of New York. There are twenty or more smaller buildings on the place, which will be used as printing and developing plants.

Miss O'Neil and Miss Rambeau are rehearsing on Long Island in Mrs. Gertrude Atherton's "Mrs. Balfame" and Algernon Boysesen's "The Greater Woman," respectively.

Boy Artiste with Lockwood

Among the first engaged to support Harold Lackwood and May Allison in the Yorke picturization of James B. Hendryx's novel, "The Promise," is Paul Willis, who is well known in the profession as the result of his recent performance in "The Fall of the Nation." He created the part of the younger brother in the Dixon spectacle and previous to that he was featured in a series of two-reel Majestic and Reliance juvenile releases with Mildred Harris and has also appeared with Douglas Fairbanks and Normal Talmadge in Triangle-Fine Arts pictures. Paul has just passed his sixteenth birthday.

"Lure of Gold" Another Serial

The Ess-Ess Producing Company will, with the first of the new year start production on its fifteen-episode serial, "The Lure of Gold." A cast of well-known players, including Darwin Karr, Art Acord and Ruth Blair will be featured. The company will work in a studio located at 517 West 54th Street, New York City. Publicity and distributing arrangements have already been commenced.

Salt Lake Showmen Suffer from Belated Moral Wave

Salt Lake City, Utah, Dec. 5.

WITH an energetic evangelist of the Billy Sunday type plus a good press agent scoring motion pictures, the women's clubs and one evening paper falling into line; this week has seen the Chief of Police given arbitrary powers to censor motion pictures in Salt Lake. An ordinance also has been drawn up and passed the first reading. It is proposed to make the showing of alleged salacious pictures a misdemeanor with a fine of $299 or six months in jail, or both.

The trouble started in the usual way. The Orpheum theatre in Salt Lake this season cut down its big time shows to four days. The other three days were devoted to motion pictures. After booking "Purity" the management put out a lot of "attractive paper" and played up the nude in the form of newspaper cuts. On the Saturday night prior to the Sunday opening an evangelist opened fire in his tabernacle and his press agent saw that each of the three Sunday morning papers got a solid column of red-hot stuff.

When "Purity" opened that afternoon the 2,000 seats at 25 and 50 cents were stampeded, and for the ensuing three days the house played to capacity audiences.

The W. H. Swanson houses, the American, Liberty, and Rex, got into the game, too, with "A Fool There Was," "Sin," and another similar picture, while the Paramount-Empress came in with another bedroom drama, Marguerite Clark in "Miss George Washington," a good rollicking farce to which some super-sensitive church people took umbrage.

And now the fat is in the fire!

With no organization among the exhibitors of Utah or the film men generally, with a brand new and ambitious legislature going into session in six weeks, the women's clubs stirred up and the evangelist working overtime, things do not carry a roseate aspect for the industry in the Beehive State. GEO. E. CARPENTER.

Long Bookings Practicable

"Bought and Paid For," a World-Brady picture of recent issue, has been shown for a week at a time in dozens of theatres where one day was previously the limit and has drawn crowds in all instances, showing that the daily change plan is by no means unassailable.



Thanksgiving at Quality Studios—W. Christie Cabanne "In the Chair"

AMONG THE EXCHANGES

Michigan Exchangemen Go East

The following changes in the management of Detroit exchanges have taken place:

George J. DeButte succeeds George Trask as manager of the Mutual. He was formerly assistant manager. Mr. Trask was with the Mutual in Detroit for two years. J. C. Mack, of the Toledo office of the Mutual, goes to Detroit as assistant manager.

A. I. Shapiro, manager of the Triangle exchange, 75 Broadway, resigned to take effect December 1st. He will go to Buffalo as manager for Lew Rogers, who has acquired a number of state rights pictures for New York State.

Louis Nathan, manager of the Kleine-Edison-Essanay-Selig, Peter Smith building, takes to the road and is succeeded as manager by W. H. Irvine, formerly at the New York office of George Kleine.

R. A. Von Der Goltz has resigned as manager of the International Film Service exchange. Harry Dull is the new manager.

A. U. Thornburg.

Exchangeman Experienced Exhibitor

Frank B. Spurrier, manager of the Washington, D. C., V-L-S-E. exchange from the time of its inauguration, is now connected with Pathe, Inc., in charge of the Baltimore branch of the Washington office. He is succeeded by George F. Lenehan, who left Pathe about six weeks ago to join the selling force of the first named company. Prior to his connection with Pathe, Mr. Lenehan was assistant manager and in charge of the publicity work of the William L. Sherry Feature Film Company, marketing Paramount pictures.

Prior to entering the exchange end of the business, he was himself an exhibitor, being located in Buffalo, New York, and is therefore well qualified to fulfill the duties of his new office and can meet the exhibitors on their own ground.

Earle A. Dyer.

Inventories General in Omaha

Manager Taylor of the General exchange in Omaha has just finished one of the most complete inventories ever made there. It included every reel, whether in the house, in transit or out on an emergency order. Every article of advertising material and other material in the exchange was subjected to inventory.

Another Satisfied Film Man

Lee D. Balsley, advertising agent of the Kansas City Feature Film Company, has just completed a tour of the State of Nebraska. He was very enthusiastic over the business accomplished on the trip and stated that the time spent was well worth the results.

H. C. Bleil.

Much Building on 'Frisco's Film Row

THE lower end of Golden Gate avenue has become the recognized film exchange center of San Francisco, and by the same token the center of the industry on the Pacific Coast. One by one the firms that have been scattered throughout the downtown district for the past few years are getting on this thoroughfare, or in the immediate neighborhood, and at the present time two buildings are being erected within one block for exclusive film exchange purposes, with others planned.

The California Comedy and Feature Film Exchange, which has been located at 120 Golden Gate avenue for several months, has taken over the part of the store formerly occupied by another concern. Manager Charles Klopot states that he expects to be in a position to offer a number of large productions shortly and that increased office and film storage space was necessary.

Splendid building weather has been experienced of late and work is being rushed on the film exchange building in course of erection at Golden Gate avenue and Leavenworth streets. The foundations are about completed and workmen will soon start on the walls. The first concern to arrange for space here was the Mutual Film Corporation and since then leases have been signed for most of the rest of it. Walter Preddey, now located on Eddy street, known throughout the country through his inventions, and owner of an extensive supply business, has arranged to take over a large store and will move as soon as this can be made ready.

The Kleine-Edison-Selig-Essanay service has also made arrangements through its manager, William O. Edmons, to take over quarters in this building as the facilities of the present quarters are entirely inadequate.

In case present arrangements are carried through the Metro Pictures Corporation, now located on Jones street, will move to Golden Gate avenue and will occupy a building near the structure being erected for the exclusive use of the Fox Film Corporation. A large block of land is available here and the owners have signified their willingness to build for any film exchange concerns desiring permanent and fireproof quarters.

The Western Poster Company has leased an entire brick building at 247-249 Golden Gate avenue, and will move to the new quarters about the first of December. This concern, which succeeded to the business of Davis Bros. several months ago, is controlled by I. H. Lichtenstein, formerly of the Globe Film Exchange. The poster rental business started by Davis Bros. was one of the first ventures of this kind in the whole country and has been conducted along original lines. It will probably be the first concern of the kind to occupy an entire modern structure.

Fred I. Goble.

Cincinnati Men Form Film Exchange

A long step forward has been taken by Cincinnati film men in the organization last week of the Associated Film Exchanges of the Cincinnati Chamber of Commerce. Membership in this organization, which is founded upon the same principles which prompted the establishment of the Motion Picture Exhibitors' League of the Chamber of Commerce, embraces one or more representatives from almost every exchange office in the district.

Nearly a year ago the Cincinnati Motion Picture Exhibitors' League allied itself, by the united action of its members, with the Chamber of Commerce, each member thereby becoming an active factor in the most influential trade body in Southern Ohio. The exchange men organized a Screen Club several months ago, but were unable to accomplish any definite results. The suggestion offered by H. Serkowich, secretary of the Retail Merchants' department of the commercial organization, that the exchange men affiliate with the Chamber of Commerce and thus become affiliated with the exhibitors' league was accepted.

At a preliminary meeting a constitution and rules and regulations were adopted and the following temporary officers were elected: H. A. Buge, president; I. W. McMahan, vice-president; C. E. Holah, treasurer, and H. Serkowich, secretary.

Election of officers for the coming year will take place December 1. The exchange men plan to get behind a movement in the Cincinnati district with the exhibitors to attract greater public interest in the motion picture industry, as a whole.

Taylor Loses Assistant in Omaha

Assistant John E. Flynn of the General exchange at Omaha, Neb., has been promoted to general manager of the exchange at Cleveland. He had been with the General in Omaha for a year, going to that company from the Mutual.

What makes his promotion doubly pleasant to Mr. Flynn is the fact that his home formerly was in Cleveland and his folks live there. He took with him, however, an Omaha girl whom he married four months ago.

Mr. Flynn has many friends in the middle west, all of whom join in sending him congratulations. Manager Taylor of the General exchange in Omaha says he is going to double up on his own work and get along without an assistant.

Guy Leavitt.

Feature Exchange Branch in Philadelphia Moves

Hereafter it will be known as Supreme Foto-Play Productions. This company which formerly had offices at 1325 Vine street has moved to 256 N. 13th street, Here attractive and home-like offices have been fitted up under the supervision of Harry Grelle, general manager of the company. A feature of this exchange is the little reception room in front for the use of exhibitors.

Here are comfortable chairs, settees and table of weathered oak, while copies of Motion Picture News are at hand for ready reference. Thus any exhibitor need not be bored if a little waiting falls to his lot.

Leo V. Levison for a long time associated with the World Film Corporation in various managerial capacities has become Eastern Division manager for Supreme. Besides Philadelphia, the company has established offices in Pittsburgh, Tyrone, Newark, N. J. and Kansas City, Kan.

James M. Ashcraft, formerly assistant general manager of Masterpiece Film Attractions in Philadelphia, is now New Jersey manager of the Supreme Foto-Play Productions with offices in the Proctor Theatre Building, Newark, N. J.

C. D. Struble for a long time associated with the General Film Company is manager of the Kansas City exchange with offices in the Gayety Theatre Building.

"Idle Wives," "Where Are My Children?" "Unwritten Law," Pavlowa in the "Dumb Girl of Portici," "Neptune's Daughter" and "The Christian" are the special features for which the Supreme has acquired the rights in various and sundry states.

"Where Are My Children?" is being sent out of the Kansas City office as a road show; to be exact as two road shows, one with F. P. McGovern as house manager and J. F. Walls as advance man. The other with C. M. Wilson as manager and Milton D. Crandall as advance man.

Every day the Philadelphia office is besieged with inquiries about the features owned by the Supreme. A specially large number of bookings are held on "Idle Wives," "Where Are My Children?" and Pavlova.

Irene Page Solomon.

Cincinnati Gets Pioneer

The newly opened branch office of the International Film Service in Cincinnati will have for its manager C. E. Holah. Mr. Holah entered the moving picture industry seven years ago, being first engaged by the General Film Company at Cleveland, and later at Columbus, Ohio. After a year there he was transferred to New York where he had charge of the paper departments at both branches of the General Film Company. His work in the metropolis earned for him promotion to the Chicago office, where he managed what was at the time the largest paper department in the country. In February, 1915, he went with Pathe as manager of their Cincinnati office, meeting with such success that at the end of the year Vitagraph made a bid for his services in the same city.

Film Interest in Kansas City at High Pitch

G. H. BOWLES, publicity manager at the Universal Film and Supply Company at Kansas City, reports that he has received letters from two of their main exchanges; the Universal Film and Supply Company at Oklamoha City, and the Laemmle Film Service at Omaha, stating that the multigraph sheet, containing a newspaper story, some good advertising hints and information for the exhibitor, is "great stuff" and is helping a lot. The other main exchange at St. Louis has not yet been heard from.

J. H. Gilinsky, Oklahoma traveler for the Vitagraph Film Company at Kansas City, spent a few days in Kansas City recently, reporting a good business and large successes for the "Scarlet Runner."

F. E. Goff, assistant general manager, and H. D. Naugle, Coast division manager of the Vitagraph Film Company, were in Kansas City recently. They left for Omaha, Nebraska, where they expect to open a branch house.

The Kansas City Star has announced that a Motion Picture page will be run in its Sunday edition again. The page will contain advance notices of pictures; it will have feature stories and cuts. G. H. Bowles, who had charge of the Motion Picture page in the Star when it was attempted some eight months ago, helped outline a plan for the new page. F. B. Scott of the reportorial staff of the Star will handle the page.

The Bluebird exchange of the Universal Film and Supply Company at Kansas City, Mo., has just received "The Eagle's Wings," which is not on the regular program. The picture was run off and is pronounced very good by reviewers and others present.

The Universal Film and Supply Company at Kansas City supplied one of the six teams which recently organized the Grand Bowling League and will play Tuesday night of each week. The Universal is is the only team in the league in the film business. Captain of the team is D. O. Reese and the other members are: G. H. Bowles, R. C. Cropper, W. B. Emich, and G. B. Howe. At the first contest, the Universals won two out of three games, tying with two other teams for first honors. Each player is assessed sixty cents a week, half of which pays the running expenses, and the other half of which goes toward a prize fund to be awarded the winning team.

F. L. Kiltz, local manager of the Mutual Film Corporation, returned recently from Rich Hill, Mo., where he attended a family reunion. Mr. Kiltz was glad to see the old town people again, and the reverse of this was also true. Mr. Kitz's exhibitor friends of Kansas City recently presented him with a ten piece desk set and a dozen solid silver pens in token of the friendship which has always existed between them.

H. C. Bleil.

Changes in Des Moines Exchange Booking Staffs

CHARLES STOMBAUGH, Des Moines manager of the General Film Service, states that "The Girl from 'Frisco," Kalem, ran in five houses in Des Moines on the same day, the first week in December, while the following week several more showed the film.

Oscar Meisner, formerly poster man with the Des Moines Pathe, is now with the local Metro office as shipping clerk. Mr. Meisner succeeds Jack Hull, who recently resigned.

C. D. "Big Jim" Garrity, assistant booker with the Pathe office in Des Moines, recently broke into the selling end of the game. Mr. Garrity, who has held practically every job in the local office, was sent out on the road to close a contract and he came back with it. After he closed the contract he spent the afternoon in roller skating.

C. C. Mendenhall, who travels in Iowa for the Des Moines Film and Supply Company, Paramount distributors, is back on the road after an enforced lay-off of nearly three weeks. Mr. Mendenhall was confined to his home for this period due to an accident when he injured his ankle.

A. H. Blank, who was recently appointed district manager of the Triangle Film Corporation, is at present in New York City closing up this transaction. A plan for the reorganization of the Triangle interests, as well as new methods of distribution, will be worked out soon after Mr. Blank returns.

Advertising matter of "The Purple Mask," the new Universal serial, is already out in the Iowa territory, although the Des Moines office has not been officially notified of the existence of this production. Charles Stevenson, publicity manager of this office, working under the personal direction of Manager D. B. Lederman, has sent out circular letters and catchy advertising cards. Bookings have already been received on this, according to Mr. Lederman, and it looks as if it will go over big.

A bulletin board on which is pasted complimentary letters from exhibitors is one of the features of the local Mutual office. Letters and telegrams telling of the success of "A Lass of the Lumberlands," Charlie Chaplin pictures and of other Mutual releases are put here for visiting exhibitors and employees to see. Incidentally, Harry Hiersteiner, manager of the serial department, comments on the great success of the previously mentioned serial.

Miss W. E. Arthur, who for the past month has been representing the Mid-West Photo Play Corporation, handling the Clara Kimball Young releases in Iowa, has been transferred by Manager A. H. Blank to the Kansas City office. Miss Arthur is now traveling out of that office under the direction of the Kansas City manager, W. H. Bell. Miss Arthur will represent the Mid-West Company in Kansas and Missouri.

C. S. Stevenson.

JUST FOR FUN

Position in life isn't everything but position of apostrophe means quite a lot. "Exhibitor's Trade Review," it reads, and so can you blame the cute rascal who cornered us with the broad-side: "Wonder which exhibitor it means?" At that though the question isn't really difficult to answer.

The leisurely and languid exhibitor who heretofore has only been obliged to act in the capacities of manager, booking agent, music master, treasurer, et al, must needs take on a few dozen new duties according to the "advertising expert" of this self-same journal. The expert has a zoological trend of mind, although at times he runs to jewelry, particularly uncut diamonds. The exhibitor might advertise "The Plow Girl" with an ostrich—alive or stuffed—or with ostrich eggs. A bear and an eagle might come in handy in boosting other features.

But give ear, or rather eye, readers. The ostrich season has been very poor. Indications point to the fact that instead of making their winter quarters in lobbies, cash windows, projecting booths and back stage as has been their custom in the past, they will seek more congenial climes and will this winter be found in bar rooms, billiard academies and hotel foyers in preference to their former haunts.

Even now in an effort to elude the watchful exhibitor the ostrich is forsaking the main thoroughfares of the cities and seeking the less frequented by-streets. As for the stuffed birds they are somewhat easier to get. The National History Museum in New York has a few. If this source is out of the question merely procure a live one and then stuff it. Ostriches are somewhat foolish and no doubt the bird will believe anything you tell it.

Take the ostrich eggs as a last resort. This is a good idea. Both the ostrich and the egg are a means to the same end and no doubt your corner grocer will gladly supply you with a dozen eggs or so just for the run of the picture. Be sure to return them afterwards unhatched.

E. J. O'Donnell who has been publicity manager for the Sherman-Elliott Company in its exploitation of "The Crisis" has resigned to enter new fields of endeavor.

Director Lynn Reynolds gives as his formula for the concoction of a good screen story, the elimination of all scenes numbered thirteen or any multiple of it. And yet they say professionals are not superstitious.

Terry Pix a New One

And now Terry Ramsay rises in righteous wrath to throw the hooks into the word "movies." The ethereal and aesthetic tastes of Terry are rubbed the wrong way by the very whisper of the word. He would substitute the rythmetical and lucid sounding "pix" for a change. "It would be amply descriptive of the object in mind," adds Terry. For instance, "Mutual Pix Make Time Fly," "Mary Pickford, Queen of the Pix," or "Mutual Pixies."

The screen has lost a mighty fine actor and gained a promising director in the person of Howard Estabrook. Last week he left for Los Angeles where he will direct Vivian Martin in her next Famous Players-Jesse Lasky-Oliver Morosco-Pallas-Paramount picture. Mr. Estabrook has made a study of directing ever since he appeared in his first picture almost three years ago.

Claire McDowell brings our series of spasms lifted from the English publication to a close. Only the other day we noticed that all of them were credited to the authorship of Dick Willis. And suddenly the idea seeped into our brain that Dick Willis might be none other than the astute Richard Willis of the West Coast. And all the time we thought that Dick was an Englishman. If, Richard, you have so foully tricked us, we only hope that everyone seeing the reprinted spasms cuts them out and sends them to you collect.

Well, here is the last. Let us explain that Claire was once with Biograph, but is now with Universal.

"Declare your favorite dessert."

"Eclaire."

"What letters did you swear by?"

"BI-O."

"Who do you prefer now?"

"U."

"What did your parents do to make you an actress?"

"Smacdowell."

Harry Myers and Rosemary Theby are still "vimming" it in Jacksonville at the rate of a Vim comedy every week. It's strenuous work, but conditions are pleasant enough to make for the utmost in effort, the result being that it is as easy to Vim as to vamp, as Miss Theby who used to do the latter gorgeously, will tell you.

Jack Dean is a blacksmith in Fannie Ward's next picture. George Melford told him that he had a horse for him to shoe. "Nothing doing" returned the valiant John, "I am one of those blacksmiths that shoe flies." One might suppose from this that Harvey Thew was neglecting his duties in the continuity department.

The Kaiser is to glimpse "Civilization" when he isn't exploring the inner recesses of Bucharest or playing golf along the Somme. The Pope and the King of England were dickering for the first look at the picture, but the Ince publicity department finally accepted the Kaiser's bid ahead of all others. A movement is on foot to get a testimonial from this noted witness. "Civilization" is said to have been produced by Thomas H. Ince.

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 23, 1916

EDITORIAL

Producers don't like adverse reviews. Naturally not. Sometimes, though, they help such reviews along. Their methods are sundry and villainous. Sometimes the third reel is placed on the machine first, is followed by the first perhaps or the fifth and the second and fourth come in somewhere else. This has happened twice during the last year, which seems too much. (Boy, page Walthill!) On other occasions an interesting animated weekly is sandwiched in between two of the reels, which sort of breaks up the suspense. Another favorite pastime is running a drama at the break-neck speed of eight minutes to a reel. This goes well for slapstick but not for drama intended to be intense. They go to the other extreme, too. A few companies insist on running at a speed that seems to be twenty minutes to a reel. This is inclined to induce deep sleep. Why not run them off with everything normal?

LOCAL NEWS

—As many know, Bill Bayside Barry is getting ads for the m. p. news these days, he working on the special Christmas issue (adv.) and the next studio directory (adv.) This is old news but well worth the space.

—H. Reichenbach is sporting a brand new office at 1600 B'way and a fine lot of contracts with various w. k. m. p. concerns.

—Ye ed wishes to deny the rumor that B. Fineman is to produce a show starring Johnnie Walker and Wilson, supported by Haig & Haig. Walt K. Hill is going to do it.

—J. McKenna says all the m. p. stars play around up at the St. Nick skating rink these days and eves.

—Pete Schmid sent out a duck story last wk., it following after the crab story of the wk. B4. Pete must be trying to serve a course dinner.

—C. Gardner Sullivan, who when pressed has been known to write a show for Tom Ince was in N. Y. recently.

—S. Spedon of here was to Philadelphia to eat a fine dinner last wk. Sam spoke 2.

—Bob Welsh will be working for this paper when we are off the press. Bob is w. k. in the film bus. he having been with the Mirror and the Kalem co. for lo these many years.

—Fritz Tidden is going about these days looking as glad as ever. Fritz has left the "Pollyanna" show, but still says its good.

—4 those not in the know it may B mentioned that Geo. N. Shorey's 2nd name is Knoxville.

—Mae Marsh moves to our merry midst.

Randall Baremore is writing down Ad Vices these days. Randall prefers to be entitled Barry.

Vic Johnson is working as p. a. and adv. mgr. for Kalem, he succeeding Bob Welsh.

—Fred Warren has gone to work for the Goldwyn co., this name being a combination of the names of Sam Goldfish and Ed Selwyn.

"Girl Reporter" to Have Newspapers' Aid

"Perils of Our Girl Reporters," a fifteen-story series, written by Edith Sessions Tupper and produced by the Niagara Film Studios, with George Terwilliger as director, is to be released on December 28 by the Mutual Film Corporation.

The play carries fifteen complete stories of episodes in the life and work of a girl reporter. It will feature Earle Metcalfe, Zena Keefe, and Helen Greene.

The Mutual Film Corporation will launch the advertising campaign beginning with the release of "Story No. 1" of the series and at the same time a big billboard drive will begin, five thousand twenty-four sheet stands of posters being ordered for display, covering every large city of the country. The newspaper campaign is to dovetail with the poster and other advertising.

Thousands of specially prepared magazines carrying the story in its original form have been prepared for circulation among exhibitors, the plan being to furnish every exhibiting house with a sufficient stock of the magazines to permit distribution of the story among audiences wherever the play is being run.

In dramatizing "Perils of Our Girl Reporters," Miss Tupper has not confined herself to any one type of girl reporter. We have the political girl reporter and the diplomatic girl reporter, who worms her way into the secrets of governments, the girl crime reporter who can wheedle a murderer into a confession, and the girl social reporter who discovers just what the reason was for the Montgomery De Montmorency divorce and interviews the other woman.

Helen Greene, who has the chief role, gained her first picture experience with the Lubin Company. With them she appeared in "Heartaches," "Beyond All Is Love," "Her Wayward Sister," "The Uplift," and many others.

Continuity Writers Engaged for Art Dramas Program

The Art Dramas Company has engaged E. H. Bingham, who is responsible for the scenario of the first Art Drama, "The Lash of Destiny," in which Gertrude McCoy is featured, as continuity writer.

Rudolph de Cordova, who wrote the Metro version of "Romeo and Juliet," was engaged to write the scenario of "Whoso Findeth a Wife," which is being produced by Herbert Blache for the Art Dramas program. The scenario is founded on the novel of the same name, which is a reply to Hall Cain's "The Woman Thou Gavest Me." Jean Sothern is starred in this production.

Anthony Kelly, than whom there is no more prolific writer of scenarios, is responsible for the adaptation of "The Rainbow," from the original play of the same name. Dorothy Bernard is presented in the leading role in this picture by William L. Sherrill. Mr. Kelly also wrote the continuity of "The Witching Hour," the great success of the Frohman Amusement Corporation.

Circle Management Praises Educational Films

Many interesting letters in praise of the scenic and educational productions of the Educational Films Corporation of America have been received in the last few days at their executive offices at 729 Seventh avenue, New York.

These letters have been received from managers of the highest class motion picture theatres in the country. S. Barrett McCormick, manager of the Circle Theatre in Indianapolis, was so impressed by this company's pictures, that he has written the following letter to E. W. Hammons, vice-president and general manager.

A letter of this kind is particularly significant as coming from the Circle Theatre, because of the fact that it is considered one of the finest in the Middle West. The following letter was received:

"Educational Films Corporation,
"729 Seventh avenue,
"New York, N. Y.
"Dear Sir:—

"Permit me to express an appreciation of your excellent scenic and travel pictures, the first of which, 'The Land of Silence,' we are playing this week.

"It is truly gratifying to be able to present subjects of such great beauty, photographed with always an eye to the artistic, with locations selected by a man evidently a lover of nature and with an eye always receptive to the majesty of nature; but it is more gratifying to hear an audience applaud the picture throughout its presentation and give an ovation at its conclusion.

"THE CIRCLE THEATRE CO.,
"S. Barret McCormick,

Selig Sees More Orderly Sabbath in Sunday Opening

WILLIAM N. SELIG, one of the pioneers in the motion picture industry, was recently interviewed on the subject of Sunday motion picture shows. "One can look back for the past seven or eight years and can then appreciate the wonderful influence wielded by motion pictures in the Sabbath Observance cause. Motion pictures coupled with 'Sabbath Observance' may sound queer to the 'hidebound,' but to thinking people the motion picture is a means to a more orderly Sabbath.

"Before the popularity of the motion pictures, Young America, particularly in the cities, was thrown in close proximity to saloons, beer gardens, pool rooms and other amusement places of like character, all particularly tempting on the Seventh Day. Following the establishment of the neighborhood or community picture theatre, an immediate falling off of patronage in other directions was noticeable on Sunday. This fact was particularly noticeable to the saloon man, who considers the motion picture theatre as his greatest enemy in a business way. And furthermore, motion pictures, with very rare exceptions, are clean, elevating and educating to the young.

"Then there is the financial side to the question. Young America turned loose for one entire day with a week's wages in his pocket rarely had funds the following Monday morning. It costs money to play pool or indulge in Sunday excursions. When the motion picture theatres became numerous all this was changed. Young America and his best girl discussed the movies, the players, and read all there was to read on motion picture topics. Then it was found that ten cents admission for a Sunday afternoon movie matinee was much better than ten dollars gone and a Monday morning headache.

VITAL PROBLEMS

¶How they are being attacked by the great men of the industry.

These men have important things to tell you next week in the special Christmas Number of the Motion Picture News:

William A. Johnston
Thomas A. Edison
Benjamin B. Hampton
Richard A. Gradwell
Daniel Frohman
Carl Laemmle
W. W. Hodkinson
S. L. Rothapfel
W. R. Rothacker

Ex Kalem Star Hired

Anna Q. Nillson has been engaged by the Erbograph Company to play the leading parts in their feature pictures that are released on the Art Dramas program.

While with the Kalem Company, she played the leading role in "Shenandoah," "The Fall of Quebec," and other pictures.

Miss Nillson has also played for the Fox organization, starring in "The Regeneration," and for George Kleine in "The Scarlet Road." The Pathe Company engaged Miss Nillson next to play the leading role in its serial "Who Pays?"

Oesterriecher with Unicorn

Maurice Oesterriecher, formerly manager of the Forest Park theatre of Chicago, is now employed by the Chicago Unicorn Film Service to book Billie West comedies in the theatres of this city. He reports that he is meeting with excellent success in this new venture.

Carl F. Senning, manager of Fox Film Corporation, Washington, D. C., is on a trip through the South with a view of making known to the exhibitors the new policy of Fox in issuing comedies beginning with the first of the year. During his absence Mary Jeffreys is at the helm, and business is running on with the hustle that has characterized this office.

SCREEN EXAMINATIONS

"The People vs. John Doe"

(Universal—Five to Six Reels)

REVIEWED BY GEORGE N. SHOREY

IF there are six reels in this picture, we believe the measuring machine would not register them a thousand feet each. It appears to have suffered badly at the hands of the cutters. The underlying theme of the plot, that the pursuit of this poor victim of circumstantial evidence and the misery brought to his distressed family is caused by the greed of the detectives who sought a thousand dollar reward, fails to register clear. A short title, announcing the offer of the reward, will hardly be accepted by the audience as explaining such unhuman man-hounding as follows:

Scene after scene of the most harrowing "third degree" methods is shown, and even the court is made to appear to ignore the well-known first principle of all criminal procedure, the inelegibility as proof to any extent of forced confession. We admire Lois Weber's truly wonderful presentation of these scenes, but we can-



The Woman Lawyer Comforts the Wife of the Accused Man

not but feel that her work suffered seriously also from the introduction of the ten-twenty-thirty type of villainous detectives, who by their overacting made the third degree seem a frame-up of theirs, rather than a bona-fide attempt to secure justice in a manner that is resorted to every day in criminal practice.

Couple the gruesome and almost uncanny scenes of the storm and the murder, repeated twice through the trick of having the story pictured as a vision to the prisoner as part of the third degree, with the splendidly portrayed grief of the accused man and the suffering of his family, and a most powerful plot is taken advantage of to the fullest possible extent. Here is where Miss Weber's masterly hand is evident.

But had she stuck entirely to a sincere portrayal of harsh treatment within reasonable probability, coupled with the scenes which make the play even as it now stands, a most remarkable one, this feature would have made a thunderous impression on the whole country. As it is there can be no doubt the play will be much talked of and the scenes mentioned hit with terrific force. Evelyn Selbie did truly big-star work as John Doe's wife, and Harry DeMore as John Doe, and Willis Mark as the Half-Wit Brother could not have seemed more perfectly to fit their roles.

This play will be favorably received everywhere. As to convincing against capital punishment, which is its purpose, it lays a fine foundation for discussion of this question, but can only clinch it if one feels the story is real and typical of common, everyday miscarriage of justice. Where the picture rings true it offers an unassailable argument in favor of abolishment of capital punishment.

"Oliver Twist"

(Lasky-Paramount—Five Reels)

REVIEWED BY AGNES D. CAMP

MARIE DORO'S portrayal of Oliver Twist reminds us of Dickens' other orphans, but of all the sad and luckless little band we love Oliver the best—perhaps because there have been more heartaches over his wrongs. In the charming little actress, Oliver, as Dickens conceived him, lives and suffers the bitter trials described by the beloved author.

From the first scene where Oliver, egged on by the hungry boys, has the temerity to ask for more porridge, until his visit to Fagin in prison, there is not a jarring note. While some Dickens lovers may regret that good scenes have been left out of the picture, they will certainly not be disappointed in what has been put in. Every member of the company from the "Gentleman in the white waistcoat" to Bill Sikes, Oliver and Fagin, could have stepped out of a Cruikshank illustration. So excellent are the delineations they could be shown without a line of introduction to anyone familiar with the Cruikshank and Phiz drawings. Even the dog is the kind you never see on the street without thinking of Bill Sikes.

Miss Doro, white and fragile as a snowdrop, depicts the unwelcome and unloved child, who with big questioning eyes wonders that so much misery should fall to the lot of one small orphan. Miss Doro's acting is exceptionally good in Oliver's long tramp, after his escape from the coal cellar, when footsore, his tired little legs give way under him and he sinks down by a milestone.

Oliver's innocent belief that he has found an honest friend in the Artful Dodger, his ingenuous pleasure and willingness to learn the deft game taught in Fagin's school of pickpockets, are faithfully represented. The child's horror when he discovers that his new friends are thieves shows that although the "Board" had kept Oliver's stomach empty they had filled his mind full of the eighth commandment.

James Neil catches the spirit of Grimwig, who conceals a tender heart under a testy manner. He predicts that Oliver will go back to the thieves and not come home with Mr. Brownlow's books and change. Grimwig is shown to be as disappointed as Dickens intended the character to be, when the boy fails to return. The murder of Nancy is accomplished better than film murders are generally. Sikes, splendidly played by Hobart Bosworth, is shown with his big stick; blow after blow descends, but by a clever Lasky lighting device we do not see the blows fall on the crouching woman. Tully Marshall was Fagin, the merry old gentleman who brought sadness to Oliver.

The spirit of the author pervades every scene. The moral that Dickens hoped his story would teach is apparent. Sin and crime are not made attractive and much good comes out of great evil. Parents should take their children to see Oliver Twist; it carries a lesson to all besides being a genuinely entertaining picture.

"The Fight in Camp I"

(Signal-Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

JUST which fight is meant in this title it would be hard to decide, for the eighth chapter of "A Lass of the Lumberlands" is one fight after another. Compared with her escapades in former chapters, Helen Holmes has a brief respite, although excitement marks every scene for the rest of the characters.

The cook of the lumber camp and a crony share the contents of a bottle that has been pilfered from the hospital supplies. The consequences are a burnt dinner, a study in table etiquette and a justly indignant attack upon the kitchen. The Lass, to quell the angry and hungry men, takes the place of the incapacitated cook and placidly bakes pies for the camp.

There is plenty of action to satisfy the most extravagant demands. A jealous man tries to punish one of the Lass' admirers and a brisk fight takes place. An immense tree is felled and its fall completely demolishes a cabin where a moment before a weeping woman had been shown. The incidents are thoroughly wholesome and excite a curiosity about the next installment.

"The Victoria Cross"

(Lasky-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

SEVERAL tense scenes mark this unusual play with its settings of quaint East Indian narrow streets, and other unmistakable marks of faithful reproduction of Cawnpore, as we are used to seeing it in travelogs, and as it may be presumed to have looked at the time of this story which is adapted from Paul Potter's play based on the Sepoy Mutiny and massacre of the English in 1857.

Lou Tellegen as Major Ralph Seton plays the role of an English officer, who has become dissolute through the lax moral surroundings of the decadent court of Mahratta. The inevitable result of wine and woman interfering with duty follows, and a story



The English Garrison Puts Up a Brave But Losing Defense

full of interest is developed with a thread of romance to bind it together. Princess Adala (Mabel Van Buren) at the instigation of a native officer and conspirator, Azimoolah (Sessue Hayakawa), finds it an easy matter to divert Major Seton from the watchful care which his command requires, and while he is flirting with Adala the native rebels are looting the arsenal and preparing for a massacre. At this juncture his former sweetheart, Joan (Cleo Ridgley), with her father, Sir Allan Strathallan (Ernest Joy), arrive and find themselves at the mercy of the native ruler. Major Seton, finally aware of the seriousness of his offense, and feeling that he has no longer the right to the Victoria Cross which Sir Allan had been commissioned to bring to him, determines to regain his position and the confidence of the girl he loves. It is almost too late, but through a succession of fast following episodes he braves the dangers of war and finally is able to lead a rescue party which saves the women from worse than death and proves his character as a man of limitless courage and real worth.

The scenes showing the defense of the garrison were exceedingly realistic, and dramatically the work of Mr. Tellegen and Sessue Hayakawa stood out in many places. Miss Ridgley has the role of Joan, the Major's sweetheart, but it is not a role giving her the usual opportunity to register her talent. In fact, in spite of the tense theme of the play, great demand is not made on the principals except in the climaxes.

"War as It Really Is"

(Capt. Donald C. Thompson—War Films—Seven Reels)
REVIEWED BY STEVE TALBOT

BEGINNING with a close-up of Captain Thompson wearing a "gas mask" and steel helmet, and removing same to appear in aerial attire, these views are distinctive to the end. The aeroplane flights and photography therefrom are superior to any lofty photography shown hereabouts so far. Either exceptionally decent weather or perfect camera work, and perhaps both, are responsible.

Some of this series has appeared in bits at the Rialto lately, selected by S. Rothapfel for breaking up his program. It is possible that Manager Rothapfel made his selections from the entire collection and that the remainder is this "War As It Really Is," which is to be sold on states rights basis now. However that may be, in its entirety, the Thompson war views excel in clarity of photography. Decidedly pro-Ally as the material is, it shows interesting effects of the German sweep through the war zone. Massed bodies of French and English troops en route; piled stores of shells; slumbering cannon, aero craft, and German prisoners; views from aloft of trenches as well as of battleships all go toward packing the seven reels with interest.

Much detail is clearly screened in the corpses and skeletons piled about deserted fortifications. The very fine photography and immense expanse of territory covered at a sweep of the camera lense, bring this collection of front-line-of-battle pictures up to any war films yet seen on this side, as far as merit goes. Their value at box offices depends as ever—upon the state of the public appetite for such pictures.

The transport service of the Allied armies is intimately shown and some odd features of handling prisoners and making them useful as well as helpless mark the concluding scenes. As pictorial comment upon the uselessness of war, these pictures are most effective. Intimate photographs of the French military chiefs and political heads are numerous and exceptional.

"Sealed Lips"

(American—Two Reels)
REVIEWED BY F. G. SPENCER

THE third chapter of the sequel to "The Diamond from the Sky" is as full of stirring incidents as either of its predecessors, and finds Quabba, the gypsy king, still on the trail of De Vaux and Blair Stanley and successfully frustrating their efforts to obtain the diamond and despatch the only living heir to the Stanley estates in Virginia.

The picture is directed by Edward Sloman, and reflects great credit on his management, for all the cast, even down to the youthful heir, acquit themselves well and compel keen interest. The photography is distinct and the gypsy scene showing two score gypsies dancing around a camp fire to the music of Quabba's violin is thoroughly descriptive.

Returning to the theme, we now find the diamond in the possession of Vivian Stanley, the deserted wife of Blair Stanley, she having invaded the gypsy tent under cover of darkness while the dance above mentioned was in progress. Blair Stanley and De Vaux too, visit the same wagon and are surprised by Quabba and a death struggle ensues, which terminates with Quabba bound by ropes and the two marauders greatly annoyed at not finding the gem.

In the cast are William Tedmarsh, Ward McAllister, William Russell, Rhea Mitchell, Mollie Shafer and Charlotte Burton.

Released Monday, December 11.

"The Female of the Species"

(Triangle-Kay Bee—Five Reels)
REVIEWED BY PETER MILNE

SOMETHING new in vampires is introduced in this picture, one of the works of Russell E. Smith. She loses out in a fight to win the man she loves away from his wife. The fellow forgets the past as a result of shock sustained in a railroad wreck



A Useless Appeal

and then is content to live on as the vampire's husband. The arrival of his wife changes the complexion of the situation, for the husband falls in love with her all over again. The vampire real-

izes she has lost again, and departs, and an operation on the husband's head restores his memory and he finds out whom he's really married to.

The author has made a serious mistake in placing the two women on the same footing in the latter part of the picture when they battle for the good graces of the man. The vampire, Gloria, doesn't win any sympathy when she goes down to defeat and the author's attempt to thrust it upon her is unconvincing and only succeeds in bringing ridicule on his own head.

The points that line up in favor of the picture are its good production, its one big thriller and its several good characterizations rendered by the three leads. The work of the Ince production department is never open to criticism. The polish it contributes to pictures counts largely in the ultimate good effect they create. The thrill is a head-on collision in the dead of night between two trains. It is not done in miniature, and can be played up as the real thing—and a good thing.



Far Away from Broadway

The work done by the leads is very good. Dorothy Dalton as the vampire plays with feeling, a little too much of it at times, and possesses the physical requirements for such a role. Howard Hickman as the husband, and Enid Markey as the at first insignificant wife, do creditable work. The support comprises Aggie Herring, Roy Laidlaw and Gertrude Claire.

The scenario of "The Female of the Species" was somewhat padded to meet the measurements of the film. It has a series of scenes forming a weak anti-climax at the end, while in other places the scenarioist has deprived the observer of the slightest use of his imagination by the use of lengthy explanatory inserts when the player's expression was sufficiently suggestive of itself.

"The Honor of Mary Blake"

(Bluebird—Five Reels)

REVIEWED BY PETER MILNE

THIS picture has to do with a girl from a traveling repertoire company. Somehow we can't get away from the idea that the picture bears a close resemblance to the stuff offered by such "rep" companies—and poorer ones. It is melodrama handled without a sense of the artistic. "Sheriff, I am ready," says the hero, standing erect, and the sheriff almost waxes emotional as he leads his captive away. The players, all of them, play too much to the camera and show a lack of appreciation for any other part of the setting than the foreground. There are the town prudes. The old maids, impossible characters, sew and gossip with their "do says" and sly winks. The old grouches that stand by their Methodist minister and look with horror on anything pertaining to the stage—they are there too.

But more important than all its accessories is the conventional and ill-woven plot itself. An innocent farmer lad marries the ingenue from the road company. She wants to tell him of her past—perfectly innocent, yet not elegant—and he refuses to listen. And so they are married. Then when the man from out the ingenue's past appears the husband is willing to believe anything black about his wife that anyone says. But he shoots the intruder and this brings things to a head. The intruder confesses and the one minister who is not a prude succeeds in reconvincing the farmer that his wife is innocent.

"The Honor of Mary Blake" is not a great picture. Its like was seen many years ago and the story doesn't bear revival. It has an appeal we suppose to some, but even that is worn. What, with the amateurish direction and some of the performances it fares poorly. James O'Neill, for instance, plays to the lens heavily. Sidney Mason as the hero, never looks like a farmer. Tina Marshall is good in a role of the slangy chorus girl type.

Violet Mersereau is featured as the ingenue. Miss Mersereau likes to be kittenish and appealing; that is as far as her expressions allow her to go. In the end Violet bows and says "That's All" and really that is about the best thing she does.

"The Enemy"

(Vitagraph—Seven Reels)

REVIEWED BY GEORGE N. SHOREY

WE presume the Vitagraph Company has determined to issue this picture in the seven-reel length in which it was shown for review, but to do so is in our opinion a serious mistake. We cannot say how much could be eliminated and still carry the full effect of the story, but there was more than one scene which diverted attention from the plot.

The story compels serious attention, from anyone, which we do not think the average story depicting the evil of drink does. It is not overdrawn, nor does it get all its force from showing horrible examples who spend most of their time making other people suffer. This play deals with refined people—yes, "Bow-wow" in all his gutter experience, does not appear tough. He appears pitiful. Pity is the strong theme of the story.

The only exaggeration noticed was the enormous size of the drinks taken (they must have been of grape-juice in reality, or some similarly harmless liquid). But the average playgoer will never think of these points, and granting as proper this director's license, Paul Scardon has given us a wonderful production, way above ordinary, and entirely in a class by itself as regards this kind of theme. We recommend it unequivocally as a picture to be sought, rather than barred, even in theatres where this kind of subject is not ordinarily a popular theme.

Julia Swayne Gordon, in support of Mr. Kent, is as great in this picture as she was in "Million Bid." Peggy Hyland, Evart Overton, James Morrison, all have important roles and play them thoroughly well. Interest in the story begins with the first scene. The derelect creature of the gutter, called by his companions "Bowwow," carries your sympathy as he climbs up and up to his former place as a brilliant man, and then falls again back to where he started.



Bowwow Finds a New Friend

While still able to realize his plight, he takes the suicide route. In the meantime sympathy is divided with the younger man who is a victim of plot and circumstance, and who seems liable to choose the same insidious poisoned path as Harrison Stuart. But the example of the older man saves the younger, and the final shock of the suicide clinches for all time the grip Billy takes on himself, once he sees the danger is a real one and that he ought,

as he has been told, to run "even like a coward" from such an enemy, rather than stand and risk a defeat against such odds.

We do not ever expect again to see such a perfect delineation of a human derelict, in a serious role, as is offered by Charles Kent. To the exhibitor who plans to show this picture, we suggest by all means a calling together of press and church representatives, some time in advance of its showing, to get the aid they will surely give. You cannot advertise too strongly its power as a moral lesson, clean, straight from the shoulder, and without glorifying at any stage, the seamy side.

"The Vampires"

(The Eyes that Hold) and (Satanas)—Fifth and Sixth Episodes of "The Vampires." Gaumont-Mutual. Three reels each)

REVIEWED BY F. G. SPENCER

THESE two chapters of this picture, portraying the extremes to which the arch criminals of Paris will go to gain their ends are just as full of fire and energy as any of their predecessors—in fact there is a grimness that is wholly compelling; that grips one's attention and holds it throughout.

Philip Guard (Edmond Mathe) the cub reporter, undertakes more than generally falls to a cub reporter's lot, but then he receives valuable "tips" from Normandin (Marcel Lovesque) an ex-Vampire, who knows the haunts and the methods practised by the Vampires, so that of course helps considerably.

In "The Eyes that Hold" episode the Grand Vampire (Eugene Ayme) interests the guests of the hotel with an alleged history of his grandfather's part in Napoleon's invasion of Spain, his idea



Scene from "The Eyes That Hold," Fifth Episode of "The Vampires"

being to keep them together while his accomplice and ever ready tool Irma Vep (Juliet Musidora) ransacks the room assigned to an American in search of a chart believed to be a guide to the spot where a large sum of money is hidden. Philip Guard, however, has already found and removed the treasure, but the plans of the Grand Vampire are circumvented by Moreno (Jacques Hermann) who breaks into the room, hypnotizes Irma Vet and carries her to his own room. He then substitutes another girl for Irma Vep and secures the map. Moreno takes Irma Vep to his own home and instructs her, while she is in a hypnotic trance, to fire a revolver at the first person who comes through the door. He then invites the Grand Vampire to visit him. Irma Vep shoots the man as he comes into the room.

The sixth episode reveals Moreno congratulating himself on having despatched the Grand Vampire, when he receives notice from Satanas (Henri Loubas) the new Chief that he (Moreno) should join the Vampires and Irma Vep should remain loyal, citing the direful things that would happen them on refusal. Having narrowly escaped death from an electrically fired, silent cannon they agree to accede to the Grand Vampire's request and their first "assignment" is to rob a wealthy Chicagoan and this they do to the tune of $100,000 by a novel scheme. But alas! Philip Guard is on their trail—they are captured and turned over to the police.

The chapters are full of incidents of hair-raising propositions, the photography is excellent and the parts undertaken by the members are faithfully portrayed without too much leaning toward the over-doing of any one of them. Irma Vep—a transposition of the letters spelling "Vampire" is delightfully unassuming and carries out the villainous designs of her masters with the utmost "sang-froid."

"Universal Screen Magazine"

(Issue Number Four—One Reel)

REVIEWED BY PETER MILNE

AN elaboration over the Animated Weekly is the "Universal Screen Magazine," containing pictures of new inventions and topical events of interest for all time rather than for the date of issue.

The fourth number shows a new mail-taking device for use at railroad stations. Several bags of mail are hung in a row instead of only one, as heretofore, and the arm protruding from the mail car snatches each one off the racks as the train dashes by.

Another event of considerable interest is the activities of the horse doctor of the American Society for the Prevention of Cruelty to Animals. It is quite a new sensation to see a horse lifted in a framework and laid on the operating table in order to have its ankle bandaged.

Many people will be surprised to catch a glimpse of a plant, commonly known as the Venus Fly Trap. When a fly alights on any one of its many leaves, they close up instantly and the fly is imprisoned. This even beats the "Swat the Fly" method.

The greatest novelty of the reel is disclosed at the end when some work of a sculptor, Willie Hopkins, is exhibited. The work appears self-creating on the screen, much in the fashion of Hy Mayer's cartoons in the Animated Weekly.

All in all, a most interesting magazine reel.

"Whom the Gods Destroy"

(Vitagraph-V-L-S-E—Five Reels)

REVIEWED BY PETER MILNE

IRELAND at the outbreak of the European war offered plenty of opportunities for the imaginative scenarioist. As far as we know Cyrus Townsend Brady is the first to have utilized these. And he has utilized them to excellent advantage weaving a powerful drama about an Irish revolutionist who thought to strike at his mother country in her greatest hour of need. The tension created by the story is invariably high. Mr. Brady doesn't wait until the last reel to spring a lone big scene. His is a picture crowded with stirring moments from the first reel to the last.

"Whom the Gods Destroy" is notable for other reasons than Mr. Brady's unusual theme. It marks the return of Alice Joyce to the screen after a good many years of absence. In a part that gives her full play we doubt if Miss Joyce has ever been seen to



The Truth Revealed

better advantage. The other leads, Harry Morey and Marc MacDermott do sterling work too. The exhibitor may well take into consideration the popularity of these three players and boost them heavily. Their work will do justice to even colored superlatives.

The story centers on Sir Denis Esmond (Mr. MacDermott) who contemplates leading a band of Irishmen against England. In this he is aided by Mary O'Neil (Miss Joyce), the girl he loves. St. George Leigh (Mr. Morey) another admirer of Mary's and

a true English patriot, is temporarily blinded on his ship and is sent to Mary's home to recuperate. Here he discovers Denis' plans and succeeds finally in dissuading him from his purpose. To do so he is obliged to rip the bandage from his eyes—to see for a moment, but to go blind again—for life.

But St. George has not worked quickly enough. Denis is arrested, tried, found guilty of high treason and sentenced to be hanged. Here Mr. Brady has introduced the King of England and given him the power to pardon the Irishman. The King does, at the instigation of St. George, and the latter then believed he must leave Mary for ever, but she prefers him as a man nobler than the rambunctious Irishman.

To our mind it is always bad policy to introduce any noted living figure in motion pictures, particularly if that figure be crowned head of a nation. Thomas Mills as the King is a good actor, but as soon as such a character is introduced, the player, try as he will, is unable to create the necessary illusion of reality and royalty. But this is a small point. Perhaps after all it is unfair to mention it. The King is not a lead here and the scenes in which he appears are few.

William P. S. Earle in association with J. Stuart Blackton produced the picture in a highly acceptable fashion. Logan Paul, Charles Kent, Mary Maurice and Bernard Siegel have other important roles.

Three Christie Comedies

(Hist! At Six O'Clock"—One reel. "His Model Wife"—One reel. "O for the Coin"—Two parts)

REVIEWED BY PETER MILNE

THESE three comedies released during the latter part of December and the early part of the new year, are average products from Al Christie's fun factory. While no one of them is sufficiently humorous to be stamped as a record breaker or to be dealt with in superlatives and wildly enthusiastic phrases, each has enough real laughs to win approval from practically any audience.

"Hist! At Six O'clock" is a burlesque on the vampire picture written by William E. Wing. Betty Compson is featured as the vampire and she regales herself with all the usual trappings—a



The Vamp Primes Herself With Poison Gas

clinging black gown, an exaggerated pantherine movement, etc. The fact that the picture is a burlesque on such a popular form of serious entertainment should be responsible for its success more than the character of the burlesque itself. Mr. Wing, it seems, has overlooked a great number of possibilities in the construction of his story and some of the points should have been made with greater clarity than is the case. The story has been given an elaborate production by Mr. Christie. Billie Rhodes, Neal Burns and Eddie Barry are seen in good parts.

"His Model Wife" has a gerat lot to do with an artist's model, and we see a good bit of the model—all of her in fact. Through the mistaken notions of the deacon, a husband is led to believe that his wife has posed for an artist minus a hundred per cent of her clothing. Here the chase begins which takes the participants over housetops and through the streets before they are exhausted and the truth comes to light that the wife never posed at all. Horace Davey directed this with a cast composed of Billie Rhodes, Neal Burns, Harry Ham and Eddie Barry.

"Out for the Coin" runs about fifteen hundred feet and is quite the best of the three. Try & Helpus are two junk dealers, who have to raise five hundred to pay the rent which the villainous landlord demands. Various times the five hundred is placed in their hands but always it is removed therefrom by a grouchy policeman. This was also written by William Wing and is much better worked out than the other. The humor in it is of the rough-and-tumble variety and has been effectively pictured by Director Christie. Betty Compson, Eddie Barry, Neal Burns, Frank O'Neil and Dave Morris take the important roles.

"The Girl Who Doesn't Know"

(B. S. Moss—Five Reels)

REVIEWED BY PETER MILNE

THIS looks like a sincere effort on the part of the producers to preach against the ignorance that many families allow their daughters to grow up in. It is a preachment labeled with a title calculated to draw the curious. It won't be attacked by straight-laced censor boards, for its contents are quite harmless. The only members of the community who are likely to take exception to it are the wooden-headed folk who believe that lack



The Girl in Her Early Surroundings

of knowledge of certain phases of life means eternal goodness. "The Girl Who Doesn't Know" preaches that Innocence is akin to Ignorance and that Ignorance leads to sorrow.

The picture is opened by a dozen or more subtitles, supposedly spoken by a minister. These dwell on the fact that every girl should know "the pitfalls that surround her." The story introduces Zelma, a girl of the slums, whose life is unhappiness personified. She finally succumbs to temptation (not knowing what she does) and allows herself to fall into the power of a gambler and libertine.

Out in the country, Martin, a minister, incurs the displeasure of his congregation by his frankness and he leaves for the city to preach his gospel in the slums.

Zelma finally realizes her futile position and leaves the gambler. She encounters the minister. He saves her from suicide and takes her home to his mother. After a while he falls in love with her and then the gambler emerges from out the past and lays envious eyes on the minister's young sister. Zelma, her better nature awakened, warns Martin of the man's character, and in so doing discloses her own past. Matrin is torn by conflicting emotions for a time, but at last acts on the principle that "to err is human, to forgive divine," and takes Zelma as his wife.

Marie Empress and R. Henry Grey do average work in the principal parts and support of a like character is furnished by Zada Marlow, Henry Stanley, Ruth White, George Theilan and Robyn Adair. The direction of Charles Earl Bartlett is creditable.

In the cutting of the film many of the salient points of the picture have been left to be told in the subtitles, and while this detracts somewhat from the performances of the players, it harms the whole little. "The Girl Who Doesn't Know" should make money. Its title is a big thing.

"The Stain of Chuckawalla"

(Girl From Frisco Series—Chapter Nineteen—Kalem—Two Reels)

REVIEWED BY GEORGE N. SHOREY

THIS kind of a series picture can well run on indefinitely, for it amounts really to motion picture stock company production with a guarantee of good repertoire of plays. The Kalem Company has certainly provided plots of real interest for these two-reel stories. This week the heroine, Barbara Brent (Marin Sais) sets out to reform the "pizenest town that ever grew on a desert"—and you know desert means thirst. She set out to kill that thirst, and did it by acquiring the ownership of the local



Running a Newspaper Is Not an Easy Job in Chuckawalla

paper and showing up all the wickedness in bold print. None gainsayed her, until the owner of the saloon, finding business going to nothing, organized a dynamiting party and almost succeeded in interrupting the publication. But when it was all over, Barbara calmly opened the big safe and produced the full issue of papers unharmed, which carried the day and caused the town to go "dry" as a result of the latest expose of the saloon ring's tactics. Such a picture as this deserves special mention for the true manner in which the Western type is created. An old hand Hoe press is shown in actual operation, and this alone is worth the two thousand feet devoted to the story. The newspaper office is real to a fault. The kind of picture audiences anywhere will enjoy.

"The Heiress of Coffee Dan's"

(Triangle-Fine Arts—Five Reels)

REVIEWED BY PETER MILNE

BESSIE LOVE has a light and innocuous vehicle in "The heiress at Coffee Dan's" that enables her to display her ability to fair advantage. Miss Love has alternate moments of humor and pathos and registers nicely every time. Her admirers will no doubt delight in the picture, for it is mostly Bessie Love. On the other hand, the whole fabric might have been consider-



A Customer at Coffee Dan's

ably stronger if there had been a more prominent thread of romance running through it and if the hero had shown himself more of a man. Miss Love is delightful, but she needs a little more assistance than she has received here.

She appears as a waitress, "Waffles," who slings hash and juggles wheats at Coffee Dan's, together with Shorty Olson, the cook. Some crooks learn of the fortune awaiting a missing heiress and easily prevail upon "Waffles" to claim ownership. "Waffles" doesn't know she is doing wrong; in fact, she has been talked into believing she is the heiress. The crooks plan to marry her off to one of the gang and then depart with the fortune, but fate and the chicken-hearted lover of "Waffles" intervene in the middle of the marriage. Then the real heiress shows up and it's back to the hash-house for "Waffles" and her companions, but they get a substantial reward for rounding up the crooks.

There are some unique and homely situations introduced in this by the author, Bernard McConville, who obviously was not attempting to establish a record in scenario writing—more than likely he was aiming for the perfection of a vehicle for Miss Love. With the exception of the two points already carried he has fared well. Max Davidson carries a good comedy character role in the person of Olson. Frank Bennett is the musician-lover, and he overdoes the role to a considerable extent. Lucille Younge, Alfred Paget and Alva Blake have substantial parts. The direction of Edward Dillon is satisfactory.

"The Shielding Shadow"

(Pathe—Thirteenth Episode)

REVIEWED BY PETER MILNE

A DARING jump from a high bridge and a realistic fire scene are the features of this episode, which is called "The Hidden Menace."

Sebastian, still in possession of the priceless black mantle which enables him to appear and disappear at will, seeks the bottle containing the black pellets which was lost in the accident of the



The Taunt

previous number. A laborer, Pat McGuire, finds it and, just by luck, Leontine comes along and claims it. At that moment an invisible hand clutches for it and there wages a mysterious and somewhat humorous fight between Pat and his invisible enemy for possession of the bottle.

The fight continues out on to a high bridge, where Sebastian suddenly becomes visible and, after a severe struggle, manages to throw the plucky Irishman into the water. The bottle is thought to have gone to the bottom, but instead it floats and later it is seized by the hand and removed.

Ravengar has been imprisoned in an empty garage by Sebastian. He escapes in time to rush to his laboratory, where Leontine has been imprisoned by her villainous husband, who, to make the job complete, has also set fire to the house. Ravenger arrives at the crucial moment and carries Leontine from the burning building and then the episode ends.

"The Five Franc Piece"

(Selig—Three Reels)

REVIEWED BY WILLIAM C. ESTY

THIS picture has a definite appeal for the audience that likes an unusual story, even when the plot's originality is created at the expense of probability.

The entire attention of the spectator is centered on the unfolding of the plot, since the players merely go through the necessary actions without attempting character delineation. Edith Johnson

is a pretty heroine, and Lafayette McKee's make-up for the part of Napoleon Bonaparte is good. Charles Wheelock is not physically suited for heroic roles, but nevertheless wins sympathy.

Napoleon, anxious to popularize a new issue of five-franc pieces, puts an order for one million francs in one of the coins. Jean Villiars, one of the Emperor's favorites, leaves one of the five-franc pieces to his grandson Jean. This grandson, living in modern times, has invented a torpedo that can be steered by wireless. He lacks the money to present his idea to capitalists, and so considers an offer from Green, an unscrupulous promoter.

Margaret, Jean's sweetheart, advises him not to accept Green's proposal, so the promoter attempts to steal the torpedo model. He is electrocuted in the attempt. Margaret reads in a paper of Napoleon's hidden order, and discovers that the order is still good. She opens Jean's coin and finds the order, thus getting enough money to get married and to push the invention.

"The Masque of Life"

Originally released by the Signet Film and later by the Rogson Film Co., Inc.—Seven Reels)

REVIEWED BY F. G. SPENCER

"THE MASQUE OF LIFE," having been re-edited by James McKay was given a trade showing at the Broadway theatre, Thursday last, and in spite of its re-editing still retains the punch and the aroma that will be sure to boost it into popularity. The picture is strictly a state rights product and there cannot be any mistake to that. (This picture was fully reviewed in our issue of November 11).

Pete, the monkey, is there true to life. He performs some remarkable stunts, and though "almost" human, as he is declared to be, his many performances would stump almost any human, not merely from an acrobatic point of view, but from the viewpoint of intelligence or perhaps sagacity.

Rita Jolivet's "daring, desperate dash to death" (pardon the alliteration—she was a circus girl—) from the top of a smoke stack to be caught in a blanket held by a score of firemen, fills one's soul with dread, and her other escapades are surely heartrending.

It is a nicely balanced picture, and the miscarriage of the father's plans for vengeance, wherein the girl is shot and the circus hall is burned down again, provides much food for thrills.

The picture is a winner, and let us repeat—a great state rights proposition.

"The Stolen Triumph"

(Metro-Rolfe—Five Reels)

REVIEWED BY GEORGE N. SHOREY

JULIUS STEGER has a medium of expression in this picture which enables him to get very close to the hearts of his audience. Many a tear will be wiped away. The first two thousand feet could have been condensed materially, but as present-day standards go, any audience will be willing to forgive this waiting suspense for what follows after. Once the action of the story really gets under way, there is no let up in interest.

Edwin Rowley and Stephen Hunt were college classmates. Edwin, the student, in after years has conceived the idea of becoming famous as a playwright. Stephen, born to luxury, is now a prosperous theatrical manager, and urged by an ambitious wife, has undertaken to write a play which he proposes to produce in his own theatre. The impecunious Edwin happens to think of his college friend's favorable position when he tries in vain to get some theatrical manager to even read his play, and goes to Stephen. Stephen, after reading the play and discovering what a masterpiece it is, changes the name, copies the original manuscript as his own and destroys it, telling Edwin he has mailed it to him. Losing his life's work, Edwin gives up all hope of ever reaching the desired goal, and takes the first work that offers to keep his little family from starvation.

Hearing of Hunt's much-heralded new play, Rowley gets a gallery seat and is startled to recognize in it his own masterpiece. Violent rage seizes him. He disturbs the performance and is thrown out. He pursues Hunt to his home and there accuses him before his wife, and is ejected as a madman. He then loses his job because he has failed to be on time during all this excitement, and returning home, the shock of all these circumstances kills his wife, who has been much weakened by privation.

Rushing out in the storm, Rowley blindly keeps on until he reaches the river, and there throws himself into the water. He is reported dead and for fifteen years wanders with mind an utter blank. In the meantime Stephen Hunt's wife investigates and learns of the suicide and the death of the wife and wrings a confession from her husband of his terrible crime. As the only possible atonement the Hunts adopt the little son of Rowley, and another play of the father is produced which wins greater fame than the one even that was stolen.

Returning to New York after years of wanderings, the announcement of this new play and the scenes suggested by the posters restore Edwin's mind, and the follows the traces of his former home and locates the boy with his new parents, the Hunts. He visits the grave of his poor wife, and there meets his son's bride-to-be, the Hunts' child, who tells him how hard her father and mother have tried to make amends for the great wrong done to him by kindness to his boy. A reunion and happy storation of love and confidence makes a happy and pleasing ending.

The outstanding feature of the above story is its naturalness. The expected happens all the way through without the usual tangles of fate which worry an audience unnecessarily. The return to New York, finding everything just as he had left it, tracing his boy to his new home because the landlady had remained in the same place all those years, were natural and happy circumstances. Quite out of the ordinary scenario style. The tremendously pathetic grief of the disappointed playwright and distracted husband and father are impossible to put into words, but the play is one of the most worth while seen this season.

Harry Burkhardt as Stephen Hunt, Clara Whipple as Mrs. Hunt, Clara Blandick as Mrs. Rowley, Raye Dean as Alice Hunt at twenty, and Helen Badgley as Little Alice, Edward Kenney as Edwin Rowley, Jr., and Maury Steuart as Little Rowley made a well balanced and fully competent cast.

"The Battle of Life"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

"THE BATTLE OF LIFE" is a crook melodrama containing plenty of action, fistic encounters and shooting, served table d'hote. In it is the girl who tries to go straight and finally succeeds in doing so, but a hounding detective, a sneaking stool-pigeon and reprobate companions offer strenuous resistance, all of which leads to the melodramatic action. The picture is presented in workmanlike manner and is enacted capably by a cast headed by Gladys Coburn.

Mary, the daughter of a confirmed crook, startles her father and sweetheart one day by announcing that she is through with thievery. Through a display of heroism she secures a job as



Death Comes to One of the Gang

nursemaid in a well-to-do family, but she doesn't hold it long, as her father breaks into the house with intent to rob. She saves the day, but is discharged. In the meantime Dave, the sweetheart, is unsuccessful in his search for honest employment. The detective sees that he is always turned down. In desperation, Dave decides to "pull" a last job. He gets some jewels and hides them in Mary's clock. She finds part of the loot—a necklace—and Dave believes his partner in crime has double-crossed him. However, he lets it go and at last secures a position.

The detective gets on the trail of Dave's old partner and gives him only a few days' time in which to produce the necklace.

He accuses Dave of having kept it and the two engage in a fight. The crook is killed and then Dave discovers that Mary has the necklace. He places it on the dead man's body before the police arrive and, with the aid of false evidence, he manages to free himself of the murder charge. And then he goes straight for good, supposedly.

Miss Coburn does excellent work as Mary and Art Acord is seen to athletic advantage as Dave. The cast also includes Richard Neill, William Sheer, Frank Evans, Alex Shannon and Violet de Biccari.

"The Painted Lie"

(David Horsley-Mutual—Five Reels)

REVIEWED BY F. G. SPENCER

A PICTURE of merit that bears its message showing that even the artist's craft is not immune from trickery and slander. Crane Wilbur as Lieutenant Grayton covers himself with glory both in military circles and outside, and Mae Gaston as Diana is entrancing in her simplicity. The photography in every instance is remarkably good and particularly is this so in the border scenes; one of a string of mounted horsemen in silhouette being especially worthy of comment. The subject treated, though old, is not hackneyed, and still has sufficient vitality to arouse and arrest the keenest interest.

Karl von Erric, an artist, volunteers to paint Diana's portrait. Her lover, Lieutenant Grayton, disapproves because he knows the man to be a moral leper, but Diana declares his fears are unfounded and also that she is able to care for herself. The picture in due course is finished, when the artist attempts to take liberties with Diana. She resents his attack, slaps his face and escapes from the studio.

The artist decides on keen revenge, and knowing that Grayton disapproved of the contract, decides to make his revenge double edged. He therefore gets Marcia (Marie Corteaux), his mistress, to pose in the nude for a picture to which he has already the head and shoulders of Diana and gives a private showing at the Damon Club. Grayton, of course, recognizes the features, and a duel is fought in which von Erric is wounded. Just prior to this, however, the artist has tried to rid himself of his mistress and she, naturally piqued at being so spurned, also seeks revenge. Under cover of darkness, therefore, she enters the artist's studio, and finding him lying down and not knowing of his having been wounded in a duel, stabs him and he dies.

In the meantime Grayton, now on the Mexican border, is served with a warrant for manslaughter. The detective who makes the arrest is saved from Mexican bandits by his prisoner, and on returning to the city Grayton is informed that Marcia, who was a suicide, had made a written confession of having killed von Erric.

And the "natural" ensues, Diana and Lieutenant Grayton are reconciled since the clouds of doubt are brushed away.

"The Rink"

(Mutual-Chaplin—Two Reels)

REVIEWED BY F. G. SPENCER

CHARLEY CHAPLIN surely affirms his priority in comedy circles in "The Rink," his latest picture, for not only are the comedy situations ludicrously funny, but on roller skates his peer is not to be found.

Chaplin is first seen as a waiter in a high class restaurant, but "goes out to luncheon" and during this time visits the skating rink, where his gyrations mystify the other skaters, so that they draw off to one side to watch him. Then the fun commences. He charges into the mob and floors about half a dozen and a wild scurry follows by the enraged skaters to get his scalp.

Incidentally, he makes the acquaintance of Edna, a charming skater and she invites him to a skating party she is to give on a later date. He presents his card, which reads "Sir Cecil Seltzer, C. O. D.," and the young lady is proud to have a titled gentleman present. But when the guests are introduced, most of them recognize him as the erratic waiter of a few days previous, but "mum's the word" because a large percentage of them had visited this swell café in company with husbands and wives which were not their own.

So Charley Chaplin has the floor in every sense of the word and is permitted to parade his high sounding title. Just as things are running smoothly, however, he commences those antics so peculiarly his own, with the result that the whole personnel of the party at some stage of the proceedings is sent sprawling across the chalked floor. Then a wild scene ensues and the manner in which he glides in and out, forward and backward, falls and rises in a trice, dodges blows and trips his pursuers proves him a skater of no mean ability.

Admirers of Chaplin pictures will find this one of his best, if not his very best. Released Monday, December 11.

"Miss Jackie of the Navy"

(Mutual—Five Reels)

REVIEWED BY AGNES D. CAMP

IN this picture Margarita Fischer is very cute and clever. Her antics in a little compulsory service for Uncle Sam are most amusing. Silas Holbrook, her father, is a baked bean Croesus, and his friends are magnates of the pork packing variety. Nevertheless, Jackie prefers kitchen society, especially when the cook's son, a sailor, is visiting his mother.

While masquerading as a Jackie on board a United States cruiser she has some comical experiences which she carries off



A Mutual Understanding is Reached.

in the liveliest manner. Jackie is able to impose completely upon her shipmates, who, however, vote her a "sissy." From a queer little smile of the captain's it is inferred that he sees through the powder on her nose, but his genuine astonishment at the denouement dispels that idea.

After showing the white feather at a fire drill she is dreadfully mortified, but later, on a tropical island, she redeems herself in a daring attempt to rescue the captain from an inglorious death at the hands of some half wild negroes. Captain Crowne is strung up by the waist and left dangling as a tempting tidbit over a "Sacred Snake"—to whom nothing is sacred.

The story is bright and crisp—a sure cure for nervous depression. As a joke on Captain Crowne, who she has heard does not admire her loud bathing suits and other methods of advertising her charms, Jackie undertakes to deliver a letter to the captain that had been intrusted to the cook's son. Disguised as a sailor she goes aboard. While she is delivering the letter the boat sails and Jackie is compelled to take the journey.

The captain is commissioned to rescue from the natives of the island a professor and his daughter. He lands with a few men and a fight ensues in which the captain is soon captured with the rest. He is offered by the high priest as a sacrifice at the feast that has been interrupted by the rescuers. Jackie, in an attempt to save her friend, complicates matters by getting on the rope with Crowne and the two dangle disagreeably close to the ugly looking reptile beneath until the rest of the crew come to their aid.

Meanwhile the cook has confessed to the distracted parents her part in Jackie's disappearance. The captain shows his appreciation of Jackie's devotion in the usual manner. When going to see "Miss Jackie of the Navy" the answer to the question "Where shall we leave the children?" is: "Take them along."

"Mixed Blood"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

IN this Western release which comes from the hard-worked pen of Willard Mack there are the typical bar-room scenes, the typical games of chance pictured in the usual realistic way and

the typical boss of the lawless town, but there is no typical hero and no typical heroine. A picture which exists throughout five reels without either such valuable character cannot rank with other subjects of like length and like character which present a hero that wins admiration at the start or a heroine who gets the sympathy.

Mr. Mack has also filled his story full of plotting, counter-plotting and counter-counter-plotting. The villains double cross one another time and again; to such an extent that the observer is altogether at sea as to the ultimate purpose of each character. And so in the end when Mr. Mack winds up with a happy finale for two of the characters, one wonders just why he picked those two. Any two of the others who died were just as good.

Consequently "Mixed Blood" narrows down to just a picture of the grim lawlessness of a western town. There are moments of suspense due to the plentiful introduction of gun-play and the fact that many of the scenes are staged within the radius of the gaming tables. These scenes and in fact all the others shown have been well directed by Charles Swickard. An atmosphere of convincing realism pervade them and they would be excellent indeed if the characters which they center about were molded to catch the observer's sympathy and admiration.

The main thread of the story, if one can single it out from its many companions, concerns itself with the efforts of the town sheriff to win the love of a woman whose father is a Mexican and whose mother is Irish. He is successful with the final scene but not until numerous villains and a villainess have been done away with.

The leads are taken by Claire MacDowell and Roy Stewart and the support comprises Wilbur Higby, George Beranger, Harry Archer, Jessie Arnold and Doc Crane.

Two Educational Single Reelers

("Hiyu Skookum Pow-Wow La Push" and "Oddities in Film Form")

REVIEWED BY PETER MILNE

OUR enthusiasm for Robert C. Bruce's scenic-comedies is still at its height. They are as remotely removed from the cut and dried topical as the feature release of to-day is from the feature release of four or five years since. Mr. Bruce procures scenes of everyday life that are flavored with just a little comedy. He has a sense of humor himself, as is shown in the subtitles and he makes you laugh when he want you to. Rather a nice ability, that.

As for the technical side of his pictures; that is little short of perfect. The camera work is superb. The artistic judgment displayed in choosing certain scenes is rare. A snow capped mountain or rolling waves beating on a desolate shore succeed in transporting the observer from his theatre chair to the real location in his mind's eye. And that is all anyone could ask.

"Hiyu Skookum Pow-Pow La Push" is Indian for something or other synonymous of "good time." For this picture Mr. Bruce took camera and cameraman to a remote spot off the northwest corner of the United States where a tribe of Siwash Indians abides. It was on the last Fourth of July when Mr. Bruce was there and the whole town turned out to celebrate the occasion with various athletic games. There is wrestling, racing and the walking of a greased pole, and distributed throughout the reel are some subtitles that bubble with humor. Mr. Bruce has frequent recourse to the Chinook language and explains it parenthetically in a delightfully funny fashion. No ordinary filler is this.

"Oddities in Film Form" is a "nut" picture according to Mr. Bruce. He has incorporated in it various "darn fool" stunts that certain people delight in doing. One of the scenes shows a fellow trying to motorcycle up a mountain side. Another scene which will set any house in roars of laughter is a group of "nuts" sliding down a muddy bank into a muddier mud hole. These and other pastimes which ordinary people seldom dreaem of doing, make the reel extraordinarily diverting.

"American Ambulance Field Service in France"

Three Parts—"Our Aviators," One Part (Daniel Frohman)

REVIEWED BY AGNES D. CAMP

THESE pictures shown at the Strand theatre Friday, December 8, under the management of Daniel Frohman, are among the best war films seen in this country. Introductions to the views are extracts from the letters of an ambulance driver. This promotes an intimacy with the men appearing on the screen and brings the war very near to home. The main purpose of the pictures is to excite sympathy and to make one's bank book feel burdensome.

Whole regiments, the defenders of France, in the full vigor of health are seen marching to the front. In strong contrast a pitifully small company, returning from V——— jog blithely by, their spirits apparently inextinguishable. Wounded polius are carried from the scene of action on the study backs of members of the ambulance corps. They are met by men drawn from ambulance carts which carry the injured to the field ambulances.

An entire village burnt to the ground by the invaders, shows vividly the trail of the war serpent. Prince George of Servia, Joffre and President Poincare are shown congratulating and thanking the Americans. Divine service on a canal boat is touching and impressive. Catholic priests and Protestant preachers forget their creeds, clasp hands and are just Frenchmen.

Near a dressing station, situated in a quarry, there is a small cemetery; it receives those who do not get beyond the first aid. Ambulances are seen running through a bombarded town. Windows of the hospital are barricaded to keep out flying shell fragments. A scene from "Carmen" is acted by the French soldiers behind the trenches to the delight of their comrades. A mosquito fleet of areoplanes, called the "Baby Neuports," that pave the way for the ambulance staff, is shown in operation with splendid effect.

These pictures should be seen by young and old, because the vivid scenes convey a definite idea of the work being done without close views of ghastly sights that afterward haunt the memory with chilling depression.

"A Dream or Two Ago"

(American-Mutual Star Production—Five Reels)

REVIEWED BY WILLIAM C. ESTY

THIS Mary Miles Minter production is superior in every respect to the star's preceding trio of Mutual releases. The story provided is stronger, more plausible, and wider in its appeal. It also has a number of humorous touches, an element lacking in other Minter vehicles.

The supporting cast is excellent, and this adjective also applies to the extra people, who were carefully chosen and drilled. Prominent in the support are Dodo Newton, Lizette Thorne, Clarence Burton, John Gough, and Orral Humphrey.

The director worked the story for all it was worth, getting the most out of each situation. He also kept the action going at a fast, uniform pace.

The sets and exteriors are appropriate, and the photography almost flawless.

Miss Minter has a most congenial role—one that enables her to display her personality to the best advantage. The film as a whole can be rated as being 100 per cent. better than "Faith" or "Youth's Endearing Young Charm," and as such ought to please practically any audience.

Millicent Hawthorne, the six-year-old daughter of a wealthy family, has everything in the world to make her happy, except an affectionate mother. Her mother's neglect finally causes Millicent to run away, and she is captured by Mother Gumpf, the leader of a gang of crooks. Millicent forgets her former luxurious life, and under the tutelage of Mother Gumpf, a female Fagin, becomes an expert pickpocket. In her light-fingered exploits she has many exciting and amusing adventures. She finally is noticed by Kraft, the manager of a disreputable cafe. Kraft engages her for his cabaret, and the girl does dances in the semi-nude.

A friend of the Hawthornes discovers Millicent's identity and informs her parents. Mrs. Hawthorne is overjoyed since her neglect of the child has broken her heart. The parents arrive at the cafe just in time to save Millicent from a locked room where Kraft has attacked her. Millicent is supremely happy in the love of her new-found mother.

"Social Pirates" and "Chased Into Love"

(Foxfilm Comedies—Two Reels Each)

REVIEWED BY GEORGE N. SHOREY

THE main factors in successful comedy of the slapstick variety, namely stars, surprises extraordinary, and continuous performance without a moment's let-up, register strongly in the two first releases of the William Fox two-reel comedies.

"Social Pirates" is a burlesque on the plays with the melo thrill and Charles Arling as the "Master Mind of Crookdom"

certainly keeps things crooked. Sending one of his minions to secure two false invitations to the D'Auber's grand reception he takes one of his men and attends the grand function en masse —for two more of his crooks do picket duty outside while the big boss is manipulating within.

Everything imaginable takes place, down to the appearance of one of D'Auber's models, creating a hair-tearing jealousy which diverts the attention of the guests, so that the big crook finds it easy to snipe his swag. Meantime the two external accomplices get locked into the house, by accident, and escape by a comical getaway under a lion rug.

Reel two keeps up the rapid fire series of surprises, including the sudden coming to life of a chicken in the hands of the cook, which with nothing but a few neck feathers to show what it is, flies in the faces of the assembled guests and causes a furore. A police raid and chase over roof tops winds up with the bursting of the water tank on the roof and a Niagara Falls of water, which washes everybody and everything, guests, furniture, banquet tables, down into the big sewer and out into the harbor, where they all arrive "In Soak." This denouement is the "real thing," equal to anything yet conceived of this character both in obvious cost and magnitude of the destruction, and in the real novelty of the idea.

"Chased Into Love" introduces Hank Mann as the featured star, with Charles Arling and Carmen Phillips, and a large supporting cast. The theme of this slapstick farce is a will, requiring marriage of the hero "at two o'clock." Various interferences make the keeping of the appointment impossible, and the irate father sets out to chastise the groom. In the meantime the groom has been through a variety of experiences introducing trick novelties. Some clever "business" is pulled, not strictly of the slapstick variety, but the final chase, in which even a fast flying chicken hawk, and a motor going a hundred miles an hour are beat out by the marathoners, furnishes a fast finish full of action. The big novelty of this chase is the evident use of a horse-race tread which gives the characters the real aspect of rapid motion, and by the use of double exposure and various tricks in both the taking and assembling of the film, quite unusual results are obtained.

If the new Fox product is to be judged by these first two pictures, the dearth of good slapstick comedies on which real money as well as ideas is spent, will be materially lessened. They are slapsticks, and as in all comedies of this sort so far produced, unexpected appearances of the leading stars with and without the usual amount of raiment are injected as part of the fun. But we would describe them as "clean" slapstick, in that no seriously objectionable vulgarity was in evidence, so that they should prove a drawing card in neighborhood and "family" theatres.

Novel Features Mark New Indiana Theatre

FORT WAYNE, Indiana, has its new Strand theatre. Fifteen thousand dollars were spent in the remodeling of the Empress theatre into the present house. On October 29 it opened to the public and has been well patronized ever since. It has a seating capacity of 1,200, plays at fifteen cents admission and shows Artcraft, Triangle and Kleine-Edison-Selig-Essanay productions. It is operated by the Rialto Amusement Company, which is composed of Margaret C., Frank L. and Arthur H. Nokes, and is managed by Thomas Olson.

The interior decorations and innovations are attractive. The music is provided by an orchestra, which is under the direction of Samuel M. Malanes. A fountain plays near the front of the stage, and there is a beautiful setting representing the Bay of Naples with the erupting volcano in the background.

Broadway Theatre, St. Louis, Rebuilds and Installs New Equipment

THE Rainbow theatre, 107 N. Broadway, St. Louis, Mo., which was one of the first Broadway theatres, closed its doors on November 15, to rebuild. Manager Angelich intends to spend about $15,000 in remodeling the theatre, $5,000 is to be spent on new equipment, and when finished the house will seat 500 instead of 369 as it does at present which will be a big item to the concern.

New seats, two Powers 6B machines with motors, Minusa screen and all other up-to-date equipment are being supplied by the Lears Theatre Supply Co., St. Louis, Mo.

Manager Angelich states that he can show by his books that the Rainbow theatre has made more money according to investment than any other theatre in the city, and that is some remarkable feat when we take into consideration the small capacity of his theatre and the opposition houses. It is hoped that the enlarged Rainbow will be ready to re-open during the month of December.

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TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Menace." Episode of Grant, the Police Reporter, Series. (Kalem. Fri., Dec. 15.)—This is a thriller, depending on bomb throwing and police raids, and the capture of the female anarchist on the roof top to carry it through its thousand feet. An unusual feature is the showing of the Maxim silencer on the revolver of the hidden hand which deals death to the betrayer of the cause to Grant. Another novel stunt is the curious ball found in the pocket of the murdered man who told, which, on being broken, is found to contain an identification. Very good thriller.

"The Fatal Violin." Ham and Bud Comedy. (Kalem. Dec. 19.)—Bud Duncan and Henry Murdock are the stars of this piece de resistance. Ham is missing this week, but the fun goes on just the same. Some doings. Bud, after trying many jobs, tries to make a handy nickel by carrying grips from the station when allowed to do so. He finds some objection on the part of travelers to this generous service offered, so when the anarchist who is to bring the "fatal violin" arrives, he slips the violin case toward the nearest cab while its owner is looking for the comrades who are to meet him. Spying the violin, which is in a white case, the comrade mistakes Bud for the brother anarchist and a hot time ensues. Finally the violins get mixed, and the anarchists blow up themselves, while Bud suffers the tortures of the damned in the expectation that he was to get blown up. Really clever comedy, well worked up.

"The Midnight Express." (Kalem. Sat., Dec. 16.)—Helen Gibson pulls off some more of her daring stunts in this fast and furious reel. A train robbery is planned, in which a banknote shipment by the Weldon Express Co. in express boxes marked Am. Express Co., is taken from the train in suitcases by crooks who, instead of attempting a getaway, remain at Lone Point. Helen gets a thumb print of the robber, who sends a telegram from her office. The detectives attempt to arrest the robbers redhanded, but the bandits are too quick for them and cover an engine and cars with their revolvers and make the engineer and fireman turn over the train to them. Helen pursues on a motorcycle and does the most daring stunt we have yet seen. She rides down the middle of the track on the cycle, and suddenly, being confronted with a flat car, rides the machine up a narrow plank, leaps off while it is running at high speed along the top of the car, leaps from the car on to the rear of the passing train, and leaps into midair, what appears to be about ten feet after the train which appears to be going fully thirty miles an hour. It is all so plainly shown, the thrill is a real one, and we are wondering yet how it was done. We don't know whether there was any trick or not. We have never seen a better "stunt."

"The Vanishing Box Car." (Kalem. Dec. 23.)—This is another Helen Gibson stunt picture. This time some very clever railroad switching is introduced, showing a train broken in the middle and the caboose coupled to it again, without the engineer discovering that he had lost a car. Helen and her girl friend set out to find the car. A fight ensues, and Helen gets away on her motorcycle and brings help. Plot to wreck a factory and other realistic counterplots make this a full measure thriller of a thousand feet.

"The Five Franc Piece." (Selig. Three reels. Mon., Dec. 18.)—Reviewed at length elsewhere in this issue.

"The Man He Might Have Been." (Selig. Sat., Dec. 23.)—This release is suitable for showing at a church fair or at a W. C. T. U. meeting, but its theme is too moralistic for popular consumption. The clothes worn by the players show that the picture was made some time ago, and the acting is of a kind equally out of date. Robyn Adair, Buddy Harris, and E. J. Brady are the principals. A hobo dreams of his youth, when he had a position of trust in the office of his rich father, and when he had a beautiful and loving wife. He then sees visions of the downfall drink brought, and how he lost wife and position through it. He goes back to his home, is forgiven by his wife, and starts life anew.

Selig-Tribune. No. 98. (Thurs., Dec. 7.)—Big shipment of meat arrives in Galveston, Texas from Argentina; picture theatres take potatoes at box office, New Orleans, La.; dancing hula-hula, Galveston, Tex.; U. S. dreadnoughts sail out of New York harbor; President Wilson and judges attend requiem mass for the late Emperor Franz Josef, Washington, D. C.; Secretary McAdoo and wife visit in Saratoga, Cal.; Mayor Thompson of Chicago presents poor children with tooth brushes; University of Pennsylvania defeats Cornell in football, Philadelphia, Pa.; and other scenes.

Selig-Tribune. No. 99. (Mon., Dec. 11.)—President Wilson officiates at ceremony of lighting Statue of Liberty, New York City; Charles Taft turns ranch into cotton plantation, Taft, Tex.; soldiers dine Thanksgiving day, Corpus Christi, Tex.; scenic boulevard opened to motorists, San Francisco, Cal.; Vice-President and Mrs. Marshall welcomed on arrival in Washington, D. C.; Berthier gun inspected, Wakefield, Mass.; world's largest gold dredge launched, Marysville, Cal.; automobile race, Los Angeles, Cal.; idiot attacks city officials, Hammond, Ind.; horses purchased for use at front, Denver, Col. fashions.

Mutual Program

"Reel Life." Gaumont, Mon., Dec. 11.)—"Where Benedictine" is made shows the bottling, case making, packing and shipping of the well known liqueur. "How to Dance," is a popular topic, particularly when it is demonstrated on the screen by a graceful couple to whom dancing seems to be a serious art. "Working for Santa Claus" will be a relief to those who imagined that toy makers are all fighting in Europe. This is another instance of reversed conditions. Instead of depending upon Germany and France for our toys, western factories are shown turning out enough Christmas delights not only for home use but for the little European war victims as well. Radium, so precious and costly, is seen seething in big cauldrons. Several tons of ore are used to produce a speck of radium that will lie in the palm of the hand.

"Up The Nile." (Gaumont, "Tours Around the World.")—Number six of the Tours shows the Nile from a modern vessel. The many sailing boats in the Cairo harbor look like a forest of masts. The cameraman with an eye for the unusual caught with good effect the curiously formed banks of the stream. The fine old world city of Carcassonne, with its splendid buildings, is also shown. Glimpses of Switzerland show some excellent photography; they include Lucerne, the birthplace and the statue of William Tell.

See America First, No. 66, and Komic Kartoons by Harry Palmer. (Gaumont. Split reel. Wed., Dec. 13.)—Ascending Mount Baker in the state of Washington is the theme treated in this number and apart from the educational features, it is very interesting and the photography is excellent. The glaciers, the waterfalls, the effect of the sun's rays on the different strata are beautifully depicted, and to see this picture convinces one that one really should "See America First." Harry Palmer's Komic Kartoon, "Curfew Shall Not Ring Out To-night," is a direct onslaught on our old friend "John Barleycorn," alias "The Demon Rum." He is jailed and is to be hanged when curfew rings. Therefore he—in the form of an animated bottle—decides to go to his own rescue. So with the liquid inside himself he burns down his prison bars, escapes and mounts to the belfry and swings from the bell's clapper. But the bellringer is slightly over enthusiastic this particular p.m., the result being that the bell is rung so violently that the victim is caused to lose his hold and is thrown far, far away into the night air.

Mutual Weekly. No. 102. (Gaumont.)—Interesting scenes from the Battle of the Somme; world's largest gold dredge, Hammonton, Cal.; wounded New Zealand soldiers on way home stop at Norfolk, Va.; illuminating New York's statue of Liberty, President Wilson attends; Berthier machine gun tested, Boston, Mass.; scenic boulevard opened, San Francisco, Cal.; Aviator M. Daucourt in France; President Wilson addresses congress; school children of Washington, D. C. taught thrift; and other scenes.

Universal Program

"Mixed Blood." (Red Feather. Five reels. Mon., Dec. 18.)—Reviewed at length elsewhere in this issue. This picture features Roy Stewart and Claire MacDowell in a story of rather too much plotting. It is a Western and contains some realistic scenes and considerable gun-play, but owing to the unattractive makeup of the characters fails to please to even an average extent.

"It Sounded Like a Kiss." (Nestor. Mon., Dec. 18.)—Two jealous couples and a bed room mixup make this a Nestor of average worth, although the tactics employed to produce the humor are more on the Joker than the usual Nestor style. Eddie Lyons, Lee Moran, Priscilla Dean and Vola Smith, all have congenial parlor roles and appeared to good advantage under the direction of Louis Chaudet. Bess Meredyth prepared the scenario.

"Little Partner." (Gold Seal. Three reels. Tues., Dec. 19.)—A Western drama with a good many of the usual trappings of such pictures, done in a nice way and loaded down with a good bit of sentiment. The first reel might be shortened, and other places edited making the production an excellent two reeler. James Dayton is author, Calder Johnstone did the script and William Worthington directed. Franklyn Farnum and Agnes Vernon are the leads.

"Shooting His 'Art Out." (L-Ko. Two reels. Wed., Dec. 20.)—Comedy of the artist and model type in which the janitor (Phil Dunham) figures prominently. First laugh comes with subtitle "I'm going to shoot his "art out" as spoken by tenant of lower floor whose wife is addicted to visiting the artist via the dumbwaiter. The leaders are few and brief and a riotous finish on the roof of a Los Angeles skyscraper will cause gasps and giggles from any audience.

"The Ivy and the Oak." (Rex. Two reels. Thurs., Dec. 21.)—A man-about-town renounces his actress-fiancee because of her past and marries a little country girl who later turns out to be extravagant and considerably vampirish. He robs a safe of some bonds to satisfy her desires, and then discovers the bonds belong to the actress. She refuses to prosecute him and so the man discovers which is the better woman. A fairly entertaining number with Lee Hill, Dorothy Davenport and Lillian Concord in the principal roles.

"In the Dead O' Night." (Imp. Two reels. Fri., Dec. 22.)—Tense melodrama which really grips—Douglas Gerard, Doc Crane, Ruth Clifford and George Barranger as the old doctor, his ward and nephew, and the villainous friend. Two reels of continuous action which will be pleasing to most audiences and a knockout to the lovers of this kind of drama. Poison, forgery, convict garb, gunplay and bloodhounds help the plot.

"It's Great to Be Married." (Nestor. Fri., Dec. 22.)—Written by Capt. Leslie Peacocke, the plot permits the showing of a mature blonde in childish garb trotting about a Christmas tree, wheel her widowed parent is making up to wed Fred Church. This is the same Fred who aided "Broncho Billy" of Essanay for some years, and as a gay widow wooer he is quite different. Exploited by Mama as an eight year old, the brat entrusts to Fred the awful secret of her true age. As soon as he gathers that she is really eighteen and does some mental arithmetic, he weds "Baby Doll" leaving Mama at the post. The minister is the best actor and has the best part in this one reeler.

"Jags and Jealousy." (Joker. Sat., Dec. 23.)—This Joker has to do with a jealous husband and a wife who innocently gets in compromising situations. A story of the better-than-average sort gives this a good amount of sustained interest, although the business of the players is rather hackneyed. William Franey, Gale Henry and Charles Conklin are the leads.

"Fighting Joe." (Bison. Two reels. Sat., Dec. 23.)—Featuring William V. Mong as a careless scrapping miner who has no plans or fears as to the future, and is loaded with gall and money. Descending upon the border town just before Christmas, he cheers up the church and saloon folks equally by spending generously in each place and promoting about the best

rough-house bottle-flinging controversy yet screened. Later he turns toward the city and does some tenement heroic stuff ably aided by a precocious youngster named Bud Missinger. A mother is rescued from the brutal father of Bud, and the return to the wilds is a feature of the church people's Christmas entertainment there. Mr. Mong enacts a peculiar character in this picture which has many novelties.

"Mr. Vampire." (Rex. Two reels. Sun., Dec. 4.)—Directed by Francis Ford and written by Grace Cunard, this picture seems to have suffered in the cutting room or somewhere after leaving the producer. The first half threatens a good burlesque of the broker-in-love-with-every-woman-but-his-wife drama, but with the jumping of twenty-five years to show Francis Ford as the son of the broker who was not so crazy about his wife (in the beginning) the drama starts. Ford is introduced by a leader as one who hates all women because of his mother's attitude toward her husband's many affinities. He promptly involves himself with affairs with every woman who comes within range of his vision, showing nothing but affection for the sex! A week or two in a friend's house he spends wooing the family female, and being pursued by a mad resident male. Ford finally finds the girl is his enemy's sister instead of his wife and marries her before recovering from his amazement.

Universal Animated Weekly. No. 50. (Wed., Dec. 13.)—Los Angeles police reviewed; hula-hula dance, Galveston, Tex.; Mayor presents children with tooth brushes, Chicago, Ill.; large fire in Brooklyn, N. Y.; prize winning cattle, Chicago, Ill.; disabled New Zealand soldiers on the way home stop at Newport News, Va.; auto-race, Ascot, Cal.; closing 64th session of congress, Washington, D. C.; U. S. Ambassador Gerard leaves for Berlin, N. Y. C.; Field Marshal von Mackensen on his recent visit to Turkey; dancing on skates at St. Nicholas Rink, N. Y.; and other scenes.

Pathe Exchange

"A Day of Sport." (Florence Rose Fashion Series. Number 11. Split reel.)—This reel combines a series of pretty views with the usual fashions in feminine attire. Betty, the featured model, goes visiting at the country club, watches a fox hunt, plays golf and enters upon various other sports which afford opportunities for the display of smart costumes. On the same reel with "Some Little Animals."

"Some Little Animals." (Pathe. Split reel.)—This short piece of film, done in color, follows after "A Day of Sport" and shows kittens, porcupines, squirrels, ferrets, foxes, bears and other animals in characteristic scenes.

"Luke Locates the Loot." (Rolin.)—This is a burlesque on the detective picture and possesses its Clutching Hand and its Ken Craigedy as features. Luke is a dectective's assistant, but when a hurry call comes in for the boss to attend a masque ball and locate two crooks who are stealing everyone's jewels, he goes himself. He gets into various mixups there and the arrival of his boss makes things worse for him. This makes a fair comedy, although Luke and his able associates have done better.

Pathe News. No. 99. (Sat., Dec. 9.)—Gold dredger in use, Marysville, Cal.; Ambassador Gerard sails for Germany from New York City; stock show, Oakland, Cal.; David Lloyd George, England's new Premier; Italians acclaim themselves pro-Ally, Rome, Italy; Sir John French visits aviation camp on western front; animated cartoon; fishing industry, Southport, N. C.; soldiers drill, San Diego, Cal.; President Wilson attends to various duties in Washington, D. C.; and other scenes.

Metro

"Duplicity." (Drew Comedy.)—One idea is amplified into a thousand feet of refined comedy. The wife agrees to take a vacation at Atlantic City, but after all it seems too bad to leave hubby all alone and then—hubby might find a "cousin" of feminine gender who would interrupt the present connubial bliss. So wifey disguises, with cork, as the colored servant and remains. But hubby is wise, through the accident of overhearing wifey and the cook explain the plan, and he refuses to eat, and sits gloomily before his wife's photo in a convenient portable frame which he carries about with him. Wifey, overcome with delight at his faithfulness throws off the disguise, and never knows how she has been fooled. The one little joke carries its idea with variations, subtle variations, through a thousand feet of film.

Exhibitors' Personals

MICHIGAN.—Flint: Charles Garfield, formerly special road representative in Michigan for the Standard Film Service and who has managed theatres in Ohio, has taken full charge of the Orpheum theatre. Rex Minkley is now in charge of the Lyric theatre.

Detroit: The Rosedale theatre, 2394 Woodward avenue, is to be enlarged to 2,000 seats. The additional 900 seats will be on the main floor, making the Rosedale the largest north-end theatre for motion pictures. The Rosedale is owned by William F. Klatt, who operates other Detroit theatres. All ten-cent seats at the Rosedale have been eliminated on Sundays and holidays, and the change is proving most satisfactory.

Cheboygan: R. B. Riggs, who now manages the Liberty theatre, is having plans prepared for a new house seating about 700.

Coldwater: The Venetian theatre is now under the management of Dennis Vaines, who formerly owned it.

Sault Ste. Marie: F. D. Beardsley, who owns the Temple theatre, is now the owner of the Star.

Owosso: A new theatre is to be erected by Mr. and Mrs. Patterson, well-known residents.

OHIO. — Middletown: George Jenewein has leased the Grand theatre. Arnold Skinner has retired from the management.

Bellefontaine: The Majestic theatre has been leased to Antonio Silvestri, who took hold on November 15. He is a nephew of Daniel Gutilla, who formerly controlled the house.

Youngstown: The Strand opened simultaneously with the opening of the Tod House, and the fact that it so closely adjoins the main entrance of the new hotel should prove a mutual benefit both to the theatre and the big hostelry, as it will furnish the patrons of the hotel with first class screen amusement within a few steps of their stopping place.

PENNSYLVANIA.—Philadelphia: Charles P. Will has conveyed to Albert W. Robinson the motion picture theatre and stores at the southeast corner of Germantown and Tulpehocken streets, subject to a mortgage of $30,000. Robinson has given to the Glenside Building Association a mortgage of $10,000 on the theatre which is assessed at $40,000. It occupies a lot 87 by 100 feet. Smith Hardican Company, Stacy Reeves and Sons, Lam Building Company, George Hogg Construction Company and Conneen Construction Company estimated on revised plans for a theatre to be built at Broad and Erie avenue. Henon and Boyle are the architects, representing the Great Northern Theatre Company.

Chester: A new $100,000 motion picture theatre will be built at Fourth and Edgmont avenue. All the property on the west side of Edgmont avenue between Third and Sixth streets was recently acquired by the Edgmont Avenue Improvement Association, a million dollar association of business and professional men. This association will widen the thoroughfare, on which it is purposed to build the theatre and make it an up to date business street.

WISCONSIN.—Milwaukee: There have been a number of changes in the managements of the various down town houses during the last week. Walter Hildebrand for the past six months or more in charge of the Butterfly theatre has resigned that position to take charge of the Toy theatre, which has been recently purchased by J. B. Olinger, owner of the American theatre. Mr. Olinger intends to remodel the Toy and change its name. About $5,000 will be spent on the remodeling it is said. L. Landau, formerly of the Regent and Royal theatres in Kansas City has succeeded Mr. Hildebrand at the Butterfly. Tom Lee, formerly at the Toy, has gone to Fond du Lac, where he takes charge of the Henry Boyle theatre.

CANADA.—

British Columbia: The Knights of Pythias Lodge No. 23, of Trail, has decided to erect a theatre building to cost $20,000 on a piece of ground 75 by 100 feet which is owned by the lodge. N. M. Trafton, a member of No. 23 and head of the O-Row-Nay circuit of theatres, will lease the building on its completion and will conduct it in conjunction with his other houses.

IOWA.—Early: The Opera House, C. J. Kelly, manager, burned to the ground the other day. Kelly promptly started his theatre on the second floor of a store building, and within a few days workmen were busy on a new opera house.

KANSAS.—Severance: A new moving picture theatre, called the Opera House, was recently opened by Messrs. Dixon and Ebeling of that place.

Cheboygan: R. B. Riggs, now operating the Liberty, plans to open a new theatre that will seat 700.

Wolverine: Cady and Goldfarb will soon open a new theatre for motion pictures.

Birmingham: E. R. Keef has taken over the Temple theatre. He has opened the theatre on Sundays with good results. Previously Birmingham had no Sunday picture shows.

NEVADA.—Winnemuca: The new American theatre, being erected by Meskimmons and Foster for H. O. Oastler and C. W. Muller, is rapidly nearing completion and will be one of the finest houses in Nevada. A heating and ventilating plant is being installed and the equipment will be high grade throughout. Two Powers Cameragraphs have been purchased by the owners, who selected the entire equipment in San Francisco.

Fallon: W. J. Gordon has taken over the Temple theatre and pavilion and is installing a heating and ventilating system, besides making other marked improvements.

OHIO.—Cleveland: The Jennings, a 1,000-seat house at West 14th street and Fairfield avenue, S. W., opened recently. Thomas Urbansky is owner and manager.

New Incorporations

The Corporation Trust Company, 15 Exchange Place, Jersey City, N. J., reports the following new incorporations:

In Delaware:

FILM FIRE PREVENTION CORPORATION; manufacture of motion picture films; capitalized at $1,000,000 in Dover; incorporators are Samuel B. Howard, Arthur W. Britton, L. H. Gunther, all of New York City.

ZIEGFIELD CINEMA CORPORATION; manufacture of motion picture films, photographic apparatus, etc.; capitalized at $3,000,000 in Wilmington; incorporators are Herbert E. Latter, Norman P. Coffin, Harry T. Farrow, all of Wilmington, Del.

In Maine:

MODERN AMUSEMENT COMPANY; manufacturing and dealing in motion picture films, etc., and all things incident thereto; capitalized at $50,000 in Portland; incorporators are Abraham Goodside, Harlan J. Boucher, Chas. L. Donahue, all of Portland.

The Corporation Trust Company, 37 Wall street, New York, reports the following new corporations:

In New York:

PORT CHESTER SPECIALTY COMPANY, INC.; conduct moving pictures and theatrical business; capitalized at $1,000 in Port Chester; incorporators are Katherine Leavens, 73 Poningo street, Port Chester, N. Y.; Wm. Baruch, 20 So. Main street, Port Chester, N. Y.; William D. Gross, 148 Irving avenue, Port Chester, N. Y.

ACTIVE FILM CO., INC.; manufacturing films, etc.; capitalized at $500 in Manhattan; incorporators are M. Abrams, Jos. B. Warshauer, Chas. Abrams, all of 729 Seventh avenue, New York City.

WINDSOR CINEMATOGRAPH CORPORATION; motion pictures; capitalized at $10,000 in Manhattan; incorporators are Francis F. Byers, Mahwah, N. J.; F. Darius Benham, Glen Cove, L. I.; John T. Stack, 312 Union street, Brooklyn, N. Y.

JEFFERSON FILM CORPORATION; motion pictures; capitalized at $10,000 in Manhattan; incorporators are Henry J. Hoebel, Chas. C. Moskowitz, Leopold Friedman, all of 1493 Broadway, New York City.

MODERN FEATURE PHOTO PLAYS, INC.: theatrical and motion pictures; capitalized at $10,000 in Manhattan; incorporators are Louis Cohen, 1436 Park place, Brooklyn; Louis J. Jacobs, 198 Broadway, N. Y. City; Jennie Deutsch, 23 Stuyvesant avenue, Brooklyn.

THE BIDDLE REALTY CORPORATION; theatrical, motion pictures, ticket and tourist agency; 3,000 shares N. P. V., Manhattan; incorporators are Ernest R. Early, 336 W. 95th street, N. Y. City; Louis C. Haggerty, 137 E. 71st street, N. Y. City; Wm. H. Vogt, 516 Eastern Parkway, Brooklyn.

CONTINENTAL PHOTO-PLAY CORPORATION; deal in films and photoplays; capitalized at $10,000 in Manhattan; incorporators are Vincenzo D'Angelo, 267 Elizabeth street, N. Y. City; Antonio Morina, 122 Stone street, Newark, N. J.; Alfonso Bivona, 913 Garden street, Hoboken, N. J.

SPRINGER AMUSEMENT COMPANY, INC.; theatrical and motion pictures; capitalized at $5,000 in Manhattan; incorporators are John S. Springer, 2182 Broadway, N. Y. City; H. Warren Hubbard, 105 E. 116th street, N. Y. City; John H. Carr, 71 W. 46th street, N. Y. City.

BROOKLYN ICE PALACE, INC.; manage theatres, roof gardens, skating rinks, motion pictures; capitalized at $50,000 in Brooklyn; incorporators are Achille H. Bloch, 507 Westminster road, Brooklyn, N. Y.; Herbert S. Lehman, West New Brighton, S. I.; Harry Denham, 1445 Bedford avenue, Brooklyn, N. Y.

THE EDUCATIONAL FILM RELIEF ASSOCIATION, INC.; moving pictures, conduct theatres, bazaars, lectures, etc.; capitalized at $30,000 in Manhattan; incorporators are Florence R. O'Neil, Hotel Galvert, 41st street and Broadway, N. Y. City; David M. Cohn, 53 Lenox avenue, N. Y. City; Arthur Blohm, 160 W. 13th street, N. Y. City.

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling). 2 reels

General Film Company

Monday, December 11, 1916.

SELIG—Twisted Trails (Tom Mix and Bessie Lyton), 3 D..... 21514
VITAGRAPH—Accident is the Best Policy, 1 C..... 21517
SELIG—Selig-Tribune No. 99, 1 Top.... 21518
BIOGRAPH—Her Sacrifice (Re-issue), (Vivian Prescott), 1 D..... 21519

Tuesday, December 12, 1916.

ESSANAY—In a Looking Glass (2nd of the Black Cat Series) (Nell Craig and Richard Travers), 2 C. D..... 21521
KALEM—The Icemen and the Artist (Ham and Bud, Ethel Teare and Henry Murdoch), 1 C..... 21522

Wednesday, December 13, 1916.

ESSANAY—Canimated Nooz Pictorial No. 20 (Com.) and Long Beach, Cal. (Scenic), Split Reel..... 21523
VIM—Charity Begins at Home, 1 C..... 21524
KALEM—The Stain of Chuckawalla (19th Episode of the Girl from 'Frisco) (Marin Sais and True Boardman), 2 D. 21525
BIOGRAPH—The Honor of the Law (Irene Howley), 2 D..... 21527

Thursday, December 14, 1916.

SELIG—Selig-Tribune No. 100..... 21529

Friday, December 15, 1916.

KALEM—The Menace (9th of Grant, Police Reporter) (Ollie Kirkby and George Larkin), 1 D..... 21531
VITAGRAPH—Bears and Bullets, 1 C.... 21532
VIM—What's the Use (Pokes and Jabs), 1 C..... 21533

Saturday, December 16, 1916.

ESSANAY—The Burning Band (1st of Is Marriage Sacred) (Marguerite Clayton and Sydney Ainsworth), 2 D..... 21534
VITAGRAPH—Pep's Legacy (Mary Anderson), 3 D..... 21536
KALEM—The Midnight Express (An Episode of the Hazards of Helen Series) (Helen Gibson), 1 D..... 21539
SELIG—The Road to Fame (Robyn Adair and Virginia Kirtley), 1 D..... 21540

Monday, December 18, 1916.

SELIG—The Five Franc Piece (Edith Johnson), 2 D..... 21541
VITAGRAPH—A Lesson for Somebody, 1 C..... 21543
SELIG—Selig-Tribune, No. 101, 1 Top.. 21544
BIOGRAPH—The Conscience of Hassan Bey (Lillian Gish) (Re-Issue), 1 D.. 21545

Tuesday, December 19, 1916.

ESSANAY—The Little Brown Mole (3d of the Black Cat Series), Lillian Drew and Sydney Ainsworth), 2 D..... 21546
KALEM—The Fatal Violin (Ham and Bud and Ethel Teare), 1 C..... 21548
BIOGRAPH—A Daughter of Eanth (Re-Issue) (Gretchen Hartman and Jose Ruben), 2 D..... 21549

Wednesday, December 20, 1916.

ESSANAY—Taking the Count (Ben Turpin), 1 C..... 21551
KALEM—On the Brink of War (20th Episode of the Girl from 'Frisco) (Marin Sais and True Boardman), 2 D 21552
VIM—They Practice Economy (Harry Meyers and Rosemary Theby), 1 C.. 21554

Thursday, December 21, 1916.

SELIG—Selig-Tribune, No. 102, 1 Top... 21555
VIM—Comedy (Title Not Yet Reported) 1 C..... 21556

Friday, December 22, 1916.

KNICKERBOCKER STAR FEATURE—The Dawn of Wisdom (Frank Mayo), 3 D..... 21557
KALEM—The Tiger's Claw (10th Episode of Grant, the Reporter) (Ollie Kirkby and George Larkin), 1 D..... 21560
VITAGRAPH—A Bit of Bent Wire (1st of the Dangers of Doris), Mary Anderson, 1 C..... 21561
VIM—Reckless Romeos (Pokes and Jabs 1 C..... 21562

Saturday, December 23, 1916.

ESSANAY—Dancing with Folly (2d Episode of Is Marriage Sacred?) (Marguerite Clayton, Edward Arnold and Sydney Ainsworth), 2 D..... 21563
KALEM—The Vanishing Box Car (Hazard of Helen Series), 1 D..... 21565
SELIG—The Man He Might Have Been Robyn Adair and Eugenie Forde), 1 D..... 21566

International Film Service

Monday, December 11, 1916

The Katzenjammer Kids—The Captain Goes a-Swimming (Animated Cartoon Comedy); The Magic Isle (Scenes photographed in the West Indies by Tracy Mathewson, 1 C.

Tuesday, December 12, 1916

Hearst International News Pictorial, No. 99, 1 Top.

Friday, December 15, 1916

Hearst International News Pictorial, No. 100, 1 Top.

Monday, December 18, 1916

Through the West Indies. Views of the Wonderful Tropical Isle, Photographed for the International Film Service, Inc., by Tracy Mathewson; On the Cannibal Isle (Jerry on the Job), Animated Cartoon Comedy by W. C. Hoban, 1 C.

Tuesday, December 19, 1916.

Hearst International News, Pictorial, No. 101, 1 Top.

Friday, December 22, 1916.

Hearst International News, Pictorial, No. 102, 1 Top.

Metro Pictures Corporation

Monday, December 11, 1916.

DREW—" Duplicity," 1 C.
DREW—Her Perfect Husband, 1 C.
TRAVELOGUE, No. 25. Horses for War; In the Moonshine Country; One False Step Means Death and Chimneys of Nature.

Monday, December 18, 1916.

ROLMA—He Would Not Wear Glasses (Max Figman), 1 C.

Mutual Film Corporation

Monday, December 11, 1916

MUTUAL—The Turn of the Wheel, Ethel Grandin, 2 D..... 05221

Tuesday, December 12, 1916

GAUMONT—Mutual Tours Around the World, 1 Sc..... 05223

Wednesday, December 13, 1916

MUTUAL—Mutual Weekly, No. 102, 1 Top 05224
GAUMONT—See America First and Kartoon Komics, Split reel..... 05225

Thursday, December 14, 1916

MUTUAL—Beach Birds, 1 C..... 05226
CUB—The Elopement, 1 C..... 05227

Friday, December 15, 1916

MUTUAL—Uncle Sam's Defenders, Ed. 1 R 05228
MUTUAL—Our Boys at the Border, 1 R. 05229

Saturday, December 16, 1916

NOVELTY—Peter, the Comic Poet, 1 C.. 05230
MUTUAL—Star Comedy (Title not announced), 1 C..... 05231

Sunday, December 17, 1916

VOGUE—Treed, 2 D..... 05232
VOGUE—Reel Life, 1 Magazine..... 05234

Monday, December 18, 1916.

MUTUAL—Buddy's Christmas (E. K. Lincoln), Mutual, 2 D..... 05235

Tuesday, December 19, 1916.

MUTUAL—Mutual Tours Around the World 05237

Wednesday, December 20, 1916.

MUTUAL—Mutual Weekly No. 103, Top. 05238
GAUMONT—See America First and Kartoon Komics, Cart. and Sc..... 05239

Thursday, December 21, 1916.

MUTUAL—The Elopement, 1 C..... 05240

Friday, December 22, 1916.

MUTUAL—Uncle Sam's Defenders No. 3 (A Jack Tar in the Making), Top.... 05241

Saturday, December 23, 1916.

STAR—Every Lassie Has a Lover (Alice Dovey), 1 C..... 05242

Sunday, December 24, 1916.

VOGUE—Fickle All Around (Rube Miller), 2 C..... 05243
GAUMONT—Reel Life (Mag.), 1 R..... 05245

Paramount Pictures Corporation

Monday, December 11, 1916.

BURTON HOLMES—The Upper Nile, 1 Trav.
BLACK DIAMOND—His Ivory Dome, 1 C.
PICTOGRAPH, No. 45—Evolution of a Poster; Holiday Resorts of Italy; A Little Experiment in Lip Reading; Turkey Punching.

Thursday, December 14, 1916.

BRAY CARTOON—Bobby Bumps Helps a Book Agent (By Earl Hurd); Ditmar's Nature Study, 1 C, Ed.

Monday, December 18, 1916.

BURTON HOLMES—Going to Halifax, 1 Trav.
KLEVER—In Society and Out, 1 C.
PICTOGRAPH, No. 46—An American Vesuvius; Championship Billiards, Illustrated by Maurice Daly, World Champion; The Toll Gate of the Atlantic; Comedy a la Plantique, Ashley Miller, lead.

Thursday, December 21, 1916.

BRAY CARTOON—Bobby Bumps at the Circus; The Best Man (Victor Moore), 1 C.

Pathe Exchange, Inc.

Sunday, December 10, 1916

The Shielding Shadow, No. 11 (The Great Sacrifice), 1 D.
Pearl of the Army, No. 2 (Found Guilty), 2 D.
The Challenge, 2 D.
The Faithless Friend, 2 D.
Florence Rose Fashions, No. 10 (Fashions and Charity), 1 Fash.
Pathe News, No. 100, 1 Top.
Pathe News, No. 101, 1 Top.

Sunday, December 17, 1916.

The Shielding Shadow, No. 12 (The Stolen Shadow), Astra, 2 D.
Pearl of the Army, No. 3 (The Silent Menace), Astra, 2 D.
King Lear, Thanhouser, 5 D.
The Taint, Pathe, 3 D.
Luke's Fireworks Fizzle, Rolin, 1 C.
Bobby—Bear Investigator—Colored, Pathe, 1 Educ.
Spanish Costumes and Dances—Colored, Pathe, 1 Cost.

Wednesday, December 20, 1916.

Pathe News, No. 102, 1 Top.

Saturday, December 23, 1916.

Pathe News, No. 103, 1 Top.

Unicorn Film Service*

Monday, November 27, 1916.

RANCHO—The Flower of the Prairie, 2 W..... 950A
SUNSET—Deserted, 1 D..... 950B

Tuesday, November 28, 1916.

JUDY—He Loved and Rode Away, 1 C... 951A
BUFFALO—The Guilty Hand, 2 D..... 951B

Wednesday, November 29, 1916.

HIAWATHA—The Other Wife, 1 D..... 952A
HIPPO—Cupid's Torpedoes, 1 C..... 952B
UTAH—Scarbrow's Revenge, 1 D.....953C

Thursday, November 30, 1916.

JOCKEY—Curse You, Jack Dalton, 1 C...953A
SUPREME—Who's Was the Hand, 2 D.. 953B

Friday, December 1, 1916.

SUNSET—Love's Sacrifice, 1 D..... 954A
GAIETY—Watches and Women, 1 C..... 954B
RANCHO—The Brand of Cain, 1 D..... 954C

Saturday, December 2, 1916.

HIAWATHA—The Heart of Ramona, 2 D 955A

Sunday, December 3, 1916.

JUDY—Rocking the Baby to Sleep, 1 C.. 956A
SUPREME—The Tell-tale Heart, 1 D..... 956B
UTAH—Love's Mirage, 1 W..... 956C

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* Releases issued every two weeks.

Unity Film Corporation

Monday, December 11, 1916.

TWEEDLEDUM COMEDY—The Burlesque Show.....2 reels
YELLOW MENACE SERIAL, NO. 14—The Interrupted Nuptials (Edwin Stevens) .....2 reels

Universal Film Company

Sunday, December 10, 1916.

REX—The Penalty of Treason (Douglas Gerrard and Ruth Clifford, 2 D.....01987
POWERS—The Trials of a Movie Cartoonist, Cart. C., and Superstitious Ceylon as Seen by Dr. Dorsey, Split Reel.01986
IMP—Bubbles (Wm. Shay and Jane Fearnley), 1 D.....01989
UNIVERSAL SPECIAL—A Trail of Blood (No. 17 of Liberty. 2 D.....01990

Monday, December 11, 1916.

RED FEATHER—See Feature Releases.
NESTOR—Two Small Town Romeos (Eddie Lyon, Lee Moran and Priscilla Dean), 1 C.....01992

Tuesday, December 12, 1916.

GOLD SEAL—The Two Roads, 3 M.-D...01993
VICTOR—Billy the Bandit, 1 C.....01994

Wednesday, December 13, 1916.

LAEMMLE—Green Eyes (George Chesboro), 1 D.....01995
L-KO—Murdered by Mistake (Dan Russell) 2 C.....01996
ANIMATED WEEKLY—Weekly No. 150, 1 Ed.....01997

Continued on page 4050.

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels

California Motion Picture Corp.
November—The Woman Who Dared. (Beatriz Michelena).....7 reels
December—The Passion Flower. (Beatriz Michelena) ....

Christie Film Company
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel
11—27. Tramp, Tramp, Tramp.....1 reel
12— 4. Sea Nymphs .....1 reel
12—11. Miss Billie Buttons.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels

Educational Film Corp. of Amer.
10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. Jungle Film Company
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

Great Northern Film Company
The End of the World.....6 reels
Pages from Her Life.....5 reels

Herald Film Corporation
Around the World in 80 Days....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Juvenile Film Corporation
4— 1. World War in Kidland.....1 reel
4— 8. A Chip Off the Old Block.....1 reel
4—15. Chip's Elopement.....1 reel
4—22. Chip's Backyard Barn-Stormers....2 reels
4—29. Chip's Rivals.....1 reel
5—13. For Sale a Daddy.....1 reel
5—27. Chip's Carmen.....2 reels

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambition .....2 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.
Common Sense Brackett.....6 parts

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols) .....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Radio Film Company
Satan the Destroyer of Humanity..7 parts

Ray Comedies
6—21. Casey's Dream.....
6—28. Casey's Kids.....
7— 5. Casey's Wedding Day.....
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

Sherman Elliot, Inc.
The Crisis (Selig).....7 reels

Signet Film Corporation
11— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air..... 2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
12— 5. The Libertine.....6 reels

Unity Sales Corporation
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

Universal Film Company

(Continued from page 4049)

Thursday, December 14, 1916.
VICTOR—It Didn't Work Out Right, 1 C 01998
REX—The Lawyer's Secret (Jack Nelson and Molly Malone), 2 D.....01999
POWERS—In the Land of King Cotton, 1 Ed.....02000
Friday, December 15, 1916.
IMP—Scratched (Irene Hunt and Earl Page, 2 M.-D.....02001
NESTOR—I'm Your Husband, 1 C.....02002
BIG U—The Wrong Heart (Wallace Reid and Dorothy Davenport), 1 D.....02003
Saturday, December 16, 1916.
BISON—The Taint of Fear (Allen Holubar and Jos. Girard), 2 D (Military).....02004
JOKER—Their Dark Secret (Wm. Franey and Gale Henry), 1 C.....02005
LAEMMLE—Mother's Guiding Hand (Jane Fearnley), 1 D.....02006
Sunday, December 17, 1916.
POWERS—Sammie Johnsin and the Wonderful Lamp (Com. Cart.) and Majestic Ceylon as seen by Dr. Dorsey (Ed.), Split Reel.....02007
REX—Love or an Empire (Wm. Shay and Leah Baird), 2 D.....02008
UNIVERSAL SPECIAL—The Wolf's Nemesis (No. 18 of Liberty), 2 D....02009
Monday, December 18, 1916.
RED FEATHER—See Feature Releases.
NESTOR—It Sounded Like a Kiss (Eddie Lyons & Lee Moran), 1 C..... 02011
Tuesday, December 19, 1916.
UNIVERSAL SPECIAL—Little Partner (Franklyn Farnum and Agnes Vernon), 3 W. D..... 02012
VICTOR—So This is Paris (King Baggot and Leah Baird), 1 C..... 02013
Wednesday, December 20, 1916.
L-KO—Shooting His Art Out (Phil Dunham), 2 C..... 02014
UNIVERSAL—Animated Weekly No. 5, 1 Ed. 02015
LAEMMLE—Homeless (Matt Moore and Jane Gail), 1 D..... 02016
Thursday, December 21, 1916.
REX—The Ivy and the Oak (Dorothy Davenport and Lee Hill), 2 D..... 02017
BIG U—Moonshine Blood (Lon Chaney and Pauline Bush), 1 D..... 02018
Friday, December 22, 1916.
IMP—In the Dead O'Night (Douglas Gerrard and Ruth Clifford), 2 D..... 02019
UNIVERSAL—Screen Magazine, Issue No. 3, I Mag..... 02020
VICTOR—It's Great to be Married (Eileen Sedgwick), 1 C..... 02021
Saturday, December 23, 1916.
BISON—Fighting Joe (William V. Mong and Maud Emory), 2 D..... 02022
JOKER—Jags and Jealousy (Gale Henry and William Franey), 1 C..... 02023
REX—The Rock of Riches (Phillips Smalley and Lois Weber), 1 D..... 02024
Sunday, December 24, 1916.
REX—Mr. Vampire (Francis Ford and Roberta Wilson), 2 D..... 02025
POWERS—Nervy Nat Has His Fortune Told (C. Cart), and In the Heart of India, as seen by Dr. Dorsey (Ed.), Split Reel..... 02026
IMP—The Woman Who Learned (Marie Walcamp, Edna Hunter and Harry Pollard), 1 D..... 02027
UNIVERSAL SPECIAL—An Avenging Angel (No. 10 of Liberty), 2 D..... 02028

Vitagraph-V.L.S.E.

Monday, December 11, 1916
Scarlet Runner, No. 11, The Missing Chapter (Earle Williams and Edith Storey).....2 D
Rah, Rah, Rah! (Hughie Mack).....1 C
Captain Jinke's Hidden Treasure (Frank Daniels) .....1 C
Monday, December 18, 1916.
Scarlet Runner, No. 12, The Car and the Girl (Earle Williams and Edith Storey).2 D
Help! Help! Help! (Hughey Mack and Patsy de Forrest.....1 C
Captain Jinks's Sprained Ankle (Frank Daniels) .....1 C

FEATURE RELEASES—CURRENT AND COMING

Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) .....5 reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels
12—21 Lash of Destiny (Gertrude McCoy) .....5 reels
12—28. Whoso Taketh a Wife (Jean Sothern) .....5 reels
1 —4. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....5 reels

Bluebird Photoplays

11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. The Honor of Mary Blake (Violet Mersereau) .....5 reels
12—25. The Right to be Happy (Rupert Julian) .....5 reels
1— 1. Black Orchids (Cleo Madison)...5 reels
1— 8. God's Crucible (George Hernandez) .....5 reels

Fox Film Corporation

11—20. Jealousy (Valeska Suratt).....5 reels
11—27. Mischief Maker (June Caprice)..5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels
12—18. The Love Thief (Gretchen Hartman and Alan Hale).....5 reels
1— 1. The Island of Desire (George Walsh) .....5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels
Coming—When My Ship Comes In (Jane Grey) .....5 reels

Ivan Feature Productions

12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

11— 6. The Prince of Graustark (Bryant Washburn and Marguerite Clayton), Essanay .....5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Phantom Buccaneer (Richard Travers) Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....7 reels
1— 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison.5 reels

Metro Pictures Corporation

11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels
12— 4. The Black Butterfly (Madame Petrova) .....5 reels
12—11. The Stolen Triumph (Julius Steger)5 reels
12—18. The Awakening of Helena Richie (Ethel Barrymore).....5 reels
12—25. Pidgin Island (Harold Lockwood and May Allison).....5 reels

Mutual Film Corporation

11—27. A Dream or Two Ago (Mary Miles Minter).....5 reels
12— 4. The Valley of Decision (Richard Bennett), American.....5 reels
12—11. Lonesome Town (Kolb and Dill), American .....5 reels
12—18. Miss Jackie of the Navy (Margarita Fischer), Fischer.....5 reels
12—25. The Innocence of Lizette (Mary Miles Minter) Minter.....5 reels

Paramount Pictures Corporation

11— 9. A Son of Erin (Dustin Farnum), Pallas .....5 reels
11—13. The Plow Girl (Mae Murray), Lasky .....5 reels
11—16. The Years of the Locust (Fannie Ward), Lasky.....5 reels
11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels
12— 4. A Coney Island Princess (Irene Fenwick and Owen Moore), Famous Players.....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels
12—21. The Right Direction (Vivian Martin) Pallas.....5 reels
12—23. Snow-White (Marguerite Clark) Famous Players.....5 reels
12—28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco .....5 reels
1— 1. The Slave Market (Pauline Frederick) Famous Players.....5 reels
1— 4. The Evil Eye (Blanche Sweet), Lasky .....5 reels

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GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie), Thanhouser.....5 reels
12—10. Life of Our Savior (Re-issue Colored) Bibl.....7 reels
12—17. King Lear (Frederick Warde)....5 reels
12—24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra.....5 reels
12—31. Joy and the Dragon (Baby Marie Osborne and Henry King) Balboa .....5 reels
1— 7. Her New York (Gladys Hulette, William Parke, Jr. and Robert Vaughn), Thanhouser.....5 reels

Red Feather Productions

11—27. The Mainspring (Ben Wilson and Francelia Billington).....5 reels
12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels
12—11. The Morals of Hilda (Lois Wilson) .....5 reels
12—18. Mixed Blood (Claire McDowell and Roy Stewart).....5 reels
12—25. A Child of Mystery (Hobert Henley and Gertrude Selby.....5 reels

Selznick Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts
1— 1. The Foolish Virgin.....5 reels

HERBERT BRENON PRODUCTIONS

12—18. War Brides (Mme. Nazimova)..

Triangle Film Corporation

11—12. American Aristocracy (Douglas Fairbanks), Fine Arts.....5 reels
11—12. Jim Grimsby's Boy (Frank Keenan, Enid Markey), Kay-Bee.....5 reels
11—19. A Microscope Mystery (Constance Talmage and Wilfred Lucas), Fine Arts .....5 reels
11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee.....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels
1— 8. Seven Deadly Sins—Envy (Ann Murdoch, Shirley Mason and George LeGuere), Super-Pictures, Inc. .....5 reels

Unity Sales Corporation

10—16. Land Just Over Yonder.....6 reels
11—16. Humanizing Mr. Winsby.....5 reels

Vitagraph—V-L-S-E

11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels
12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. The Ninety and Nine (William Courtney and Lucille Lee).....5 reels
1— 1. The Soul Master (Earle Williams)5 reels
1— 8. The Man of Mystery (E. H. Sothern) .....5 reels

World Pictures

11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels
12— 4. All Man (Robert Warwick and Mollie King).....5 reels.
12—11. Broken Chains (Ethel Clayton and Carlyle Blackwell).....5 reels
12—18. The Rise of Susan (Clara Kimball Young) 5 reels
12—25. The World Against Him (E. K. Lincoln and June Elvidge).....5 reels
1— 2. A Woman Alone (Alice Brady)..5 reels

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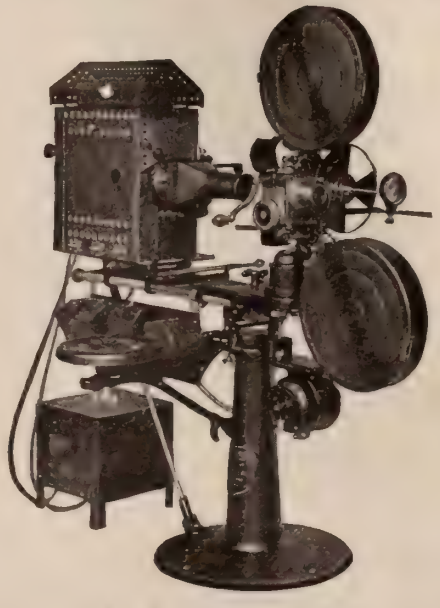
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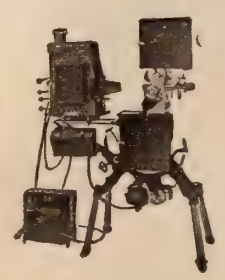
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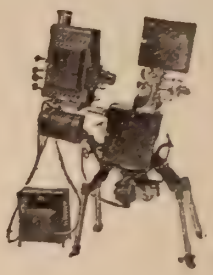


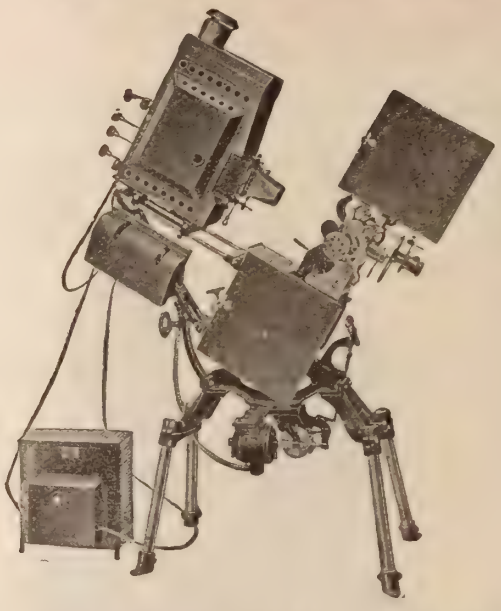
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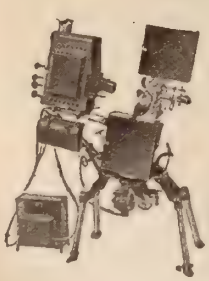
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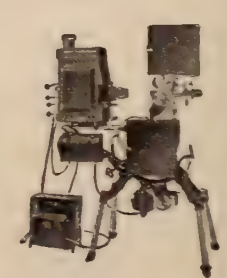
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WRITE TODAY



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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

MUSIC

CO-OPERATION spells success—the more we help each other by the interchange of ideas, the nearer we come to the 100 per cent. efficiency point. Every man in every walk of life has certain branches of his own business in which he is more proficient than his neighbor, yet he is not sufficiently enlightened on the whole subject to get perfect efficiency out of it. This is the condition in the exhibiting end of the picture industry, as all will admit; therefore let us co-operate by expressing our individual ideas in detail. The following deals with one of the most important subjects in the business—MUSIC.

The Editor,
Motion Picture News,
New York, N. Y.,
Dear Sir:

UNDER the head of "Keep the Ball Rolling," I would like to put in my oar on the question of music for pictures. From an experience of fifteen years on a piano stool, I have a few suggestions to offer exhibitors which they may find to be of interest.

MUSIC, if we look to the dictionary for a definition, is a combination or series of tones pleasing to the ear and appealing to the emotions. It appeals to all ages, races and classes, and speaks a language all can understand. But it must be music—not noise—to do this. The scraping and blaring of a cheap orchestra—the din of an improperly handled organ—the pounding of a rattley, out-of-tune piano—they are not music. They drive the better audiences away and set people's teeth on edge. Good music will draw—bad music, or rather noise, will have the opposite effect.

MANY exhibitors seem to miss the idea of what their music should do. In many theatres it distracts the attention of the audience away from the pictures through either being poor in quality or inappropriate. There seems to be a continual battle between the music and the play on the screen for the attention of the audience. The wise exhibitor appreciates the fact that the play on the screen is telling a story—is entertaining his audience by appealing to their emotions, and that the right kind of music works in harmony with the pictures, appealing to the same emotions at the same time, thereby strengthening the effect of the play. Many of his patrons may not be musicians enough to know why a certain picture took such a hold on them, but they do know that it was "a great picture," and will come again.

AS a "horrible example" of inappropriate music, let me here mention a picture I saw not long ago of an Indian attack upon a party of pioneers and their prairie schooners. The picture was excellent—story, acting, scenery and directing—but what jarred on my nerves was the fact that during the attack on the camp the orchestra was valiantly whanging away on selections from the opera of "Carmen," spoiling the whole effect of a well-worked-out picture. And they probably thought they were adding to the reputation of the theatre by playing "classic" music, even if it did not fit the picture.

IN selecting his music, an exhibitor should take as much pains as he does when making a selection of his program or projecting machine. No music at all would be better than the stuff ground out in many houses.

IF an orchestra, get the best violinist you can afford, preferably a man, for women rarely possess the strength of character necessary to make really good instrumentalists; then let him select his own orchestra and hold him responsible for results. Let me say here that the piano should not lead—the first violin is the logical leader of an orchestra. Pay your leader enough so he can be constantly adding to his repertoire, for he needs a large musical library, covering every conceivable kind of music, and many numbers of each kind.

IF a piano alone, again get the best man you can—one that has the dramatic instinct in him strong and with the rare though necessary ability to improvise, for while "set pieces" may be correct for weeklies, scenics, comedies, etc., when it comes to playing for dramas, particularly the big features, he must draw from the operas, oratorios, concert numbers, songs, in fact from every source he can and then mold the whole into a symphony that is worth listening to. Hunt for such a man, and when you get him pay him well and he will bring and hold business. But in the name of common sense give him a good, brilliant piano and keep it well in tune and repair. A good workman is worthy of good tools and cannot be expected to do good work without them.

WHEN it comes to an organ, your problem is bigger yet. A regular church organ is out of the question for a picture theatre. It is constructed to develop religious sentiments, and people prefer their religion on Sundays, not in a theatre where they go to be entertained. There are several good orchestral organs on the market now, built for orchestral effects, and, in the hands of a man who understands his business, the musical possibilities are almost unlimited. Get an instrument in which the violin and cello stops sound like *real* violins and cellos, and the same with the piccolos and flutes. You want orchestral effects, not a sample of Coney Island on a busy day.

THE man for this instrument must be bigger yet, for he should be a good pianist, a good organist, possess some knowledge of orchestral instruments, thoroughly understand his organ, and, like the pianist, possess the gift of improvisation. Then you will hear music that will lift you off your feet. But beware—most organists play too loud. They have a tendency to let out, just because the volume is there. Don't let them do it. A big organ is deafening unless it is kept within bounds. There is such a thing as even *too much* music.

ANENT organists, I have in mind a certain excellent, European trained organist and orchestra director who was spoiled for good work by being compelled to use mostly "popular songs" on his program. I am not advocating music over the heads of the averaged audience, but only a relatively small percentage of people want "popular songs"; the majority want to hear music worth listening to. Witness the marked improvement in the class of music played at band concerts nowadays.

I'M going to close this rather long letter with an appeal for a square deal for your musicians, whatever instruments they may play. Musicians are bundles of nerves. If they are not, they are not musicians, they are merely musical mechanics. They

(*Continued on page* 4073)

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EQUIPMENT OPERATING **PROJECTION** QUESTIONS ANSWERED

A B C of the Operating Room

ON my visit to Cleveland during the summer months I had the extreme pleasure of being shown through the extensive plant of the Hertner Electric Co., arriving in Cleveland on Saturday, which was right in the midst of the Saturday half holiday season, I was indeed fortunate in finding someone willing to give me the information I was seeking.

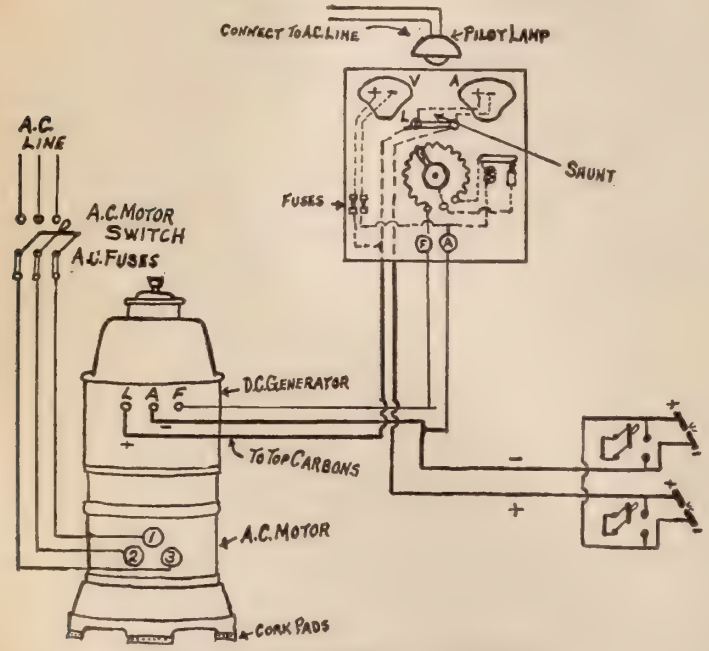
To C. D. Cookingham, who sacrificed his afternoon off and who so courteously and painstakingly explained the construction and operation of the Transverter, I extend my sincere thanks.

The "Transverter" is really a wonderful machine for rectifying alternating current; the main idea being to embody in a machine that will occupy a very small floor space, one that will deliver a constant current in spite of the variations in voltage, and this the Hertner people have accomplished.



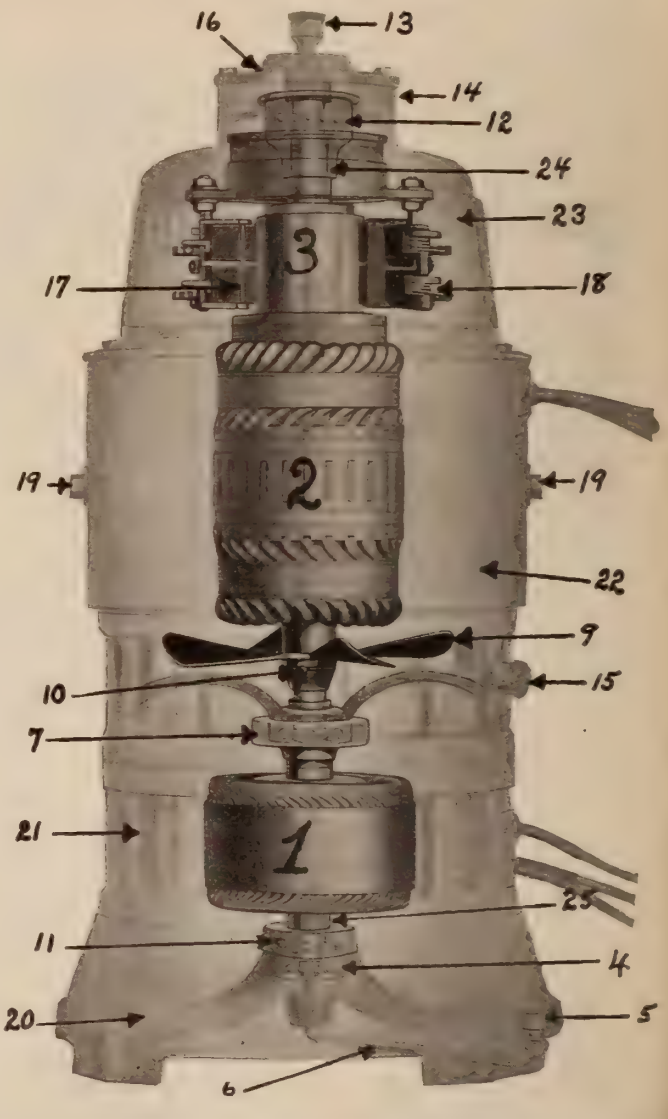
The device is small, well constructed, and of the vertical type, and occupies a floor space of only 18 inches owing to the base of the machine being round. The height of the machines vary from 33 inches in the smaller capacity machines to 45 inches in those of 75 ampere capacity.

The machines are well ventilated, and are nicely balanced, which prevents any undue vibration, those I have seen were so finely balanced that it was possible to stand a penny, on edge, on the grease cup at the top of the machine while running without causing it to lose its balance, which I consider a very good test for vibration and rigidity. Of course, the weight of the machine is considerable, and this also helps to prevent vibration. The construction of the brush holders are of the type generally used on electric automobiles, and other type generators; there are two of these brush holders and two sets of brushes, the tension of which is regulated by means of the usual finger and coil spring arrangement with two notches which give two different degrees of pressure. The brushes are the best procurable and have a copper pig tail which prevents the temper from being drawn out of the springs by any overloading of current.



Wiring Diagram of Double Arc Transverter

There is an interpole adjustment which allows the machine to be operated without any sparking at the commutator. These interpoles are so arranged as to be adjustable with regard to the main poles of the machine, and are only to be used at the factory when making the test and adjustment. Operator should bear this in mind, otherwise he will get himself into a lot of trouble that could have been avoided. Do not interfere with this adjustment. It is not necessary, for when the machine leaves the factory it is in the best possible adjustment.



The Cabinet panel "A," Fig. 1, has the Generator Field Regulator enclosed in a steel cabinet on the face of which is mounted a Voltmeter and Ammeter with Pilot Light above them. These meters are of great assistance to the operator in making the necessary adjustments for amperage and correct arc voltage.

Panel "B," Fig. 2, has in addition to the Field Regulator and Meters a pair of heavily constructed quick-break switches enclosed in the lower part of the panel. These switches are for the purpose of cutting off the current from individual arc lamps.

The range of adjustment of current above and below the rated capacity of the machine, and which is taken care of my means of these regulators, which are shunt wound, is ample to take care of any variation in the density of the film.

With the "Transverter" it is possible to burn two arcs simultaneously, each arc drawing 50 amperes, and the generator only supplying a total of 50 amperes and 50 volts, but this means *simultaneously* not *CONTINUOUSLY*. The machine should not be called upon to furnish more than its rated capacity for more than a short period of time, as the overload will cause the machine to become unnecessarily overheated.

There is a rather peculiar mode of wiring, when two arcs are supplied with the one Transverter, which is shown in the wiring diagram accompanying this article, Fig. 3, which is a wiring diagram of a three phase double arc "Transverter."

Now for a description of this machine that is meeting with such general favor wherever used. In Plate "A" we have a phantom view of the "Transverter" and by means of line drawings illustrate the various working parts, which are referred to by numerals.

1 is the alternating rotor of the armature; 2 the direct current armature, and 3 the commutator. There is, at the bottom of the armature shaft what is known as a thrust bearing, or in other words a ball-bearing consisting of a steel housing which contains the hardened steel balls upon which rests a flat topped cone, also of hardened steel, into which the end of the armature shaft is placed, and which carries the weight of the rotor and holds the end of the shaft central on this thrust bearing 4 by bearing 11, which is called a radial bearing. This arrangement reduces the wear and trouble to a minimum. The small tube at 6 connects with this bearing and through it is forced the grease contained in grease cup 5, and right here I want to call attention to the advice of the manufacturers, that you either purchase your grease directly from them or else be quite sure that the grease you do purchase from other sources is free from acid, otherwise you are running the risk of doing considerable harm to the delicate ball bearings. I think the grease mentioned in another column, manufactured by Leonard Ruess, will just about fill the bill. The alternating current rotor 1, is slotted on the surface, and through these slots are drawn the copper wires forming a mass at either end. This mass is then acetylene welded into such a solid mass as to prevent any great heat from affecting it. Above the rotor is another radial bearing, 7; the alternating rotor and the D.C. armature are carried on sepaarte shafts joined together by a keyed steel coupling, 10, which has mounted upon it a fan, 9, which sucks the air in and around the alternating current rotor, and forces it up through and past the D.C. windings and armature, assuring good ventilation. Bearing 7 tends to steady the two shafts where they are joined together, reducing vibration and eliminating the strain on coupling 10. The Direct Current armature, 2, needs little description, as it is built up in the usual way, having at its upper end the commutator 3, the bars of which are of hard drawn copper with undercut insulation, for which the manufacturer claims it is a practical impossibility for these bars to work loose. Should they do so, however, means have been provided for tightening them up. When it becomes necessary to renew the commutator, or have it resurfaced, the process of disassembling and reassembling is quite simple. At the upper end of the machine, we find radial bearing, 12, which steadies the upper end of the D.C. armature shaft, which is lubricated by means of grease cup, 13. Top 16 is easily removable by taking off the hexagon headed screws, when by removing the top bearing, 12, may be lifted out after first removing the cap ring, which has two ears on its upper surface. Under cap 16, and over the top of bearing, 12, is a reservoir which serves to regulate the flow of grease, so that it is impossible to supply too much which might find its way into the commutator, thus causing great damage. The D.C. brushes, 17, are of the best quality. 23 is the lower part of the top casting, while 21 is the lower casting which carries the A.C. pole pieces as well as forming the D.C. armature field. 18 shows the tension springs holding the brushes in position and the means of adjusting their tension. 19-19 are the studs which hold the inter-poles, and it is these studs that are not to be readjusted by the operator; all necessary adjustments are made at the factory. 15 is the grease cup for bearing, 7; 25 the A.C. armature shaft and 20 the base casting. A study of this illustration will show the simplicity of design and the careful workmanship that has entered into its construction throughout.



An interesting photograph of a 60-ampere arc at 55 volts is shown in fig 4 and your attention is called to the length of arc, showing an ideal crater formation and the great volume of light being directed to the point where it is needed—that is, the condensers.

All in all the Transverter can be summed up as being a machine



Figure 4

whose efficiency compares favorably with any other device of its kind on the market, and exhibitors who desire efficiency will do well to examine further into the merits of this device.

I. G. Sherman.

British Operators Must Be Capable

EXAMINATION of motion picture operators by the British Columbia provincial authorities, as provided for in the amendment to the Moving Pictures Act, is now under way, and the men in central and eastern towns of the province have already been put through the test. Robert Foster and William A. Oswald, members of the board, have recently returned from a trip covering a large number of towns, and will leave in the near future for a trip covering northern British Columbia. Examinations for the city of Vancouver will start on December 12, at the examining board's new quarters in the Court House.

Mr. Foster states that there has recently been a great improvement in operating knowledge and practice, particularly since it was announced a few months ago that the provincial examinations would be held at this time.

Under the classification decided upon, Vancouver is the only city of the first class in British Columbia, while other cities and towns are placed in the second, third and fourth class; and no operator can work in a town of a higher class than the one in which he was examined, without taking another examination to determine his qualifications. Those who fall below a mark of 65 in the examinations now being held will not be granted a license, but may be examined again during the early part of 1917. Those gaining a mark of 65 to 75 will be granted a provisional license good until next May, at which time they must qualify with a higher mark.

E. C. Thomas.

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Portable Lighting Plant

THE Universal Motor Company, Oshkosh, Wis., in order to meet the demand for a compact portable electric lighting plant have brought out a self-contained set as shown in the accompanying illustration.

The outfit consists of a regular 4 cylinder, 4 cycle engine, with ignition equipment, enclosed governor, carbureter, gasoline tank, etc. The radiator and fan is mounted as an integral part of the machine, as you will see by the illustration. The engine is connected direct to a 4 K.W. generator; the armature which



Portable Lighting Plant for Portable Shows

takes the place of the fly wheel makes the outfit compact and recommends it for portable work.

The generator is of the six pole type and can be supplied in either 60 or 110 volt sizes, but it is recommended that the 60-volt size be used on account of its being the best adapted to motion picture work as this is the proper voltage for the arc. However, where the 110-volt outfit is used a rheostat can be placed in series with the arc reducing the voltage to 60 while the rest of the line remains at 110.

The normal speed is 1,100 revolutions per minute, and this speed is maintained by a sensitive governor operating directly upon the throttle holding the speed uniform regardless of the load, and as the governor is of the throttling type it regulates the flow of fuel, according to the load. The arcs operate without flicker, which gives an attractive light for the projection of motion pictures. These plants are used largely by the United States and foreign governments, as well as by schools and churches. The above illustration shows one of these outfits mounted on an automobile truck and used by the North Carolina State Board of Health, for the purpose of educating the people living in the rural communities as to the things to do and avoid if they are to maintain perfect health.

The outfit weighs 480 pounds without the radiator and takes up but little room, and being of large capacity allows a good margin for handling electric signs, house lighting and driving of



Portable Motor Generator

small motors in addition to the picture arc, and as it is possible to use as fuel either gas, gasoline or kerosene, this generator set should make a strong appeal to traveling exhibitors as well as others who have need of a portable lighting plant.

Copper Wire Rheostat

H. W. Barber, Milwaukee, Wis.: *"Is it possible to use copper wire in the construction of a rheostat, and what size wire should be used?*

Answer: At first I thought you were trying to "kid" me, but your question is deserving of an answer, so here goes: it is *possible,* but not practical. Owing to the fact that on account of the low resistance of copper it would be necessary to use a very great length of wire to obtain the resistance required for an arc lamp that the cost would be quite considerable, and the quantity of wire would be so great, and the weight also, which would take up more space than the standard type of rheostat now in use, making it more difficult to handle. It is also a well known fact that copper deterioriates very quickly when subjected to any great heat. And voltage is where we get the heat form as applied to rheostats. Another point to be considered is that the resistance of copper wire increases as the temperature rises, thus making a rheostat constructed of copper wire unreliable and difficult to handle.

I do not believe you would care to make such a rheostat after reading the above, but should you, I will try and give you the information necessary to do so. Would be pleased to hear from you again.

Noisy Gears

A. W., Rochester, N. Y.: *"The gears of my machine, when the framing lever is set central, grind. This has been worrying me for some time, and I have held back from writing you for the reason that I was afraid you would publish my name, and there are a number of operators here who, when they find out that another is seeking information, try to discourage them, and set them up to ridicule. But I would much rather submit my questions to you and have your assistance than be under any obligations to the other members of the craft in this city. Thanking you in advance for any suggestion you may make, and with best wishes to the* Motion Picture News, *and yourself, I am one of your steady readers.*

Answer: In the first place, the department will not publish names of its correspondents when requested not to do so. The purpose of this department is to be of all possible assistance to the operator and not to set them up to ridicule, although I think you are rather hard upon the other operators in your city, for if you are a member of the Union, and I presume you are, it should be their aim to assist a brother in any way possible, making each member a credit to the organization, and assuring their employers —the exhibitor—that it is the Union men who are best fitted for the important work which they are called upon to perform. I appreciate your kind words regarding my humble efforts, and hope that you will continue to be one of the "steady readers" of the News, and that you may derive some good through reading the Projection Department.

Now to answer your question: The cause for the grind is probably due to the small toggle gear, located between the fly wheel pinion and the back gear being too tight against one of the other gears, this might be caused by dirt collecting and packing into the teeth of the gear causing it to swell, or in other words bind. Remove fly wheel and take out this toggle gear, clean it and the other gears by using a tooth brush, or a small typewriter brush which has strong bristles, and if you use kerosene it will loosen all of this dirt and no doubt be the cure for your trouble. If the gear has become badly worn I would suggest that you send in to the factory for a new one, the installation of which will only take a few minutes.

Wants Books on Projectors

James D. Miller, Thompsonville, Conn.: *Will you please be kind enough to inform me where I can get instruction books on the ——— and ——— machines, also the cost?*

Answer: In regard to these instruction books, I have taken the matter up with the manufacturers of the machines you mention, and you will receive the books in a few days. There is absolutely no cost, as this department is trying to be of "service."

Would like to have photographs of your operating room, and a letter setting forth in detail the equipment you are using.

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Perfect Arc Control

F. H. Richardson, well-known authority on motion picture equipment says of the

TransVerteR
TRADE MARK. REGISTERED. U. S. PAT. OFF. JULY 25, 1916

While in Cleveland I witnessed a remarkable demonstration of the ability of this machine to maintain constant current at variable arc voltage. We set the arc working at 50 volts, 50 amperes * * * there was no appreciable change at all in the amperes until the voltage had mounted to 80, whereupon I turned the arc to, amazing as the statement may seem, approximately 1¼" in length without the slightest change taking place in the amperage delivery, and the arc did not break. * * *

"Although there were two perfect arcs and the illumination was not appreciably affected on the first machine, still the ammeter read 50 amperes, so that we had two arcs, each drawing 50 amperes, with a generator only furnishing a total of 50, and with an arc voltage at either machine of 50. * * *

"I can recommend the Transverter to the careful consideration of the moving picture theatre manager and operator."



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Increased Throw Will Increase Size of Picture

Martin Brown, Iowa: *"We are having our theatre remodeled and would be very grateful to you if you would inform us as to the following: Our throw is now 85 feet, but after the remodeling, the operating room will be five feet further back, making the throw 90 feet. Will this make any great difference in the size of the picture? Please publish answer as soon as possible.*

Answer: In placing the operating further away from the screen it will have a tendency to make the size of your picture larger. How much so I am unable to tell you as you failed to state size of your present picture or the E.F. of the projection lens. And again I wish to call the attention of correspondents to the fact that it is impossible to give half way intelligent answers to questions unless all possible information is contained in your letters.

The method for determining the size of pictures for your purpose is as follows: Divide the width of your picture, in inches, by the throw, in inches, and you will have the spread of light in inches, or fractions of an inch to each foot of throw. Multiply this by five which is the added length of throw and the result will give you the added width of your picture in inches. The height may be found in the same way; simply substitute height for width and proceed as before which will give you the added height of picture at the longer throw.

Film Tears at Intermittent Sprocket

Herman Friday, New York State: *"What is the cause for film to tear at the intermittent sprockets? This trouble, something that has never happened to me before, is surely getting my "goat." I have been operating my machine for over a year now, and never had any trouble until lately, and now when a film is received that is not in perfect condition (and I do not have time to examine the reels before the show begins) owing to bad patches, etc., the film catches on the intermittent sprockets and tears off the strip of film in which are the sprocket holes, and this strip wraps around the sprocket. What can you suggest as a remedy?*

Answer: Answering your last question first, would say the only remedy is to get a new sprocket. It is evident that the sprocket has become greatly worn, and may be badly undercut, which you can find out by using a magnifying glass and looking at the teeth of the sprocket.

This condition will cause the film to rip and tear, and also cause the picture to jump up and down on the screen if it does not force you to shut down the machine altogether. When you realize that the intermittent movement is the heart of the projector, and the great strain that is placed upon the intermittent sprocket, you can readily see why it is advisable to install a new one as soon as the old one shows signs of wear. Some recommend a new sprocket every six months, while others say that three months is a good life for an intermittent sprocket, but the life depends upon the work it is called upon to perform, and that is why I suggest a careful examination of the intermittent sprocket in particular at least once a week, remembering that the other sprockets, too, should be kept in good condition and not allowed to become badly worn at the teeth.

Wants to Stop Condenser Breakage

Martin B. Ellis, Coshocton, Ohio: *"Is there any way to stop condenser breakage? I understand there is on the market a device that can be attached to the picture machine that will do this. Any information will be greatly appreciated.*

Answer: There is, I believe, a device manufactured or invented by a man by the name of Preddy, who claims that with the use of his special mount condenser breakage can be eliminated. His address I do not know. Can any of my readers help me by giving me this information?

Address of Billy Hopkins Wanted

THE Universal Film Manufacturing Company is very anxious to get in touch with Billy Hopkins, the man who made some special features for the Animated Weekly. It is requested that Mr. Hopkins, or one of his friends who knows his address, communicate with the Universal Film Manufacturing Company, 1600 Broadway, New York City, as soon as possible.

AS we live, we learn—as we learn, we advance—advancement means we are moving with present day developments.

SPEER PROJECTOR CARBONS were conceived by Mr. J. S. Speer, better known as the "Carbon King," and assisted by an able corps of engineers and carbon experts, they have been developed—improved—bettered—perfected, until today they are unsurpassed in quality or service.

EXPERIMENTS were made; tests conducted; carbon manufactured and the entire idea fostered several years ago. The great European War, however, placed the motion picture industry on the brink of despair. The situation became serious—immediate action was necessary—SPEER PROJECTOR CARBONS saved the day.

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CONDITIONS such as these left little time for refinement, polish or elegance. Quality was established from the first, but the smaller details had to be left for a later day development.

NOT content to manufacture a carbon that would satisfy,—but rather one that would delight, the faithful employees of the Speer Plant have worked unceasingly to show "class" in the goods they are turning out.

THEIR efforts were not in vain—the advancement is most pleasing—operators attest the improvement and delight in the results obtained.

FURTHER explanation is not necessary. Each carbon is our reputation in itself. Ask the operator who uses them, or conduct experiments for yourself.

WE welcome just comparisons with other carbons, the results increase the orders received in our daily mail.

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Southern Theatre Equipment Co., 74 Marietta St., Atlanta, Ga.; 1815 Main St., Dallas, Texas
E. E. Fulton Co., 154 W. Lake St., Chicago, Ill.
Kansas City Machine & Supply Co., 1813 Walnut St., Kansas City, Mo.
G. A. Metcalfe, 117 Golden Gate Ave., San Francisco, Cal.; 1210 Fourth Ave., Seattle, Wash.
The Perkins Electric Co., 322 Craig St., W., Montreal, Canada (Sole Canadian Distributors)
Interocean Film Corporation, 220 W. 42nd St., New York, N. Y. (Sole Export Representatives)

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ST. MARYS PA.

THE CAMERA

A Cinematographic Bibliography

SOME time ago (Camera Department, September 2, pages 1433-34) we had occasion to mention a few books of interest to students of motion picture photography, and express our opinion on the same. The correspondence of the Camera Department is still so overburdened, however, with requests for the names of suitable text books on Cinematography that we have prepared the following bibliography on the subject, and while it does not embrace everything which has been published pertaining to the subject, we offer it with the hope that all readers will find something of interest therein.

1—"La Chronophotographie," by Louis Gastine. Publishers, Gauthier Villars et Fils, 55 Quai des Grands-Augustins, Paris, 1899. Price $1.00.

A book of early cinematographic history, containing interesting illustrations of the early apparatus and results of Marey and others. Printed in French.

2—"La Photographie Animee," by Eugene Trutat. Publisher, Gauthier Villars, Paris, 1899. Price $1.50.

A splendid edition with fine illustrations showing the early cameras and projectors used by the various well known foreign firms. The subject of peristence of vision is explained in the thorough French style. Some present day inventors would open their eyes after reading this book, which shows that many "new and novel" mechanisms originated long ago. Printed in French.

3—"Living Pictures"—Their History, Photo Production and Practical Working, by Henry V. Hopwood. Publishers, The Optician and Photo Trades Review, 123-5 Fleet Street, London, E. C., 1899. (See later).

4—"Animated Photography"—The A B C of the Cinematograph, by Cecil M. Hepworth. (Second edition revised by Hector Maclean).

Amateur Photographer's Library No. 14. Publishers, Hazell, Watson and Viney, Ltd., 1 Creed Lane, Ludgate Hill, London, E. C., 1900. Price 50 cents.

This little book is the work of one of England's pioneers in cinematography and contains excellent descriptions and diagrams of many well known types of intermittent movements. It is surprising how up-to-date appear the instructions in camera and laboratory work given by Mr. Hepworth in 1900.

5—"Le Cinematographe—Scientifique et Industriel," by Jacques Ducom. Publishers, "Cinema Revue," 118 Rue d'Assas, Paris, 1911. Price $2.00.

A pretentious volume, written in scholarly style and illustrating all the well known foreign cine cameras and laboratory devices. A feature is the inclusion of the complete text of Demeney's "Les Origines du Cinematographe" (an important chronology of early patents). In addition to the fine illustrations Ducom's work contains practical instructions and working formulæ, which combined with the historical chapters make it a most desirable reference work. Being published in French, many readers will, however, be debarred from exploring its contents.

6—"Conferences sur la Cinematographe," by E. Kress. Publishers, "Cinema Revue," Paris, 1912. Seven pamphlets. Price of set $1.00.

In this set of seven booklets the technique of motion picture production is studied from all angles. There is one booklet on raw film stock, and one on the early history of the art, while another treats of studio construction, lighting and proper costuming. Three numbers are devoted to a very good description of present-day French cinematograph cameras, while the remaining booklet explains how all of the wonderful dissolves, visions, and tricks of the French film makers are accomplished. These little essays by M. Kress are of fine literary quality in addition to their practical value to those who can negotiate the French text.

7—"La Technique Cinematographique," by Leopold Lobel. Publishers, H. Dunod and E. Pinat, 47 and 49 Quai des Grands-Augustins, Paris, 1912. Price $2.50.

Reviewed in Camera Department of September 2, 1916, page 1434, by reference to which it will be seen that this is an important work.

8—"The Handbook of Kinematography," by Colin N. Bennett. Publishers, The Kinematograph Weekly, Tottenham Street, London, W., 1913. (Second revised edition). Price $2.00.

Our comments on this work likewise appear in the Camera Department of September 2. The most practical work in the English language at present obtainable.

9—"Moving Pictures—How They Are Made and Worked," by Frederick A. Talbot. Publishers, J. B. Lippincott, Philadelphia, 1912. Price $1.50.

See our criticism, Camera Department of September 2.

10—"Practical Cinematography and its Applications," by F. A. Talbot. Publishers, J. B. Lippincott, Philadelphia, 1913. Price $1.00.

In this volume Talbot tries to guide the novice through the first steps of cinematography. Since Talbot is a better writer than film technician, we cannot say that he is eminently successful, but Mr. Talbot always sees to it that his books are plentifully provided with good and interesting illustrations. Some of the scientific phrases of cinematography are described, and the illustrations of the apparatus used in scientific cinematography, by the eminent French workers, are to be found in no other work. Hence this volume has some value as a book of reference.

11—"Motion Picture Making and Exhibiting," by John B. Rathbun. Publishers, C. C. Thompson Company, Chicago, 1914. Price $1.00.

This is not a book of working instructions and formulæ, but rather a description of the various processes involved in the taking, making and exhibiting of motion pictures. As such the ground is fairly well covered by the author who, it appears, is not a practical film maker. Good illustrations contribute largely to the interest of this little volume which we consider well worth the price asked.

12—"Picture Play Photography," by H. M. Lomas, F. R. P. S. Publishers, Ganes, Ltd. (The Bioscope) London, 1914. Price $1.50.

Lomas, while quite skilled in the science and practice of ordinary photography does not provide as valuable a treatise as might be expected. The studio arrangements and lights described are distinctly English while, as is well known, we lead our otherwise superior (photographically) British cousins in the art of cinematography. There are some good points brought out by Lomas, however, and while not very comprehensive the work will doubtless prove interesting to the amateur worker.

13—The "Agfa" Book of Motion Picture Formulæ, compiled by Geo. L. Barrows. Mailed gratis by the Berlin Aniline Works, 213-215 Water Street, New York City, on receipt of about 10 cents postage.

This is a neatly arranged booklet, fitting the pocket and containing a variety of developing formulæ suitable for any brand of film (negative or positive), valuable tinting and toning recipes, and many suggestions for eliminating laboratory difficulties and improving the quality of the output. This little book embodies the years of experience of its compiler in straightening out the troubles of many laboratories, and is of special value to the man who has to deal with the actual preparation of developing, fixing and coloring baths.

14—"Hints to Newsfilm Cameramen," by P. D. Hugon. Published by Pathe News, 1 Congress Street, Jersey City, N. J., 1915. Price 25 cents.

While published to sell at "a quarter a throw" many copies of this little booklet were circulated gratis by the Pathe News a year or so ago. This little pamphlet is full of valuable suggestions to those who would like to make and sell topical negatives. The edition was long ago exhausted, but if the demand was great enough Mr. Hugon (by whom the booklet is copyrighted) might be prevailed upon, at some future date, to issue another lot.

Readers of the Camera Department are advised to preserve this tabulated list of reference and instruction books on cinematography, as this list will not appear again, and moreover, all future

inquiries regarding cinematographic instruction books will be referred to this issue of the Camera Department. With regard to future contributions to the literature on motion photography, new books on the subject will be promptly reviewed for Camera Department readers.

Hopwood's "Living Pictures" Reissued

THE starting point of motion pictures as a form of popular entertainment may be said to date from the introduction of the Lumiere "Cinematographe" in 1895. As is known to all expert motion picture mechanicians the Cinematographe was the first camera (and projector) which embodied simplicity of design and operation with the ability to produce tolerable screen results from films of the accepted Edison standard size.

From the year 1895 rapid strides were made in perfecting motion picture films and machinery and the multiplicity of patents issued within the next four years prompted Henry V. Hopwood, attached to the British Patent Office, to issue in 1899 a treatise on the principles of persistence of vision (the scientific basis of motion pictures) and the apparatus used in making and exhibiting cinematographic films.

Hopwood's book, "Living Pictures," is an exhaustive treatise on the methods and mechanisms of that period (1899) and has held its place through the ensuing years as the highest authority on motion picture mechanisms and patents chronology.

Although long out of print "Living Pictures" has recently been reissued in revised form by the Hatton Press, Ltd., of 123-25 Fleet Street, London, E. C. Revision is at the hands of R. B. Foster, B. Sc., who has put within the reach of all interested in cinematographic technique a valuable and interesting volume.

While the reviser and the publishers are to be congratulated upon the re-issuance of such an important work, we are forced to say that in re-editing "Living Pictures" some of its most important material has been removed, thereby decreasing its value for historical reference. We will mention but one instance to prove our contention. The description of Casler's "Mutograph" and "Biograph" which appeared in the original edition of "Living Pictures," (pages 135-139) has been eliminated—surely an important omission when it is recalled that following the "Cinematographe," Casler's "Biograph" was the next machine introduced which gave a really creditable performance.

To make up for these more or less unfortunate omissions Mr. Foster has added some new material of value, however. His chapter on intermittents gives the most complete data and diagrams covering Geneva type intermittents which we have seen to date, all figured out in an admirable scientific manner.

While the new edition of "Living Pictures" is not an instruction book on film making, it could be read with profit by all makers of cameras and projectors, and should be in the hands of all workers on motion picture mechanisms.

The price is six shillings, or we might say, one dollar and a half.

Operators Choose Officers for Year

G. KINGSTON HOWARD was re-elected president of the Motion Picture Operators' Organization of Baltimore, Maryland, at the annual meeting of the operators on Sunday afternoon, December 3.

Other officers elected were: First Vice-President, William George; Second Vice-President, Norbert Haefele; Third Vice-President, Nelson Baldwin; Financial Secretary-Treasurer, Carroll G. Bayne; Recording Secretary, Otto J. Niquet; business Agent, William F. Evans; Sergeant-at-Arms, Harry T. Hess; Delegate I. A. Convention, G. Kingston Howard; Board of Trustees, Joseph Quade, F. Clarence Grote and Harry Wallis; Delegate B. F. of L., Sam Isaacson, N. Basil Morgan and Frank T. Holmes; Delegate Maryland-D. C. Fed. of L., Sam Isaacson.

A. F. GILLASPEY.

Machine Sales Increasing

THE Western Supply Company of Omaha, Neb., recently sold fourteen new motion picture machines in one week. F. A. Van Husan, the manager, has broadened the work of his concern to accept a contract to build a theatre, furnish the designs, erect the house, fully equip it and even rent the exhibitor the picture with which to draw the crowds on the opening night.

A branch will be opened in Des Moines, Ia., January 1, the first branch the company has opened. There may be others.

GUY LEAVITT.

When the war shut off the supply of "Agfa" Metol, the customers of the

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Setting Intermittent Movement

O. P. McNutt, Havana, Ill.: *"I wrote you once before for advice and you were so kind as to help me, so I am going to trouble you once more. There are only two theatres here and are both owned by three men. These men recently bought out Mr. Diamond, the former proprietor of the theatre where I work. They do their own work at the other theatre, but here I have to depend upon myself as I also do should anything go wrong at the other theatre. It has been my misfortune to be called upon to take down and re-assemble three Power 6-A machines. The other night while running, the intermittent movement locked and refused to revolve, and knowing positively that it was not dry I took it apart and when I put it back I had the same trouble that I have had with the others; it runs fine, gives a perfectly steady picture, but there is a click in the oil casing. It has taken me a long time to come to the point but what I want to know is this: Is there any special way to put the cam and geneva back in place? If there is I evidently have not done it right. I am a subscriber and reader of the* NEWS, *and the first place I look when I get my copy is the Projection Department. Thanking you in advance, I am yours very truly (when in trouble).*

Answer: The only "special way" to put the cam and geneva of your machine back in place is to send the machine to the factory and have it done there. The adjustment necessary is of such a delicate nature that it is impossible for one without the proper instruments to make this adjustment right. An article will appear in these columns very shortly explaining the intermittent movement and showing just why it is not possible for the operator to make any "readjustment" after the machine has been sent out from the factory. This will also explain the reason for the "click," which unless it causes the machine to run hard will not work any great harm.

A New Motor Grease

LEONARD A. RUESS, for the past five years chief electrician of the Nicholas Power Company, is sponsor for a specially prepared grease to be used on the motors of projection machines, and electric fans.

This grease which is known as "Leonard's Motor Grease" is especially adapted for motion picture machine motors, and is only offered to the trade after exhaustive tests have proved its worth and perfectness.

The idea which led to the manufacture of this motor grease was gained by Mr. Ruess, through the condition of motors which were sent in to the Nicholas Power Company for repairs. Many of these motors came in with oil flowing through the motor frame and saturating the windings to such an extent as to set up numerous troubles such as: grounds, short circuits, and undue wear on the bearings and shafts, and injuring the winding of the motor, and causing the armature to burn out.

While this new grease may be a trifle more expensive (20 cents a can) it will prove to be more economical in the long run, as it will save wear on bearings and shafts, and being a non-fluid oil will not flow over the motor as other greases do.

It has been observed by Mr. Ruess that the use of light oil or vaseline on small motors is sure to cause trouble at the bearings, and he gives the following hints that should be borne in mind by the operator who wishes to avoid this kind of trouble: Always see that the wick in the oil cup has a proper bearing on the shaft. When the wick gets hard, a small piece about 1-16 of an inch should be cut off the end, giving a fresh surface. DO NOT LET THE OIL CUPS RUN DRY, and finally use Leonard's Specially Prepared Motor Grease.

Sales Manager Rudolph Wetter, who is identified with Mr. Ruess in marketing this new product, reports that they are filling orders as fast as they are received and have sent out over two hundred trial cans of this grease in the last ten days. Offices have been established at 150 Nassau street, New York City, Room 1426.

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MUSIC AND THE PICTURE

Origin of Popular Alcoholic Chant

WHENCE originated the melody is doubtful, but it has the characteristics of seventeenth century popular music of France. The tune drifted into the camp of the celebrated Marechal de Villars, who lay before Quesnoy on September 10, 1709, the night after the battle of Malplaquet. The good Queen Anne was at this time busy continuing the policy of her predecessor, namely, to fight France on every possible occasion. Therefore, the Duke of Marlborough, followed by a mighty host of sturdy Britons, lay over against Villars, who had been wounded in the knee.

It was his momentary indisposition that enabled the mighty Prince Eugene of Savoy, who had been hidden with his men in a deep wood to rush out and complete the discomfiture of Villars. Nevertheless, it was ascertained that the French losses were much smaller than those of the English and their allies. Thereupon the eminent Villars despatched to his monarch a report in which he declared that if heaven would only vouchsafe to the enemy a few more such victories the war would be brought to a speedy conclusion.

It would perhaps be assuming too much to suppose that the soldiery of Villars knew such important facts and were thereby inspired to address jeering lyrics to Marlborough. It is intimated, too, that the tune to which they sang was originally a lament on the death of the Duke of Guise in 1566, which will astonish no one familiar with the accommodating nature of popular melodies both in the early eighteenth and the early twentieth centuries. At any rate, the tune suddenly piped up in the French camp on the night after the battle of Malplaquet, and thus ran the text of it:

Malbrook s'en va-t-en guerre,
Mironton, mironton, mirontaine:
Malbrook s'en va-t-en guerre
Ne said quand reviendra.

Which is, being interpreted, "Malbrook has gone to war, mironton, and he doesn't know when he'll get back." The tune was almost note for note the same as it now is. The slight differences only serve to accentuate its Gallic character. "Malbrook," of course, was the best the Frenchman could do with "Malborough."

Just what become of this delectable lyric in the next sixty or seventy years the antiquarians do not seem to know. However, it emerged as a cradle song for the infant Dauphin, sung by Mme. Poitrine in 1781. A stormy petrel of a song, this, for here we are again on the eve of disturbances in France. Marie Antoinette herself sang it in her merry wanderings through the leafy avenues about the Trianon. The song of a queen is sure to become popular and soon the old tune was heard in all the nooks and corners of Versailles, next in Paris, and finally in all France. Beaumarchais injected it into his comedy, "The Marriage of Figaro," whence Mozart, when he came to make an opera of the work, incontinently kicked it out again.

It became a common tune for couplets in the French Vaudeville theatres, and even the august Beethoven took notice of it and gave it a momentary hum in his "Battle Symphony," where it figures as the theme of the French army. At length the song reached the zenith of its glory in France in 1867. Then it was made the subject of an opera bouffe, of which the text was written by Siraudin and Busnach, and the musical melange by Bizet, Délibes and some less important composers.

On September 13, 1782, the combined Spanish and French forces were defeated and Gibraltar and the English revenged themselves by adopting the old song as part of their rejoicings over their victory. In 1790 one Preston published this English version in a collection called "The Beauties of Music and Poetry." It began thus:

D'Artois returns from Spain
Oh, what a rare campaign!

The song domesticated itself on the British hearth as a piece for flute or violin. It was not till 1830 that the ribald convivial words "We Won't Go Home Till Morning" were first heard. It is interesting to know that the second stanza of this cheering song begins with the assertion, "For he's a jolly good fellow." It is this fact which causes bands always to burst into the inspiring strains of this melody when the toastmaster proposes the chief toast of the evening at the annual dinner of the Essenverin or the complimentary banquet to Gustavus von Puffendorf, inventor of the wireless tenor. It is interesting to note that on all such occasions newspaper reporters, with that craft which characterizes their methods, always ignore the sentiment contained in the second stanza, and solemnly record that when the chairman proposed the health of the guest of the evening and that worthy stood up to respond, the band played "We won't go home till morning."

Musical Review of Latest Numbers Most Suited for Picture Playing

1—*London Taps,* the most wonderful dance in Fox Trot time, suitable for Ballroom Scenes.
(Jerome H. Remick Edition)

2—*Geo. M. Cohan's Musical Novelties* are now published by William Jerome, publishing corporation, Strand Theatre Building, N. Y.

3—*Love Me at Twilight*—Fox Trot or Waltz.
(Waterson, Berlin, Snyder Edition)

4—*Among the Roses*—Reverie by M. L. Lake. A composition destined to become a nation's favorite; a splendid number for Love Themes and Scenes.
(Carl Fischer Edition)

5—*Rolling Stones,* Archie Gottler's biggest Waltz hit.
(Edition Kalmar and Puck)

6—*Songs from Shakespeare's Time,* a selection of old English Melodies by Guston Borch.
(G. Schirmer Edition)

7—*Admiration,* Hawaiian Idyl by H. Tyers.
New York's musical sensation.
(Edition G. Ricordi)

8—*In Cairo,* Oriental Patrol, by F. Blon.
(Ditson Edition)

9—*American Hearts March,* by Harris, the most wonderful march for topical subjects ever written.
(Chas. K. Harris Edition)

10—*There's a Long Trail,* by Elliot, the biggest novelty success and finest one step in years.
(Witmark Edition)

"THE BLACK BUTTERFLY"

(Metro Pictures)

What the Pond Lillies Whispered (2/4 Andantino) by Betts is the theme

Reviewed on page 3864

1—"Drink To Me Only With Thine Eyes" (6/8 Andante) Song until—T: "Lord Braislin has been an exile, etc."
2—Intermezzo Francaise (3/4 Andantino) by Hammer until—S: "Interior of Theatre."
3—New Era, Overture by Heed until—S: "Man on Telephone shoots himself."
4—"It Was a Dream" (9/8 Andante Sostenuto) Song until S: "Curtain going up."
5—Organ improvise to action until—T: "When the play is over."
6—"Dew of Evening" (Moderato) Serenade by Losey until—"Memories."
7—Theme until T: "Letter—Perhaps you do not know, etc."
8—First Arabesque (4/4 Andante con moto) by Debussi until—S: "Man coming in through window."
9—Short Agitato—to action until—T: "Weary and footsore."
10—Cavatine (4/4 Larghetto) by Raff until—T: "Two months pass."
11—Organ improvise to action until—T: "Alan Hall motoring and idle summer away."
12—Knickerbocker (Intermezzo) by Yon until—T: "The longed-for moment."

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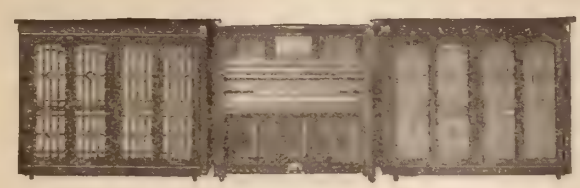
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13—Theme until—T: "Marie, daughter of Sonia."
14—Blush of dawn novelette (6/8 Moderato) by Borovski until—T: "Back in Paris."
15—"Ala Bien Aime," Valse by Schuett until—S: "Interior of Theatre."
16—"New Era," Overture by Heed until—T: "After the play."
17—Organ to action until—S: "Black Butterfly enters Caberet."
18—"Language of the Roses" (Valse Moderato Scherzando) until—T: "For the first time in years."
19—"Love Is So Fickle," Waltz by Kruseman until—T: "As unto the bow, etc."
20—Serenade (4/4 Moderato) by Widor until—
21—Theme until—T: "Reflections."
22—"L'Adieu" (12/8 Andante) by Favarger until—"Renunciation."
23—Melody (4/4 Moderato by Friml until—T: "The war cloud."
24—Open with Tympany Roll followed by "Love's Conflict" (Intermezzo) by Tobani until—"After the battle."
25—Pense D'Amour (3/4 Andantino con Moto) by Ely until—"Greater is he, etc."
26—Organ to action until T: "General La Roche asks to see, etc."
27—Theme until— * * * * * * * END.

"MORALS OF HILDA"

(Red Feather Photoplay)

THEME—Romanze by Karganoff (2/4 Andante Sostenuto)

Reviewed on page 3865

1—"In the Garden" (4/4 Andante) by Goldmark until—T: "In time the dreamers, etc."
2—"Love Song" (6/8 Andante Amoroso) by Puerner until—T: "Esther Grail happily married, etc."
3—"Garden of Love" (4/4 Moderato) Caprice by Ascher until—T: "Time passes, etc."
4—Theme until—T: "Oh, my dear."
5—Melody by Friml until—T: "And then a cruel stroke, etc."
6—Dramatic Tension by Reissiger until—T: "While over Hilda the Guardian Angel, etc."
7—"Melody of Peace" (3/4 Andante) by Martin until—T: "And to Esther, etc."
8—"Erotik" (4/8 Lento Molto) by Grieg until—T: "With strength born."
9—Theme until—T: "What if something, etc."
10—Largo by Haendel until—S: "Two men trying to rescue woman."
11—Agitato by Tobani until—S: "Interior of room."
12—Dramatic Adagio by Kretschmer until—T: "Five years later."
13—"Sparkling Eyes" (Intermezzo) until T: "Mother's love."
14—"Mother Song" (popular) until—T: "The years roll by."
15—Any good Fox Trot until—T: "The one and all powerful link, etc."
16—Romanze Op. 50 (Adagio Cantabile) by Beethoven until—S: "Dancing."
17—Any good One Step until—T: "In the hill watches of the morning."
18—Theme until—"At the end of a month, etc."
19—"Adoration" (Andante Moderato) by Barnard until—T: "I consider it my duty, etc."
20—Caprice (Moderato) by Ascher until—T: "And then came the election."
21—Dramatic Tension by Winkler until—T: "The Inauguration Day."
22—"Star Spangled Banner" Song until—T: "And I tell you, etc."
23—Continue pp. until "Riot scene."
24—Agitato for Riots by Becker until—S: "Interior of room."
25—Theme until— * * * * * * * END.

"THE VIXEN"

(Fox Production)

Reviewed on page 3864

1—Nocturno in G minor (2/4 Moderato) by Krzysanowski is the theme.
1—"Prince Charming" (Moderato) by Losey until—T: "Martin Stevens, a rising lawyer."
2—"Irresistible" Valse Chantee by Bustanoby—S: "Elsie playing piano."
3—Piano improvise to action until—S: "Interior of kitchen."
4—Intermezzo (2/4 Presto) by Arenski until—T: "Helen doesn't care for music."
5—"Serenade" (2/4 Andante Grazios) by Moszkowski until—T: "To please Charles's sisters, etc."
6—"Chant D'Automno" (4/4 Andante Dolorosa) by Tschaikowsky until—T: "Put the money in my safe."
7—Any good Pizzicate until—S: "Automobile arrives."
8—"Cupid's Caress" (Valse Lente) by Roberts until—T: "That evening while Elsie, etc."
9—Piano improvise to action until—S: "Elsie stops playing."
10—"Dream Shadows" (Moderato) by Langey—T: "I'll be examining the safe, etc."
11—Dramatic Andante by Ascher until—T: "Next afternoon—the crash."
12—"After Sunset" (4/4 Moderato) by Pryor—T: "Not long afterwards, etc."
13—Theme until—T: "I urged him to stay," etc.
14—"Extase (9/8 Andante Moderato) by Ganne until—T: "I'm so unhappy about this letter."
15—"Berceuse" (4/4 Andante) by Iljinsky until—T: "Having become expert, etc."
16—Organ to action until—T: "Perhaps I haven't any heart, etc."
17—"Love Song (6/8 Andantino Amerso) by Puerner until—T: "Six years later."
18—"Baby Sweetheart" (light Intermezzo) by Corri until—T: "With the years, Martin has learned, etc."
19—"Novellette" (4/4 Moderato) by Ambrosio—T: "I'm quite unhappy, etc."
20—Silence piano imitate child to action until—T: "Another day, etc."
21—"Sweet Summer Rose" (3/4 Andante) by Armand until—T: "Elsie acts on the principle, etc."
22—Intermezzo (4/4 Andante Expressive) by Whelpley until—T: "Wasn't that a lady, etc."
23—Theme pp. or ff. until—S: "Theda's husband arrives."
24—Continue ff. until— * * * * * * * END.

"THE SIGN OF THE POPPY"

(A Bluebird Photoplay)

Reviewed on page 3666.

THEME—Chinese (Serenade) by Puerner

1—"Canzonetta" (Allegretto) by Godard until—T: "Alvina's father, Jerry Marston."

2—Theme until—T: "The Sign of the Poppy."

3—Dramatic Tension by Winkler until—T: "Chinatown."

4—Chinese Procession (2/4 Moderato) by Hosmer until—T: "As the shadow of her husband."

5—"Berceuse" (4/4 Lento) by Karganoff until—T: "After the performance."

6—Lunta Intermezzo (2/4 Moderato) by Loraine until—T: "Where did you get that pipe?"

7—Theme until—S: "Interior of bedroom."

8—Dramatic Tension No. 1 by Reissiger until—T: "Hop Li had chained his gang."

9—Chinese Allegretto by Winkler until—T: "With the morning, etc."

10—"Heart to Heart Melody" (4/4 Moderato) by Trinkaus until—T: "Just beneath the nerve."

11—Dramatic Tension No. 1 by Ascher until—T: "That kiss at the touch, etc."

12—Dramatic Andante No. 5 by Ascher until—T: "The next day."

13—Furioso No. 2 (for storm scenes) by Lake until—T: "With each passing hour."

14—Allegro by Winkler until—S: "The big fight."

15—"The Tempest" by Lake until—T: "No name, she had that to be."

16—"Andante Tranquillo" by Becker until—T: "Time begins another chapter."

17—"Serenade" (4/4 Moderato) by Widor until—T: "After weeks of illness."

18—"Cupid's Caress" (Valse Lento) by Roberts until—T: "Your husband has escaped."

19—"L'Adieu" (12/8 Andante) by Favargar until—T: "Evening spreads her shadows."

20—Theme until—T: "Edith feels a growing interest."

21—"Adoration" (Andante Moderato) by Barnard until—T: "A prisoner has escaped."

22—Allegro No. 6 by Bach until—T: "Do not misunderstand."

23—Moderato Agitato No. 18 by Becker until—T: "Hall comes back to me."

24—Dramatic Maestoso by Loraine until—T: "I'm your twin brother."

25—Theme until—T: "Yes, I remember now."

26—"Love Song (9/8 Andantino) by Flagler until—END.

Manageress Plans Special Kid Shows

BELLEFONTAINE, Ohio, promises to have a very prosperous motion picture season, as two new picture playhouses have been opened in one week—the Rialto, formerly the Cozy, and the Strand. The Rialto has a woman manager, Miss Leda McDonald, in charge. She will have the entire management of the house, including film bookings. The new interests back of the house include M. E. LeSourd, W. L. G. Rood and B. F. Peters.

The interior of the house has been rearranged, the screen being moved from the front to the back of the theatre. The pictures will be shown on a Gold Fiber screen, and new Simplex motor-driven machines have been installed. Films released by the General Film Company have been booked. Pathe Current Events and style pictures will be shown weekly. Matinees will be held every day with five cent admissions for children, the shows starting immediately after the schools close.

The Strand theatre opened its doors about the same time as the Rialto. This is the house built by Daniel Gutilla.

PAUL A. PLATZ.

Popular Screen in Prison and Barracks

THE Minusa Cines Products Company, manufacturers of a gold fibre screen, report several recent sales. The Lucas Theatre Supply Company of Atlanta, has placed an order with the manufacturers for a specially constructed screen to be installed in the U. S. Penitentiary at Atlanta. The Government has also purchased a number of these screens for its various army posts along the border and in the West which will be installed in ample time to be ready for Christmas holiday use.

The Deseret Film Company, Salt Lake City, Utah, under the management of D. L. Levitt has installed a screen of Minusa make in its projection parlor. Exhibitors who have bought this screen to use in new houses are the Kehrlein brothers of Fresno, Cal., who are to open the Oakland Photo theatre, and Samuel Rucker of Chicago, who is to open the new Century theatre, Kansas City, Mo.



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36. Musical Instruments
37. Paints
38. Perforating Machines
39. Printing Machines
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43. Projection Machines (Home)
44. Reels
45. Rewinders
46. Safety Exit Locks
47. Screens
48. Slides
49. Stage Settings
50. Studio Lights
51. Ticket Selling Machines
52. Ticket Taking Machines
53. Uniforms
54. Ventilating and Fans
55. Vacuum Cleaners

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

State.....

Baltimore Operators Elect Officers

AT the annual election of officers held on Sunday, December 3, 1916, the following officers were elected to serve Local 181, I. A. T. S. E. of Baltimore, Maryland.

G. Kingston Howard, President and Business Manager; First Vice-President, William George; Second Vice-President, Norbert Haefele; Third Vice-President, Nelson Baldwin; Financial Secretary and Treasurer, Carrol G. Bayne; Recording Secretary, Otto J. Niquet; Business Agent, William F. Evans; Sergeant-at-Arms, Harry T. Hess; Delegate to I. A. Convention, G. Kingston Howard; Trustees, Joseph Quade; F. Clarence Grote; and Harry Wallis. Delegates to the Baltimore Federation of Labor, Sam Isaacson, N. Basil Morgan, and Frank T. Holmes. Delegate to the Maryland-District of Columbia Federation of Labor, Sam Isaacson.

The offices of Local 181 are in the Gayety Theatre Building, and in charge of G. Kingston Howard, who can be found there between the hours of 1 to 3 p.m. and 5 to 7 p.m., other times at his residence, 1430 Federal street, Baltimore, Md.

It speaks well for ability of these officers, and shows that the membership of the local appreciate the efforts of their officers when they are returned to office to carry on the work which they have been actively engaged in during the preceding year. Brother Howard is a man who not only has business ability but is an able executive as well, and I feel sure that "181" has made no mistake in re-electing so able a man to serve them. To the newly elected officers I extend my sincere congratulations and hope that the New Year may bring you added laurels, and your local even greater prosperity than it has enjoyed in the past, and if my humble services can be of any benefit to you or your local, I am yours to command.

Stanley Opens for Nick Hayes

AFTER weeks spent in rebuilding, redecorating and rebeautifying the house, the Great Northern at Broad and Erie avenue, Philadelphia, was reopened on Thursday last. "Everything new except the name" has been adopted as the justifiable slogan of the house which is under the direction of the Stanley Company, with Harry Ertle as manager.

The exterior presents an attractive picture; all steps leading to the interior have been removed. An imposing entrance of marble flag leads to the box offices both on Broad street and Germantown avenue and from this to the auditorium proper. This has been so transformed that it is unrecognizable. One even but sloping floor has replaced the former one and every seat in the house (and there are exactly 1,000) can be reached without walking down a step. Every column has been removed and the screen can be seen unobstructedly from every section of the house. The seating capacity, which has been doubled, is all on one floor. Upholstered chairs of the latest design add to the comfort of patrons. The flooring is cemented tile and handsomely carpeted. Rest rooms for women and men and one for ushers have been opened and fitted up with all the necessary appliances. The stage has been rebuilt and the latest model screen has been installed.

Replaced After Five Years' Success

THE new motion picture theatre of the Brown Amusement Company, at 1918 Cumberland avenue, Middlesboro, Ky., is nearing completion and it is expected will be ready for opening soon.

The new theatre will be known as The Brownie, is modern in every respect and all the fittings and appointments are of the very latest designs. The Amuzu theatre, next door to the new house, which has been operated by the Brown Amusement Company for the past five years, is being torn down. C. M. LYNCH.

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BUILDING AND FURNISHING

Downtown Theatre Novel in Many Ways

AT thirty-one and thirty-two Park Row, one of New York's most unique theatres is located. The management, because of the character of the programs and the distinctively high class patronage catered to, likens it to a miniature Strand, and this aptly describes it. Covering the site on which is claimed to have stood over a century ago the first theatre of New York, is now a modern fireproof building seating five hundred and twenty persons. The old theatre seated twenty-seven hundred persons, but how different in interior and in construction!

The City Hall theatre of to-day is built entirely of steel and brick. An ornamental iron marquise, decorated with many lights, topped by an unusually large vertical electric sign. Attractiveness of front is essential here, for the business is largely transient. Attention is immediately caught by the neat display of photographs of scenes and stars from plays, all neatly framed, and as close to the street as possible without closing the spacious way to the inside. Passing the glass doors and on into the lobby we find no pains spared to have it as beautiful and elaborate as good taste will permit. Fourteen by fourteen feet in size, we find ourselves surrounded by marble wainscoting, topped by mirrored walls, finished above with large hand-painted historical



Located on one of the Choice Spots in Down Town New York—City Hall Theatre, Park Row—Note Big Electric Sign.

pictures in heavy gold frames. Plaster decoration and a gold border design meet the eye as it looks up at the ceiling from which is suspended a large hanging lamp. The box office is equipped with an "Automatic" ticket seller, quick service being a very great essential here.

Passing on over marble tiled floor, of neat design, and through the inside bank of solid copper doors topped by an ornate glass transom, useful for ventilation as well as ornament, a vista of unusual interior is offered. "Old New York" has been suggested to us as we entered, even to the decorations on the ceiling, but here we find in large panels handpainted pictures, nine by twelve feet in size, of little old New York when it was typically Dutch. These between columns with gold capitals merging into an unusually handsome ceiling design in large paneled effect, are set of by gold frames, and give an air of homeyness and attractive luxury combined, which must be seen and actually felt to be appreciated. Keenstone finish on the interior walls has proved both serviceable and beautiful.

Chandeliers wired for both direct and indirect illumination are lighted between performances so that the spectators may appreciate the elaborate provision made for their comfort and charm. Old ivory and gold gives a most cheerful decorative scheme.

The screen used is the "atmospheric," which displays very clear projection, set off by black border twelve by sixteen feet in size. Going into details of equipment, service features for the public, and the men responsible for the successful management, we will note the following:

The projection booth measures twelve by twelve by seven feet high. Two Power's 6B machines and a "dimmer" are included in its equipment. On either side of the projection booth gold pipes are seen, a part of the Kimball Orchestral Organ installed at a cost of about eight thousand dollars. To the right of the screen toilets are located. A "pay station" telephone booth is at the right for patrons. The heating system of this theatre was installed by the Ideal Heating Company of Brooklyn. By means of this system the temperature of the "City Hall" is kept uniform. The air is also kept hygienic by this same system. A Typhoon fan equipment furnishes ample ventilation. To the right upon entering a cancealed cast iron stairway leads to the projection room and an unusually large office for a "movie" theatre (fourteen by twenty-two feet). This theatre opens at nine thirty A.M. and closes around eleven. First run Triangle, Metro, V.L.S.E., Kleine, Fox, and Pathe Pictures are shown. Mr. Weinstock, the manager, gives as much attention to the "short reels" as he does to his features. They also must be "first run" pictures. The General, Mutual, and Universal film services supply the latter films. The five hundred and twenty seats are all of genuine oak, stained green, leather upholstered, and equipped with a self-raising device. The "City Hall" was opened September 30, 1916, designed by Louis Sheinart and built by M. Shapiro and Sons, both of New York. The Rambush Company did all the interior decorating for the Reliable Company of New York, who are the owners. The officers of this company are Joseph Weinstock, president; H. A. Freedman, secretary and treasurer; David Weinstock, managing director. Their investment was one hundred thousand dollars. Mr. Weinstock always thought the people in the financial section of New York wanted a theatre on the order of the higher-priced, up-town shows, and has proved to the satisfaction of his stockholders and the public generally that he had the right idea. The admission price of fifteen cents is cheerfully paid and certainly value received is given in the show itself.

Market House Becomes Modern Theatre

Special to Motion Picture News.

Pittsburgh, Pa., Dec. 5.

THE Strand, the new motion picture theatre at Knoxville, Pa., which was formally opened last week, was erected at a cost of $20,000.

This theatre is owned by J. A. and A. A. Weiland, the Fourth avenue film men, and is the old Knoxville market house remodeled. The interior is built in bleacher style and the latest improvements in motion picture appliances have been installed.

G. L. McCoy, Jr.

Room for Three Thousand More Now

TWO new Detroit theatres are scheduled to open in December —the Rialto, Gratiot and Mt. Elliott avenues, seating 2,000, of which J. C. Ritter is general manager, and The Del-The, at Mack and Holcomb avenues, which seats 1,100.

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Omaha Theatre Outclasses All Others

THE Sun theatre, 1410-12-14 Farnam street, Omaha, Neb., recently opened, was constructed at a cost of $150,000 in the best motion picture theatre block in the city. It is an ornamental building, designed only after an architect had traveled to a number of cities, looking at different theatres. On the outside it is cream colored terra cotta, with a beautiful canopy, myriads of lights and frescoed designs that are highly ornamental.

On either side of the main lobby are little stores. The ticket booth stands alone, adjacent to the sidewalk, and is itself a perfect little gem of architecture. It has more modern fittings, including ticket clip, money changer and other devices, than any ticket booth in this part of the country.

The foyer is exceptionally large and is finished in old rose, dull gold and light blue. The main entrance through the foyer has in the center a lounging room, with a fireplace, easy chairs, table and reading matter and telephones. To one side is a smoking room for men, and to the other side a rest room for women patrons.

The theatre chairs are mahogany, with upholstered work in green leather air cushions. There are two sets of loges, set off



Sun, Omaha's Thanksgiving Contribution, Claimed to Surpass Any Yet Built in This Vicinity

by large brass rails and furnished with rattan chairs. Draped from the rails are rose velvet curtains to match the carpeting on the floor. Red velvet curtains draped about the screen give it a pleasing effect. The indirect system of lighting, leaving plenty of light even while the pictures are being shown, and a highly modern system of ventilation is used, with the radiators out of sight.

The projection room is one of the best equipped in the west. The organ is the largest and best in this part of the country.

The World Realty Company, builders. Sam and Harry Goldberg, who made a success of the Princess theatre in Omaha; Harry Rachmand, proprietor of the Grand; W. R. McFarland and W. H. Jones make up the company. First run World, Metro and Fox releases will be shown.

This theatre may not equal some of those in the east or on the coast, but it is the best in Nebraska and as good as any in Iowa.

It was equipped, throughout projection room, ticket booth and main auditorium, by the Western Supply Company, organized in Omaha several months ago by F. A. Van Husan. This is the largest contract yet handled by this company.

Bethlehem Owners Take Another

PLANS have been drawn for a new $100,000 theatre in Bethlehem, Pa. This will be a combination of the legitimate and photo dramas, and will be one of the finest in the state of Pennsylvania.

The house will be under the control of L. W. and H. Heiberger, who already have the Lehigh Orpheum theatre of South Bethlehem, Pa. IRENE PAGE SOLOMON.

Directory of New Theatres

ALABAMA

W. T. COX of Gadsden, Ala., bought the Alamo theatre some months ago, and by showing only the best pictures obtainable has built up a lucrative business and is playing to packed houses.

ILLINOIS

An enterprise which will make Chicago a theatrical centre of the first magnitude has been launched by Marshall Field and Company, the famous Chicago merchants, and A. H. Woods, the theatrical manager. After a series of conferences Marshall Field and Company has decided to purchase at a cost of $2,000,000, a property of 100 x 180 feet at Randolph and Dearborn streets, in the very heart of the loop district. On this site Mr. Woods will build a theatre and office building ten stories in height at a cost of $700,000. The terms of the arrangement call for a ninety-nine-year lease.

George M. Anderson (Broncho Billy), who has been associated with H. H. Frazee at the Long Acre theatre, is to have a new playhouse all his own in Chicago. Mr. Anderson closed a deal recently by which a theatre is to be built for him in the Loop district. It is expected that it will be ready for opening early in the spring. As the Marshall Field Company is to build a theatre in Chicago for A. H. Woods, there will be keen competition among the first-class houses in the Windy City next year.

IOWA

The American theatre at Corydon, formerly owned by Wilson and Anspach, is now under the management of F. L. Hayes.

The Ozone theatre in Highland Park, Des Moines, has been sold to Mrs. Nina Pickett and John Arnold of Ames. The new proprietors have closed the house and are remodeling and repairing it. J. C. Collins, former proprietor, has left Des Moines for Indianapolis, where he will probably take charge of a picture house.

J. W. Marriott, former owner of the Pleasant Hour theatre at Minburn, has sold his house to C. B. Basart, who has taken immediate charge.

Buresh Brothers of Oxford Junction, who now operate the Bohemian Hall at that place, are contemplating opening their new Opera House about January 1.

Henry Rohling has purchased the Opera House at Lost Nation from Paul Skelley, former proprietor.

J. T. Soenksen, former proprietor of the moving picture theatre at Bennett, has sold out to L. Lamp.

After a series of remodeling and repairing the formal opening of the New Star theatre at Mason City was held recently. Carnations were distributed at every performance during the day and the occasion was a gala one for Mason City.

Smith and Son, who now operate the Opera House at Garden Grove, have taken over the Opera House at Van Wert and are showing moving pictures.

The moving picture theatre at Blairstown, which recently went bankrupt, was sold under the sheriff's hammer, going to W. H. Woods, who will shortly reopen it. It was formerly run by the Blairstown Amusement Company.

The moving picture theatre at Carney, managed by Mrs. R. McCarty, has been closed temporarily.

After a varied career the Alamo theatre at Sixth and College streets, in Des Moines, has again been closed on account of poor business. F. LeRoy was the last manager.

No shows will be given at the Little Gem in Duncombe this winter, according to Gleason and Co., who operate this house. No reason is given.

Walter Turley is endeavoring to have a hall at Bradgate remodeled. If he is successful he will open it as a picture theatre.

A new motion picture theatre is in store for Leon. Mr. Campen, who just arrived there from Seattle, is contemplating opening a house. Mr. Campen is making arrangements for installing new motio generators and 300 new seats.

Inability to get a suitable building in which to open for the winter has forced Earl Riley to abandon the picture business at Decatur. During the summer months Mr. Riley had the Outdoor theater.

Manager Willis will open the Rex, a remodeled theatre at Fairbury, January 1. The house will seat 350. He has purchased two new motiographs and complete outfit.

One of the best houses opened in Iowa this fall was that of Julius & Awe, the Strand, at Fort Dodge. It is large, beautifully constructed and decorated, and equipped up to the minute. It was opened last week.

KANSAS

G. W. Bays of Dodge City has purchased the Star theatre of Newton, and has already started the remodeling of his new house. Mr. Bays was formerly in the business at Dodge City.

KENTUCKY

Frank Ogden, who operates the Cozy theatre, Winchester, has closed a deal with A. B. Arnett of Midway to take over his lease on the Colonial theatre in that town. The Colonial has been closed since last spring. Mr. Ogden will operate it as a picture house.

MISSOURI

Masterpiece Film Corporation—Joseph E. Sippy, James L. Shannon, H. P. Wolfberg, W. J. Kiely, M. F. Heib and Parkhurst, Flat River, Mo., 100 shares each; to do a general film, theatrical and picture show business. Capital stock (fully subscribed and 50 per cent paid up), $60,000.

NEW JERSEY

Louis Schlesinger, Inc., leased for Mrs. Ida Duesel, the moving picture theatre at 650 Bergen street, near Clinton avenue, formerly known as the Star theatre, to Anthony Cece.

Frank C. Hall, a well known movies exhibitor, in association with Arthur M. Werner and Harry T. Hall, have purchased the controlling interest in the Strand theatre, Newark. The new owners will take possession immediately, and on December 11 will change the policy of the house from one of pictures exclusively to a combination of photoplays and vaudeville.

NEW YORK

The old church property at the southwest corner of Broad and Lombard streets, New York City, has been sold for Frederick H. Keiser, of Pottstown, who bought it about two years ago, to the Quality Amusement Company, of New York City, for $100,000. The sale was negotiated by E. C. Brown, real estate broker, 427 South Broad street, representing the buyer, and R. T. Shaw, representing the owner. The buyer intends to improve the property by the construction of a modern theatre, to cost between $60,000 and $75,000, which will be devoted largely to the development of dramatic art among the colored people. The promoters are already operating three theatres, the Lafayette, in New York City; the Howard, in Washington, and the Colonial, in Baltimore. Such Broadway successes as "Forty-five Minutes from Broadway," "Madame X" and "To-day" are given in these houses, and are said to suffer nothing in comparison with their production by white companies.

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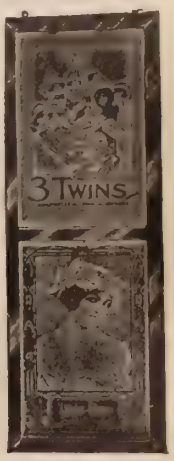
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—Via del Tritone, 183—ROMA (Italy)

Bastine & Co. have leased the building 304 West Thirty-seventh street, New York City, to the Favorite Amusement Company, a moving picture concern, which will make extensive alterations to the property and connect it with the adjoining theatre on Eighth avenue.

Shampan & Shampan, architects, filed plans for a moving picture theatre, 65 x 100, in the south side of De Kalb avenue, 60 feet west of Sumner avenue, Brooklyn, for the M. Z. Realty Company, owners.

The Crescent, Ithaca's new $100,000 motion picture playhouse, was formally opened last week, when several thousand persons attended the initial performance and many more were turned away. The new theatre, located at 217 North Aurora street, is one of the finest of its size, showing pictures exclusively, in the State. The two floors have a seating capacity of 1,300, the main floor accommodating more than 1,000. This is the largest single floor seating capacity in Ithaca with the exception of Bailey Hall at Cornell University.

Plans for the ballroom and moving picture theatre which the Musicians' Mutual Protective Union of New York City, will add to its headquarters, were filed recently with the Building Department by Trowbridge & Livingston, who estimate the cost of the improvement at $200,000. The addition will cover the property at 209 to 215 East Eighty-fifth street, which is in the rear of the Yorkville Casino, the property and headquarters of the musicians' union.

Announcement has been made that a group of theatrical men propose erecting a theatre on Ninth street, near Fifth avenue, New York City. Two sites are now under consideration and the decision will be reached, it is said, within ten days.

NEBRASKA

More new houses in Nebraska and Iowa!

The New Brach, just opened at Hastings, Manager Beghtol in charge, is showing to capacity. A fine organ, live advertising, exclusive features and a comfortable, nice looking house help draw the crowds, he says.

The Best, Wilbur, was opened on Thanksgiving Day. It will show features every night, admission 10 and 15 cents. It showed World features at the opening. The seating capacity is 300, and it is a splendid looking theatre.

H. F. Kennedy has opened the Lyric at Broken Bow. He is enjoying splendid business, he reports, showing World and Vitagraph pictures.

Martha Ellison is the owner of the New Home at Central City, and P. G. Smith is the manager. The house is brand new and has just opened, showing "The Birth of a Nation" to an attendance that jammed it to the doors. Central City now has three houses, all new and up-to-the-minute. And Central City is a town of only 2,200 people. Are there too many houses for a town of that size? Smith doesn't think so.

A new motion picture theatre is just being started in Wahoo.

William Swan has just started the New Swan theatre at Columbus, Neb. It seats 587 people and Mr. Swan is justly proud of his holding.

When G. G. Hunter remodeled his theatre at Valentine, he put in 500 new upholstered chairs and the finest equipment he could get.

A. B. Young has bought a theatre from Nick Longworth at Schuyler and installed a new simplex, besides making other improvements.

Manager Thomas of the Strand in Omaha was the first exhibitor to buy one of the new automatic arc controls. He bought two and his operators declare they are happier than ever.

L. C. Lovell is just starting to build a new theatre at Maywood.

When J. R. Robinson bought out R. M. Kirchner at Clay Center, he immediately started remodeling the theatre and when it opened last week it had new machines, new chairs, new everything!

Jack Harper, owner of the Lyric, Aurora, has put in new chairs and a new machine.

P. H. Hoppen opened the New Crescent, a brand new house at Kearney, on December 1. The theatre seats 800 people and was built at a cost of $75,000. It is an elegant building, and in the best theatre locality in Kearney, a busy little city as wideawake and as prosperous as any in the world.

Mrs. Frank Drassal has sold her theatre at Verdigree to John Bauman.

PENNSYLVANIA

The Liberty theatre, on Penn avenue, Pittsburgh, opposite Shady avenue, East End, has been leased to the Rowland & Clark theatres, who own and operate the Regent theatre in East Liberty. The lease is for a long term of years at a total rental approximating $500,000 for the period. The transaction is the largest in motion picture theatre property ever negotiated in Pittsburg.

TENNESSEE

Wartrace's new picture house, which is owned and operated by Cherry Bros., opened its door this week, and gave the election returns to more than 150 citizens, a direct wire being obtained from the Western Union. The picture house will continue to operate, and open every Thursday, Friday and Saturday.

VIRGINIA

The Circuit Theatres Corporation of Richmond, which is incorporated under the laws of Virginia, was granted authority to do business in New York State recently by Secretary of State Hugo. The company is capitalized at $250,000.

WISCONSIN

There is a rumor to the effect that Eau Claire is to have a new moving picture theatre. It was stated a few days ago that an outside party was here looking over the city with that aim in view and was negotiating for the lease of a building. It was impossible to learn the name of the party or any particulars other than it was likely that the theatre would be opened on the North Side.

CANADA

A moving picture theatre and vaudeville house will be erected for George Reinhart, proprietor of the Commercial Hotel on the site of the hotel stables on Macdonnell street. Tenders for the masonry and carpentry work have already been given out, the former to G. A. Scroggie, and the latter to J. J. Checkley. It is the intention of the owner to build a theatre that will be used both as a picture house and with a stage large enough to accommodate any of the traveling organizations of the vaudeville or dramatic nature.

Many Improvements Charm Kentuckians

PLANS are being made for remodeling the Strand theatre. New seats will be installed and the first floor will have a seating capacity of about 900. The new chairs will be upholstered in leather and will be placed thirty-eight inches apart, while the present seats have only thirty inches clearance. New carpets will be laid throughout the building. The box office, now on the inside, will be moved on a line with the sidewalk. Two new projecting machines, Powers 6-B, as well as a new screen, will be installed. Improved heating facilities will be arranged and the entire building made as comfortable as possible. The present pipe organ will be used fifteen minutes in each hour and the balance of the time an orchestra will furnish music.

J. B. Elliott, president of the Colonial Amusement Company, Lexington, Ky., has been made general manager of the Strand pending the final transfer of the stock of Michael Switow, president and general manager of the Phoenix Amusement Company, to the Colonial Amusement Company, negotiations for which have been in progress for some time. Slaughter Sparks, the present manager, will remain in active charge of the theatre.

The Strand theatre is one of the finest picture houses in Kentucky and represents an investment of approximately $150,000. The capital stock, which is held mostly by a number of Lexington people, amounts to $54,000. Although the Colonial Amusement Company has bought an interest in the Strand, the Phoenix Amusement Company still holds a majority of the stock, and it is announced that both companies are separate organizations and will retain their individuality. LYNCH.

Another Strand Opens

THE new Strand theatre, with a seating capacity of 600, opened in Fort Dodge, Iowa, November 28, with Metro's "Romeo and Juliet." Music for this new theatre is furnished by a Bartola Special Grand.

Auto Arc Price Is Advanced

THE American Auto Arc Company of Chicago, Illinois, has announced that owing to the advanced price of materials it has been found necessary to increase the price of the Auto Arc on January 1, 1917, to $67.50 f. o. b. Owensboro, Kentucky, where the factory is located.

Music

(*Continued from page* 4055)

are constantly drawing upon their emotions and should have frequent intermissions for rest. No one but a professional musician knows the physical condition a player or singer is in after a day's work. The muscles may not be very tired, but the *nerves* are. If you have the continuous show "bug," arrange to give your musicians plenty of rest or you will soon wonder why your music sounds so lifeless and monotonous. You can run projecting machines at full speed all day long, but you cannot do that with musicians. They will either go to pieces soon and lose all ambition, or they will quit. Give them good instruments to play, kept in good condition; make it financially worth their while to give you the best that's in them; when they play a picture especially well, don't be afraid to offer a compliment or so (the best machinery in the world needs oil now and then), and they will give you an opportunity to brag about *your* music.

Sincerely,

PIANIST.

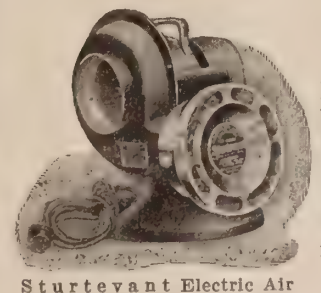
ONLY by the interchange of ideas such as those expressed by our friend, whose letter is reproduced, can we make headway and educate ourselves. This letter should be given careful consideration, for it reiterates one of the cardinal features in successful picture theatre operation—namely, the absolute necessity of the best picture music which can possibly be produced.

LET us have more letters of this kind. The NEWS is anxious for statements from our subscribers on this or any other subject which will tend to improve the business. Don't put it off, write now—let the entire industry have the benefit of your knowledge and experience—"Keep the Ball Rolling." E. K. GILLETT.



The ventilation of your theatre is almost as closely connected with your cash receipts as are the pictures you show. Good air means more people. A house that is known to have good air draws people who avoid movie shows because of bad ventilation.

Sturtevant
(REG·U·S·PAT·OFF·)
PROPELLER FANS



Sturtevant Electric Air Heater and Blower. Portable, can be placed anywhere. With heating coils turned off, it is a ventilator.

will solve your ventilating problems. They are in use in many of the leading theatres of the larger cities. There is a Sturtevant system of ventilating for every theatre, no matter what the size. It will give you the best service at the lowest possible operating costs.

Let us show you how we can swell your box receipts by adjusting the ventilation of your theatre. It will cost you nothing to consult us. Write, describing size and arrangement of your house. Include a rough floor plan if possible.

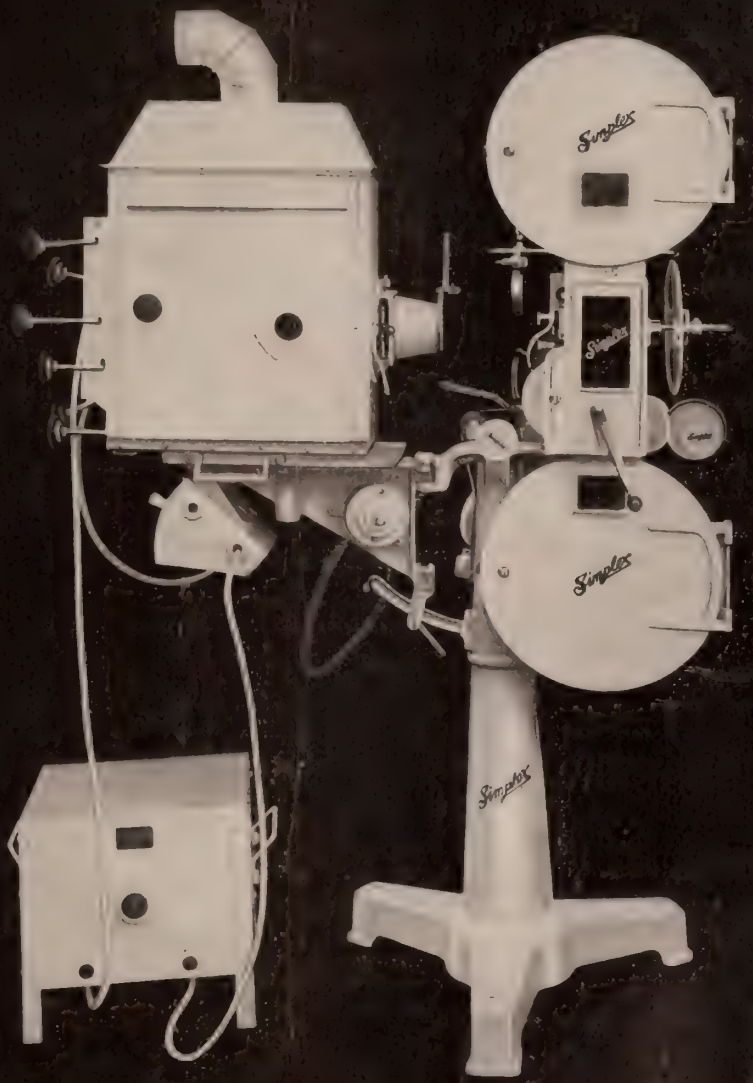
B. F. Sturtevant Company

Dept. 5
Hyde Park, Boston, Mass., and all principal cities.
Largest manufacturers of fans, heating and ventilating apparatus in the world.

More cash advertising —107 pages—was published in the "News" last week than in any two other trade papers in the picture field.

Simplex
TRADE MARK REG.

for PERFECTION
in PROJECTION



MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

THE WILLIAMS PRINTING COMPANY, NEW YORK



Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 14th

JESSE L. LASKY

PRESENTS

LOU-TELLEGEN

IN

THE VICTORIA CROSS

A Spectacular Production of the Celebrated Military Drama

PRODUCED BY

JESSE L. LASKY FEATURE PLAY CO.

JESSE L. LASKY, President — ARTHUR S. FRIEND, Treasurer — CECIL B. DeMILLE, General Director

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

HOLIDAY NUMBER

Motion Picture News

A Merry Christmas and a

You & Everybody at Your Place



Prosperous New Year to

From Everybody at Our Place

PARAMOUNT need not *wish* its Exhibitors a year of prosperity, because it is *assured*.

Famous Players · Lasky · Morosco · Pallas
Make PARAMOUNT Paramount

VOL. XIV. NO. 26 DECEMBER 30, 1916 PRICE 10 CENTS



Announcing

"Polly Put the Kettle On"

A Romantic Drama of Laughter and Tears

From the Story by Grace Helen Bailey

Featuring Douglas Gerrard

Directed by Douglas Gerrard

Book through any UNIVERSAL Exchange

RED FEATHER PHOTOPLAYS

HANS GRAHF



Paramount Pictures of the Week

RELEASED MONDAY, DECEMBER 18th

DANIEL FROHMAN

PRESENTS

FRANK McINTYRE

SUPPORTED BY

DORIS KENYON

IN

THE TRAVELING SALESMAN

An adaptation of his greatest stage success.

PRODUCED BY

FAMOUS PLAYERS FILM CO.

ADOLPH ZUKOR, President

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



Paramount Pictures of the Week

RELEASED THURSDAY, DECEMBER 21st

PALLAS PICTURES

PRESENTS

VIVIAN MARTIN

IN

THE RIGHT DIRECTION

The Story of a Beautiful Girl of the Slums,
a Baby and a Dog

PRODUCED BY

PALLAS PICTURES

Canadian Distributors, Famous Players Film Service, Limited
Calgary, Toronto and Montreal

Released by

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.



We have secured good advertisers to talk to YOU. Listen to them!



GLORIA'S ROMANCE

Kleine-Edison-Selig-Essanay Service

By special arrangement with F. Ziegfeld, Jr.
GEORGE KLEINE presents
Miss
Billie Burke
in
GLORIA'S ROMANCE

Supported by Henry Kolker
A Motion Picture Novel by Mr. and Mrs.
RUPERT HUGHES

More nation-wide comment, by press and public, has been expressed on Billie Burke in "Gloria's Romance" than any photoplay ever produced. No other continued photodrama has ever employed so brilliant a star as winsome Billie or such an illustrious cast as that in this million dollar photoplay. "Gloria's Romance" is a story of modern society romance in 20 chapters —a new chapter released each week. Turn "interest" into "cash" by booking "Gloria's Romance" NOW thru any Kleine-Edison-Selig-Essanay exchange or

George Kleine
80 Fifth Ave. New York City



SELIG offers

TOM SANTSCHI

SUPPORTED BY AN ALL STAR CAST INCLUDING

George Fawcett, Mary Charleson
and Will Machin in

"The Country That God Forgot"

Fate cuts merry didoes in The Country That God Forgot! Red-blooded manhood, honest self-sacrifice, intrigue and love—and all in the Great Solitude.

In the end, a great awakening came to Helen Brant—In the end, a great punishment came to the Snake in Eden!

Cash in with *"The Rosary"* During the Holidays



SELIG POLYSCOPE CO.

Chicago, Illinois

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

We have secured good advertisers to talk to YOU. Listen to them!



HENRY B. WALTHALL

with

MARY CHARLESON

is presented in

Victor Rousseau's powerful drama of a

HIDDEN MENACE

"THE TRUANT SOUL"

WALTHALL'S GREATEST PLAY

SCREEN TIME 2 HOURS

A photoplay of intense passions—of hate, greed, shame, pride, revenge, sacrifice, love. It shows man sunken to the depths of vice and degradation, man raised to sublime heights. It grips the very soul and holds the spectator fascinated, breathless, from beginning to end.

BOOK THIS SUPER FEATURE NOW



ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago






KLEINE EDISON SELIG ESSANAY
K-E-S-E
K-E-S-E

KLEINE EDISON SELIG ESSANAY







RICHARD C. TRAVERS

and

GERTRUDE GLOVER

are presented in

"The Phantom Buccaneer"

By VICTOR BRIDGES

Directed by J. Charles Haydon

SCREEN TIME 1 HOUR, 20 MINUTES

A London adventurer overthrows a South American republic, slaying the president. The daughter swears vengeance. She forms a conspiracy and drives the adventurer from the country. She follows him and attempts to kill a double he has hired to impersonate him. She falls in love with the double. The two are accused when the real adventurer is slain. They are saved from the gallows by a dying man's confession.

K-E-S-E K-E-S-E K-E-S-E K-E-S-E

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago



ALBERT E. SMITH *and* J. STUART BLACKTON

Present

ANITA STEWART

In

"THE GIRL PHILIPPA"

By ROBERT W. CHAMBERS

VITAGRAPH

V-L-S-E INC.

With Charming ANITA STEWART In the Role of

"THE GIRL PHILIPPA"

—Robert W. Chambers' Most Lovable Heroine—

The Wonder-film Comes Into Being



VITAGRAPH

V-L-S-E INC.

An Eight Part
Special Blue Ribbon Feature

"The Girl Philippa"

Robert W. Chambers'
Greatest Novel

PUBLISHED serially in Cosmopolitan Magazine, with its five million readers, and now enjoying immense popularity in book form, the coming of "The Girl Philippa" to the screen means months of crowded theatres before the demand *already* created can be accommodated.



ANITA STEWART

darling of the millions, first in the hearts of photoplay lovers everywhere, will linger in memories always as "Philippa"—her greatest achievement.



S. Rankin Drew

directed the production of "The Girl Philippa," and plays the lead with Miss Stewart. All the genius that he has evidenced, both as director and actor, in earlier Vitagraph productions, finds its full expression in this surpassing photodrama.

VITAGRAPH
V-L-S-E INC.



Anita Stewart

In

"The Girl Philippa"

has been booked by S. L. Rothapfel, as his holiday attraction for the week of December 31st, at

The Rialto

New York's Photoplay Theatre De Luxe

In order to accommodate, so far as is possible, the crowds already assured, Mr. Rothapfel has arranged to open his performance daily at ten o'clock in the morning, during the engagement of "The Girl Philippa."

Enormous Advertising Campaign for "The Girl Philippa"

All the Hearst newspapers throughout the country will carry full-page, half-page and quarter-page spreads for a period of eight weeks, timed to meet the release of "The Girl Philippa" in each territory.

Full pages will be taken for three issues each, in Cosmopolitan Magazine, Harper's Bazaar, Hearst's Magazine and Good Housekeeping Magazine.

VITAGRAPH

V-L-S-E INC.

GREATER STARS GREATER PLAYS

GREATER VITAGRAPH

Good Cheer and Good Tidings

COMES a time for taking account of things given and received.

Of the latter, we hold most priceless, the friendships which are ours.

Of the former, we leave you to judge, stating simply that we have tried to make 1916 a Year of Fulfillment—so to build that we might better serve those who look to us for co-operation in the march onward.

For 1917, we want to do more than *wish* you a Prosperous New Year.

We want, so far as it lies within our power, to *assure* you a Prosperous New Year.

To this end we have decked our tree with the fullest fruits of honesty of purpose, wealth of resources and years of experience.

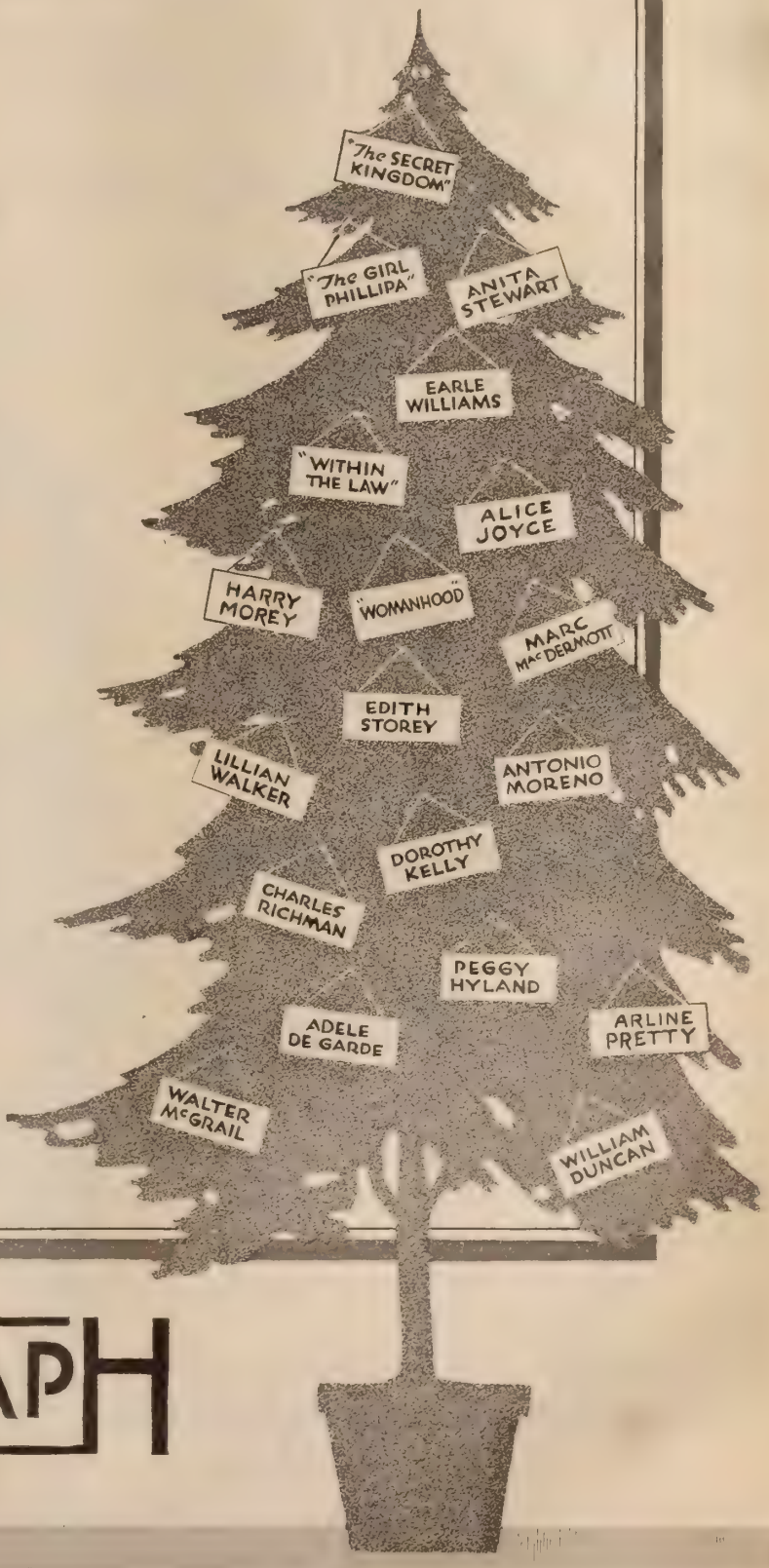
It is Vitagraph's gift to you—the gift over which we have labored faithfully and to which we have given our wholehearted endeavor for your success.

With Sincerest

Christmas Greetings

Take Vitagraph's 1917 Program and let it bring to you

A Prosperous New Year



VITAGRAPH

VLSE

William Courtenay

and

Lucille Lee Stewart

In a Wonderful Production of the Great Play by Ramsay Morris

"The Ninety and Nine"

Directed by

Ralph Ince



A SPECTACULAR production, founded on the story of a man who buried his better self, and of a girl who believed in tomorrow and tomorrow's sunshine—and picturing, with graphic realism, the horrors of the red fire of the forest.

VITAGRAPH

VLSE

Best Element of Public Awaits Turn To See



E. H. SOTHERN

And

EDITH STOREY

In

"AN ENEMY TO THE KING"—

Says ALFRED HAMBURGER

"I AM writing you regarding the remarkable success of Mr. Sothern's second Vitagraph feature, 'An Enemy to the King,' which we presented at our Zeigfeld Theatre, opening Saturday last. The public responded in great numbers.

"As you know, the clientele of this theatre is of the highest class in the country. Yet they were content to wait in line all day for the chance to enter. Their opinions of the picture were so complimentary, it is unfortunate that they could not have been recorded.

"I again offer Vitagraph my felicitations on the merit of these Sothern productions. You are entitled to warm commendation, for it is by such efforts on your part that photoplays are gradually being placed on levels still higher and higher.

"When the day of the perfect photoplay arrives, your company will be entitled to a lion's share of the credit of its perfection.

"I predict for this latest Sothern release even greater success than attended his first picture, 'The Chattel.' "

Alfred Hamburger

President Alfred Hamburger
Theatrical Enterprises
Chicago

VITAGRAPH
VLSE

Better to read fifty advertisements than to miss the one YOU need.

Don't Be Envious—



Book
VITAGRAPH COMEDIES
And Get in Right With the Crowd

BIG "V" COMEDIES
Featuring
HUGHIE MACK
367 Pounds of Joy
Written by Graham Baker and Lawrence Semon
Directed by Lawrence Semon

Two A Week

"CAPTAIN JINKS" COMEDIES
Featuring
FRANK DANIELS
The Man With A Million Laughs



VITAGRAPH
VLSE



ALIGNED in this new motion picture company are personalities that have been responsible for the biggest developments of the modern stage and screen.

SAMUEL GOLDFISH, the President, was a founder of one of the first two companies formed to produce feature films in which good taste and refinement were dominant. He has, from the beginning, been a factor in the production of better pictures and helped through shrewd and intelligent understanding to make motion pictures one of our greatest industries.

EDGAR SELWYN, the Vice-President, has, with ARCHIBALD SELWYN and CROSBY GAIGE, brought the theatrical producing firm of Selwyn & Co. to the forefront in dramatic production. Their plays, their clientele of authors, their alertness and their code of business honor have made for them a position that is the envy of many older firms and the model for most of the newer ones.

ARTHUR HOPKINS, Vice-President, is one of the producers who, because of his creative ability and capacity, has been invited into this alliance. His knowledge of stagecraft gives him high rank at the start in the field of motion picture production.

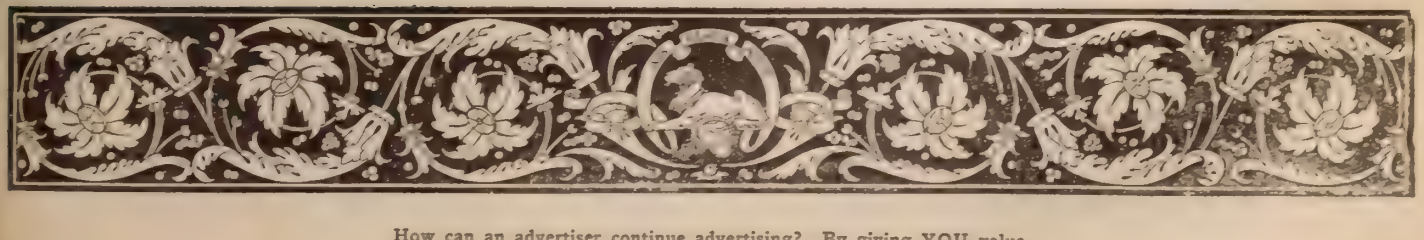
MARGARET MAYO is the author of several of the most profitable plays in the history of the American stage and is also one of the ablest judges of plays in the theatrical profession. Her judgment and discerning vision are counted as great assets by this company.

Our advice to ALL EXHIBITORS is to watch and read the future announcements of this company with great care.

Goldwyn Pictures
Corporation

Telephone: Vanderbilt 11

MAIN OFFICES: 16 East 42d Street, New York City



SELZNICK PICTURES



Joseph M. Schenck
Presents
NORMA
TALMADGE
In
"PANTHEA"
By Monckton Hoffe

THE STORY OF A
LOVE THAT WAS
GREATER THAN
LIFE OR DEATH

DIRECTED BY
ALLAN DWAN

Harry Rapf
Presents
ROBERT
WARWICK
In
(By Arrangement with Klaw and Erlanger)
"THE
ARGYLE CASE"
By Harvey J. O'Higgins Harriet
Ford and William J. Burns

A GREAT DETECTIVE
STORY WITH A BIG
LOVE INTEREST

DIRECTED BY
RALPH W. INCE



LEWIS J. SELZNICK
SOLE DISTRIBUTOR

SELZNICK PICTURES

HERBERT BRENON'S
Presentation of
NAZIMOVA
In
"WAR BRIDES"
By Marion Craig Wentworth
Is A Message To America
Of Europe's Tragic Conflict
MOTHERHOOD
VERSUS
WAR!





CLARA KIMBALL YOUNG
In
"THE FOOLISH VIRGIN"
By Thomas Dixon
Author of "THE BIRTH of A NATION"

A PICTURE FOR EVERY GIRL
WHO EXPECTS TO MARRY
AND FOR THE MAN WHO
IS TO MARRY HER

ALBERT CAPELLANI
DIRECTOR GENERAL

LEWIS J. SELZNICK
SOLE DISTRIBUTOR

WHAT'S STIRRING
Between *The Top Of Your Collar And Your Hair-Parting?*

THE BILLY WEST
Specials
TWO-REEL SCREEN YELLS
NOW BOOKING
"His Married Life"
"Boarders and Bombs"
"His Waiting Career"

Unicorn Film Service
CORPORATION

IKE SCHLANK, President
EXECUTIVE OFFICES, 126-30 WEST FORTY-SIXTH STREET, N.Y.
TWENTY-EIGHT BRANCHES EVERYWHERE

Romance-Fun-Pep
TWENTY-ONE REELS
A WEEK
1, 2 AND 3 PART
DRAMAS, COMEDIES,
WESTERNS

Do you depend on your EAR or upon RESULTS?
"The Republican party," observes Booth Tarkington, "needed a lesson and it got it." That was one difficulty with the Progressive party. *It never took a lesson in its life, depending wholly on its ear. On which, alas! it made its exit.*

READ, MARK, INWARDLY DIGEST!

VITAGRAPH'S
Serial Supreme

"The SECRET KINGDOM"

by Louis Joseph Vance

An All Star Production *Featuring*

Charles Richman and Dorothy Kelly

With

Joseph Kilgour, Arline Pretty,
William Dunn, Ned Finley,
Charles Wellesley and a Host
of Vitagraph Favorites ...



VITAGRAPH

V-L-S-E Inc.

Welcomed by an Avalanche of Praise

"The SECRET



CHARLES RICHMAN



DOROTHY KELLY

The Motion Picture News, Says :

"A money-getter for every kind of theatre has been devised by Vitagraph. Its title is 'The Secret Kingdom.' The suspense is continuous and the thrills have plenty of real punch without any gruesomeness that would offend the most critical audience. We believe Vitagraph has mixed all the requisite elements of a serial in such nicely proportioned quantities that 'The Secret Kingdom' will have a universal appeal to all classes of audience."

The Morning Telegraph, Says :

"If the evasion of the hackneyed and departure from the beaten trail blazed by precedent is worthy of laudatory comment, then there should be a general uplifting of thankful voices to the Vitagraph in appreciation of this latest contribution to the film world. It is a masterly production, directed capably, and boasts a cast which handles its difficult situations faultlessly. There is a splendid tale of romance and adventure interwoven by tense situation upon tense situation, and interest never lags throughout the action of the piece."

The Motion Picture Mail, Says :

"'The Secret Kingdom' should enjoy a wide popularity and prove a 'best-seller' with the exhibitor. It is replete with the most uncanny adventures and the episodes pass thrillingly in review with a wealth of photographic detail. The picture was thoroughly enjoyable. We predict a wide popularity."

VITAGRAPH

V-L-S-E INC.

The Serial that ALL Critics Acclaim

KINGDOM"

The Exhibitors' Trade Review, Says:

"'The Secret Kingdom' will stand the strongest kind of boosting. You can go to it with every feeling of confidence. Judging by the excellent episodes already presented, there can be no doubt as to the ultimate success of this serial. The production is alive with good box-office possibilities and likely to be much in demand."

The New York Tribune, Says:

"* * * The episodes shown were vastly interesting and make one anxious for the speedy release of the remaining portions."

Of the Host of Exhibitors' Commendations Received, Maurice H. Chonski, of Chicago, Voices the Enthusiasm Common to All:

"I am under obligations to you for insisting that I see the opening chapters of 'The Secret Kingdom,' for, as I was prejudiced against serials, I would surely have deprived my patrons of a great treat, for I am convinced that a serial of the quality and interest of 'The Secret Kingdom,' will not only make business but will hold it. I, personally, am anxiously awaiting the opportunity to present this serial in my theatres, as I know my patrons are going to be as enthusiastic over it as I am."



JOSEPH KILGOUR



ARLINE PRETTY

VITAGRAPH

V-L-S-E INC.

BACKED BY A COLOSSAL ADVERTISING CAMPAIGN

"The SECRET KINGDOM"

Outshines any Serial Ever Produced

FREE Advertising Helps For Exhibitors

Novelty Souvenir

Consisting of beautiful autographed photographs, done in rotogravure, of Dorothy Kelly, Arline Pretty and Charles Richman, the three stars of "The Secret Kingdom," and of Anita Stewart and Alice Joyce, assembled in a "Sealed Packet," for distribution to your patrons prior to the first showing of this serial. This "Packet" is certain to stimulate unusual curiosity and interest, and at the same time, provide a souvenir that will be really prized.

Advance One Sheet

A poster that instantly marks the exceptional quality of this production—suggestive of all its exquisite beauty, its romance and its adventure—superbly colored and bearing the announcement that "The Secret Kingdom" is to be shown at your theatre. This one sheet alone, prominently displayed, will draw not only the regular serial "fans," but large numbers of others who are not followers of serials.

Stock One and Two Column Cuts of Stars and 8 x 10 Portraits of Same, also Without Cost

Preliminary List of Newspapers in Which "The Secret Kingdom" Will be Advertised

New York American
New York Journal
Chicago Examiner
Chicago American
Washington Times
Philadelphia North American
Pittsburgh Sun
Cleveland Leader
Buffalo Courier
Milwaukee Leader
Minneapolis Daily News
St. Paul Daily News
Indianapolis Star
Richmond Times Despatch
St. Louis Republic
Omaha News
San Francisco Examiner
San Francisco Call
Louisville Herald
New Orleans Item
Portland Oregonian
Los Angeles Examiner
Los Angeles Herald
Atlanta Georgian
Syracuse Herald
Denver Rocky Mt. News
Detroit Journal
Seattle Times
Montreal Star
Cincinnati Commercial Tribune
Dallas Times Herald
Kansas City Post
Salt Lake Herald Republican
Baltimore American
Rochester Photoplay News
Boston American

Fifteen Episodes—Every Episode a Feature

To see it is to Book it

All Filmed and Ready to be Shown

VITAGRAPH
V-L-S-E

General Film Service

A Year Old!

THE SELIG-TRIBUNE IS NEARLY A YEAR OLD! THE FIRST OF JANUARY, 1916 SAW THE INAUGURATION OF THE WORLD'S GREATEST NEWS FILM. IN ONE SHORT YEAR THE SELIG-TRIBUNE HAS ACHIEVED WONDERFUL POPULARITY. AT THE END OF 1916 WE FIND THIS NEWS REEL FIRST IN WAR, FIRST IN PEACE AND FIRST IN POPULARITY.

THE SELIG-TRIBUNE COVERED ALL THE WORLD'S PICTORIAL EVENTS IN 1916 LIKE THE MORNING DEW.

RELEASED EVERY MONDAY AND THURSDAY IN GENERAL FILM SERVICE, THE SELIG TRIBUNE WILL IN 1917 CONTINUE TO GET THE NEWS AND SHOW IT FIRST!

TRADE S MARK

The Selig Polyscope Co.
Chicago, Illinois

General Film Service

BIG SEAT SELLING ATTRACTION

The first

Essanay-Chaplin Revue of 1916

will fill your theatre and keep them standing in line to get in. Read what these theatre owners say:

ESSANAY FILM MFG. COMPANY,
Chicago.

"Sure did make a cleaning on the 'Chaplin Revue.' Our patrons were more than satisfied. The receipts beat all expectations."

Swan & Schwarz,
Empress Theatre, Kearney, Neb.

MR. GEORGE K. SPOOR, President,
ESSANAY FILM MFG. COMPANY,
Chicago, Ill.

"Broke all records in my largest theatre on the Essanay-Chaplin Revue of 1916. I congratulate you and recommend it to any exhibitor as a big money getter."

Bell Enterprises,
Galveston, Texas.

MR. GEORGE K. SPOOR, President,
ESSANAY FILM MFG. COMPANY,
Chicago, Ill.

"We surely did a wonderful business with the Essanay-Chaplin Revue of 1916. Had them standing out in the street. I consider this a wonderful box office attraction."

Casino Theatre,
Marshalltown, Iowa.



Trademark
Reg.U.S.Pat.1907

ESSANAY
GEORGE K SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

IS MARRIAGE SACRED?

Essanay's New Stock Company

MARGUERITE CLAYTON EDWARD ARNOLD

LILLIAN DREW SYDNEY AINSWORTH

THOMAS COMMERFORD

is presented in this striking series of photoplays on marriage and divorce. It is a flaming banner that will attract every individual for it touches on a subject close to every heart and every home. Look over this list of titles.

"THE BURNING BAND"—Dec. 16
"DANCING WITH FOLLY"—Dec. 23
"WIFE IN SUNSHINE"—Dec. 30
"THE SINFUL MARRIAGE"—Jan. 6
"WHEN THE MAN SPEAKS"—Jan. 13
"THE WIDE WRONG WAY"—Jan. 20
"THE MAGIC MIRROR"—Jan. 27
"SHIFTING SHADOWS"—Feb. 3
"DESERTION AND NONSUPPORT"—Feb. 10
"ASHES ON THE HEARTHSTONE"—Feb. 17
"THE EXTRAVAGANT BRIDE"—Feb. 24
"SOCIAL OBLIGATIONS"—Mar. 3

By Charles Mortimer Peck

Directed by E. H. Calvert

Screen time approximately 33 minutes

Trademark Reg. U.S. Pat. 1907

ESSANAY

GEORGE K. SPOOR PRESIDENT

1333 Argyle St., Chicago

General Film Service

The Hazards of Helen



Oldest and Greatest of All
Series Pictures, Now in Its Third Big Year of Success

You can start with the next episode which is—

"A Race With Death"

Released December 30

Helen's perilous ride to beat the runaway car with its human freight to the siding switch, and her leap from the saddle to the speeding car provides thrills aplenty. OBEY THAT IMPULSE.

"GRANT, POLICE REPORTER"

We are giving you in this KALEM superseries the most sensational quality series ever released—greater in drawing power than most five or six reel productions.
IT'S UP TO YOU.

A HAM Comedy

"The Quest of the Golden Goat"

An old fashioned laugh-fest is contained in this broad burlesque of secret societies.

Released December 26th.

BUT, in the latest episode,
"A Mission of State"
it's up to Daredevil
GEORGE LARKIN
and—***how he does make good!***
Released December 29th

Attention-compelling one and three sheet posters on all one reelers; one, three and six sheets on "The Girl from Frisco."

KALEM COMPANY

235-39 West 23d Street **New York City**

General Film Service

BROADWAY STAR FEATURES

Present

"Sunshine" Mary Anderson

in

"The Luck Charm"

The second adventure of

"THE DANGERS of DORIS"

A single reel series of romance and adventure

Doris pounded keys—all day long—not piano but typewriter keys—but one day there was a deed of daring to be done—



Doris climbed out along the ledge—but the real thrill comes with the seeing of "The Luck Charm."

Book

"THE DANGERS OF DORIS"

Weekly

Released Each Friday

Through the

GENERAL FILM CO.



Better to read fifty advertisements than to miss the one YOU need.

General Film Service



DEFINED FEATURE COMEDY
HARRY MYERS & ROSEMARY THEBY
DECEMBER 27'
IN "A FINANCIAL FRENZY"
Wifie has a money spending spell that nearly drives him Insane

General Film Service



DECEMBER 29th
BURNS & STULL AS POKES & JABBS
IN
"THE PROPERTY MAN"

General Film Service



Knickerbocker

Star Features

Present Dec. 22'

FRANK MAYO
GLORIA PAYTON
MYRTLE REEVES
IN
"The DAWN OF WISDOM"
3 ACTS

Supervised by
H.M. & E.D. HORKHEIMER

MUTUAL NEWS

"What's Going On In The Mutual"

WEEKLY NEWS OF THE MUTUAL FILM CORPORATION AND ITS 68 EXCHANGES

DECEMBER 30, 1916

NEW MUTUAL SERIAL IS ABSOLUTELY NOVEL IN THEME AND PLOT

"THE Perils of Our Girl Reporters"—the sensational new Mutual serial, is absolutely novel in theme and plot. It is different in every respect from any other serial that exhibitors have had an opportunity to book. It pictures newspaper life—from the "inside." It depicts the trials and tribulations encountered by reporters in securing front page news. It shows theatre patrons an angle of every day life that will prove a revelation. It is the "something different" in motion pictures that the public is so eagerly searching for.

Daring Girl Reporters.

Everyone knows that there are women on the staffs of every large daily newspaper. Some of them are society editors. Some of them "cover" social functions and entertainments. Some of them are what is known as "sob sisters." In search of material for "sob stories" the girl reporters covering this class of work are compelled to venture into strange places—to probe the life of the underworld—to venture daringly where few women ever go. The experiences they encounter form the basis of this new motion picture serial—"The Perils of Our Girl Reporters." It is new. It is novel. It is thrilling.

Stories Based on Real Incidents.

All of the fifteen stories in "The Perils of Our Girl Reporters" are based on real incidents in newspaper life. This amazing new serial was made by the Niagara Film Studios. It was directed by George Terwilliger. It features Earl Metcalfe, Helen Green and Zena Keefe. Each story is complete in itself. Each is two reels in length. The first chapter is released on December 28th. Bookings can be made now at any of the 68 Mutual Film Exchanges.

Latest Chaplin Release Is Pleasing Public

Charlie Chaplin's newest laugh-maker—"The Rink"—is a pronounced success. Charlie Chaplin's funny feet have made millions laugh. Charlie Chaplin's odd hat has caused countless chuckles. Charlie Chaplin's famous cane has proven a magic wand for inspiring mirth. But Charlie Chaplin's roller skates—they are really the feature of "The Rink"—are setting a hot pace for the feet, the hat and the cane already mentioned. Capacity houses are the rule at every theatre showing "The Rink." You can book it now at any of the 68 Mutual Film Exchanges.

Mutual Star Productions For December

Week Beginning December 4th.

Title. Lead.

The Valley of Decision.....Richard Bennett

Week Beginning December 11th.

Lonesome Town.....Kolb & Dill

Miss Jackie of the Navy.....Margarita Fischer

Week Beginning December 18th.

The Twinkler.....William Russell

Week Beginning December 25th.

The Innocence of Lizette.....Mary Miles Minter

HELEN HOLMES WINNING

By Her Daring Work in "A Lass of the Lumberlands"

A HOST OF NEW ADMIRERS

"Helen Holmes grows more popular each day," writes an exhibitor from Indiana. Many exhibitors thought it would be hard for Miss Holmes to find a stronger vehicle than "The Girl and the Game." Now they are discovering that "A Lass of the Lumberlands" is even stronger—even better—is winning the fair star a host of new admirers. In this newest of Mutual chapterplays—"A Lass of the Lumberlands"—Helen Holmes is performing feats of daring that surpass all her previous efforts. In single chapters of the new play there are more dramatic moments than the average serial has in its entire length. Wise exhibitors are capitalizing this interest of the public in Helen Holmes for themselves. By showing "A Lass of the Lumberlands" they are packing their houses nightly. You have the opportunity of doing the same for your theatre. Any of the 68 Mutual Film Exchanges in America will accept bookings on this record-breaking chapterplay.

"The Vampires" Series Exceedingly Popular

Exhibitors all over the country are reporting tremendous business with "The Vampires." This is the sensational series of mystery-detective tales made by Gaumont. It is being released through the 68 Mutual Film Exchanges. Audiences are amazed and delighted with the odd incidents depicted in the film. There is a surprise in every chapter. Bookings can be arranged at your nearest Mutual Film Exchange.

MARY MILES MINTER IN "THE INNOCENCE OF LIZETTE" IS AT BEST

DAINTY Mary Miles Minter—"America's Darling"—is at her best as the featured star of the Mutual Star Production scheduled for release the week of December 25th. "The Innocence of Lizette" is the title. James Kirkwood is the director. The picture was made at the studios of the American Film Company, Inc., at Santa Barbara, California. The little tale unfolded is a story of innocent childhood. It is as sweet as a breath of Springtime.

The Story in Brief.

In brief the story tells how Lizette, the child of an old actor, is left in the care of a motherly old lady at the death of her parent. Early in life Lizette becomes an assistant to the son of her foster-mother, at the latter's news stand in a big office building. There she meets and falls under the spell of a gentleman-crook, who to her appears a beau ideal. Still later an aged millionaire, with offices in the building, observes and is fascinated by Lizette. He had lost a little daughter who much resembled her. In time he seeks to adopt Lizette and is successful in his plan. Months later the girl goes on a visit to her foster-mother. The sudden illness of her adopted parent results in Lizette's return to the millionaire's palace. On the steps she finds a baby. In her innocence she takes the infant within and claims it as her own. The millionaire is horrified. He asks regarding the child's father. Lizette is momentarily dumb. Then she recalls the gentleman-crook she had once admired. Unthinkingly she gives his name. The millionaire investigates. Just as the gentleman-crook is about to levy blackmail upon the millionaire, the real mother of the child calls to reclaim it. Lizette's innocence is established, and everyone is happy.

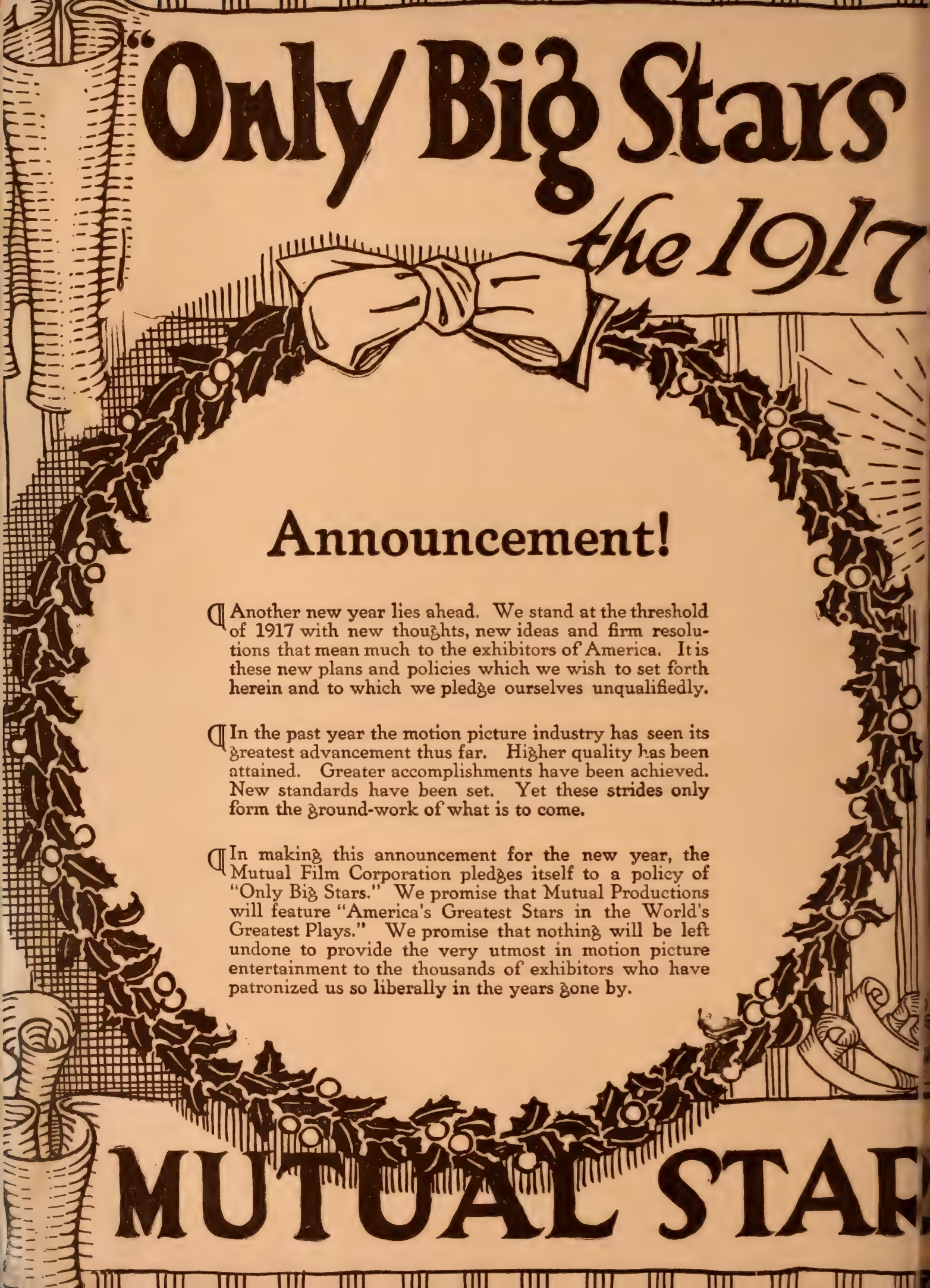
Star Is Wholly Delightful.

Mary Miles Minter as Lizette is wholly delightful. The supporting cast is most evenly balanced. Perfect direction and photography make the release a notable one. Bookings can now be made at any Mutual Film Exchange. This is the fifth of the Mary Miles Minter Mutual Star Productions. The others are "Youth's Endearing Charm," "Dulcie's Adventure," "Faith" and "A Dream or Two Ago." Mutual exchanges can supply them all.

Who Wins $10,000?

Scenario writers and their friends are packing theatres the country over to see who won the prize for the best sequel to "The Diamond From the Sky." Exhibitors showing it consider it a better buy than U. S. Steel.

"Only Big Stars the 1917



Announcement!

¶ Another new year lies ahead. We stand at the threshold of 1917 with new thoughts, new ideas and firm resolutions that mean much to the exhibitors of America. It is these new plans and policies which we wish to set forth herein and to which we pledge ourselves unqualifiedly.

¶ In the past year the motion picture industry has seen its greatest advancement thus far. Higher quality has been attained. Greater accomplishments have been achieved. New standards have been set. Yet these strides only form the ground-work of what is to come.

¶ In making this announcement for the new year, the Mutual Film Corporation pledges itself to a policy of "Only Big Stars." We promise that Mutual Productions will feature "America's Greatest Stars in the World's Greatest Plays." We promise that nothing will be left undone to provide the very utmost in motion picture entertainment to the thousands of exhibitors who have patronized us so liberally in the years gone by.

MUTUAL STAR

For Mutual"

Policy



¶ We promise to prove that the confidence placed in us by the exhibitors of America has not been misplaced—that from it has sprung a feeling of loyalty and zeal that can result only in *greater* co-operation, *greater* productions, *greater* profits to those Exhibitor friends.

¶ Pledging ourselves to this new policy for 1917—"ONLY BIG STARS FOR MUTUAL" — we announce herein a few of the stars who will appear in the new Mutual Star Productions:

NANCE O'NEIL
(Frank Powell Producing Corporation)

MARJORIE RAMBEAU
(Frank Powell Producing Corporation)

MARY MILES MINTER
(American Film Co., Inc.)

RICHARD BENNETT
(American Film Co., Inc.)

CHARLIE CHAPLIN
(Mutual-Chaplin Specials)

WILLIAM RUSSELL
(American Film Co., Inc.)

MARGARITA FISCHER
(Pollard Picture Plays Company)

(Many Other Big Stars Will Be Announced Soon)

¶ Resolving to present, in the coming year, a new and greater array of feature productions, serials and travel pictures, with a service, through our sixty-eight exchanges, that we believe will be unequalled anywhere, we invite Exhibitors to enjoy the exceptional prosperity that must result.

MUTUAL FILM CORPORATION

68 Exchanges in America **JOHN R. FREULER, President**

PRODUCTIONS

MUTUAL



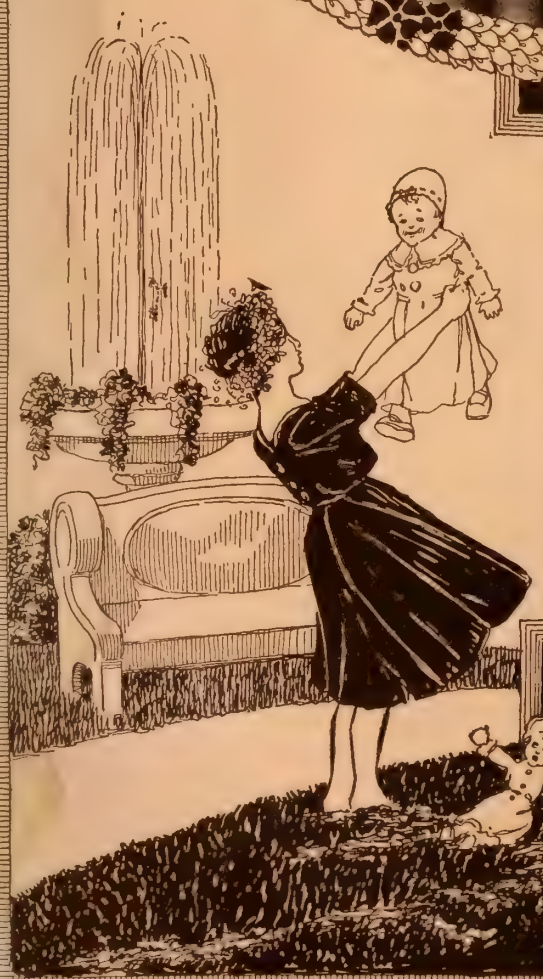
American Film Company, Inc.,
Presents
America's Darling

MARY MILES MINTER
IN
"THE INNOCENCE OF LIZETTE"

An odd and wholesome story of innocent childhood—sweet as a breath of Springtime. Fifth of the Minter Series of Mutual Star Productions. Directed by James Kirkwood. Released the week of Dec. 25th.

Booking Now at 68 Mutual Exchanges

Mary Miles Minter Mutual Star Productions Now Playing:—
"Youth's Endearing Charm"
"Dulcie's Adventure"
"Faith"
"A Dream or Two Ago"



MUTUAL

More Than 2000 Theatres Are Running This Amazing Chapterplay

THEATRES everywhere are "holding 'em out" with the newest and best of the Helen Holmes serials—"A Lass of the Lumberlands." Manager after manager is proclaiming it the greatest drawing card he ever had—bigger—better—more spectacular than any of the previous Helen Holmes productions.

A LASS OF THE LUMBERLANDS *Featuring* HELEN HOLMES

There are more big scenes in single chapters of "A Lass of the Lumberlands" than the average serial contains in its entire length. Daring Helen Holmes holds audiences spellbound by her recklessness. This phenomenal new chapterplay is delighting the most blase of theatre patrons. Exhibitors are voting it a real business builder. Stimulate business at YOUR theatre. Book "A Lass of the Lumberlands" now at any Mutual Exchange. 15 amazing chapters—a new one each week.

Produced by Signal Film Corporation **Directed by J.P. McGowan**

NOW BOOKING AT 68 MUTUAL EXCHANGES



Scene from Chapter 9 of "A Lass of the Lumberlands"

MUTUAL'S BIG NEW SERIAL

Featuring
Earl Metcalfe
Helen Green
Zena Keefe



THE PEER GIRL RE

Produced by
Niagara Film Studios
Directed by
George Terwilliger

NOW BOOKING AT

SUCCESS!

PERILS OF OUR GIRL REPORTERS

15 Chapters
First Chapter
Released Dec. 28TH

Jewel thieves are caught red-handed—society blackmailers are exposed—international conspiracies are frustrated—strange crimes are revealed—and all through the clever work of girl reporters—in the Mutual's big, new serial success, "The Perils of Our Girl Reporters." This new and absorbing series of motion picture stories—based on real incidents in newspaper life—is sure to pack every theatre showing it. It's new. It's novel. It's "different." The same news that builds circulation for newspapers will now build bigger box-office receipts for YOU. Don't wait. Book "The Perils of Our Girl Reporters" NOW. You can secure this big new serial at the nearest Mutual Film Exchange.

The Stories in "Perils of Our Girl Reporters"

1. The Jade Necklace
2. The Black Door
3. Ace High
4. The White Trail
5. Many a Slip
6. A Long Lane
7. The Smite of Conscience
8. Birds of Prey
9. Misjudged
10. Taking Chances
11. The Meeting
12. Outwitted
13. The Schemers
14. The Counterfeiters
15. Kidnapped

68 MUTUAL FILM EXCHANGES

Many a packed house is directly traceable to an advertisement in the "News."

MUTUAL

Reel Life
The Mutual magazine in film

TOURS
Around the World

4
Single Reels

The Mutual Weekly
News of the World First

See America First– *with*
Gaumont Kartoon Komics

"DESSERT IN THE THEATRICAL BILL OF FARE"

Most people consider dessert the best part of the meal. That is why the Gaumont Company knows exhibitors everywhere will echo the words of this successful program-maker:

"Gaumont single-reels are truly as dessert in any good theatre's bill of fare. The traditional Gaumont quality in photography and Gaumont thoroughness in treatment characterize them all."

Every spectator finds things of interest in these weekly releases. They are carefully edited to make their appeal general.

BOOK THEM AT 68 MUTUAL BRANCHES

Gaumont Co.

FLUSHING, N. Y.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers







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from the Seven Stars of SEVEN DEADLY SINS

McCLURE PICTURES







SEVEN DEADLY SINS

Book the entire series of seven five-reel features.

Released by Superpictures, Inc.
Through Triangle Exchanges

McCLURE PICTURES

THE BOND OF BLOOD

Leads a dying man to acknowledge his crime and absolve his own daughter from the accusation of guilt—

WILLIAM FOX

Presents

Valeska Suratt

The Empress of Fashion

in

The VICTIM

The story of a struggle against fate

FOX FILM CORPORATION





TO BE RELEASED
JANUARY 8, 1917.

WILLIAM FARNUM

IN THE FIRST

Super De Luxe Production

The

PRICE of SILENCE

A POWERFUL AND MASTERFUL

WILLIAM FOX

PRODUCTION

Carrying a message of a great human appeal. Showing the gifted screen star in his greatest role.

DIRECTED BY
FRANK LLOYD

TO BE RELEASED
JANUARY 22, 1917

THEDA BARA

In A *Super De Luxe*
photoplay

The

DARLING of PARIS

A POWERFUL AND MASTERFUL

WILLIAM FOX

PRODUCTION

A wonderful, soul-stirring photodrama suggested by Victor Hugo's "The Hunchback of Notre Dame."

DIRECTED BY J. GORDON EDWARDS

FOX FILM CORPORATION



FOXFILM COMEDY SERVICE

FOXFILM COMEDY SERVICE

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Released Weekly

Beginning January 1, 1917

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They are available for any exhibitor, whether he books the regular Fox program or not.

You can show them.
All exhibitors can show them.

FOXFILM COMEDIES are not merely comedy pictures.

They are not merely program fillers.
They are two-reel productions.
They present comedy stars.

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PATRIA

THE GREATEST SERIAL OF THE AGE
WITH THE BEST KNOWN WOMAN IN AMERICA

MRS VERNON CASTLE

BACKED BY THE GREATEST ADVERTISING
AND PUBLICITY CAMPAIGN EVER LAUNCHED

INTERNATIONAL

PREPARE!

PAT

THE PREPAREDNESS

Mrs. VERNON

TO BE RELEASED



Written by
Louis Joseph Vance

INTERNATIONAL

PREPARE!

RIA

SERIAL SUPREME WITH

CASTLE

JANUARY FIRST



INTERNATIONAL



The Ocean Waif



"MOTION PICTURE COCKTAILS"

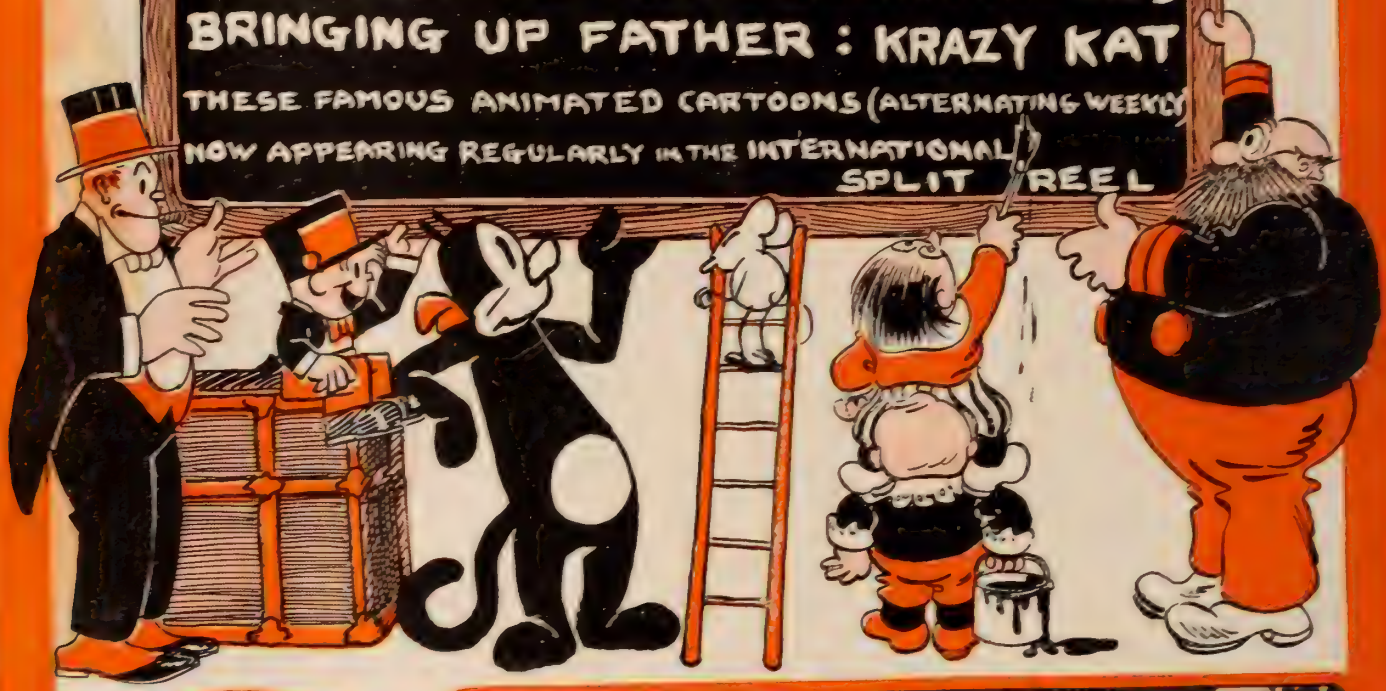
JERRY ON THE JOB

THE ORIGINAL KATZENJAMMER KIDS

BRINGING UP FATHER : KRAZY KAT

THESE FAMOUS ANIMATED CARTOONS (ALTERNATING WEEKLY)

NOW APPEARING REGULARLY IN THE INTERNATIONAL SPLIT REEL



The Jockey of Death



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INTERNATIONAL

Attention!

Manufacturers and Producers!

OPEN THE DOOR TO OPPORTUNITY!

—WE'LL GIVE YOU THE KEY!—

¶ SOME OF THE EXISTING FRANCHISES of one of the best-known Distributing Organizations in America, with branches in every important centre of the United States, WILL EXPIRE SHORTLY AFTER THE FIRST OF THE YEAR.

¶ *Proposals for franchises for the best and most carefully selected features will be received at once from old established and responsible producing concerns, financially able to live up to their contracts.*

¶ THE MERIT OF THE PRODUCTIONS, AND THE STANDING OF THE FIRMS SUBMITTING PROPOSITIONS, WILL BE ALONE CONSIDERED.

We are Willing to Entertain Proposals for

ONE—TWO—THREE—AND FIVE-REEL PRODUCTIONS

That Will Stand the Acid Test

Address X. % Motion Picture News

729 SEVENTH AVE., NEW YORK

All Communications Treated with the Strictest Confidence

ART DRAMAS

Wm. L. Sherrill-Pres

G. H. Wiley-

ART DRAMAS' CHRISTMAS GREETINGS

It is a particularly happy coincidence that the first Art Drama is released during a week of joyfulness and holiday spirit.

Continued showing of Art Dramas will retain for the exhibitor and his patrons this feeling of cheerfulness throughout the coming year.

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NEW YORK and NORTHERN NEW JERSEY
Modern Feature Photoplays, Inc.
729 Seventh Avenue, New York City
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Vice Pres.-Gen. Mgr. Herbert Blaché-Sec.-Treas

THE FIRST ART DRAMA

GERTRUDE McCOY in "THE LASH OF DESTINY"

is an intensely dramatic photoplay. Based upon a strong story, produced by a splendid director, and with a star of Miss McCoy's drawing power, it is a *winner!* Book it at the Art Dramas exchange in your territory. Van Dyke production. *Released Dec. 21st.*

THE FORTHCOMING ART DRAMAS

will be among the finest pictures produced. See them!

JEAN SOTHERN in "WHOSO FINDETH A WIFE"

An answer to HALL CAINE'S "THE WOMAN THOU GAVEST ME."
U. S. Amusement production. *Released Dec. 28th.*

DOROTHY BERNARD in "THE RAINBOW" with ROBERT CONNESS and JACK SHERRILL

A great cast in a picturization of a great Broadway success.
William L. Sherrill production. *Released Jan. 4th, 1917.*

ANNA Q. NILLSON and EUGENE STRONG in "INFIDELITY?"

A big theme, picturized in a telling manner. A picture that will cause more comment than any other release of the day. Erbograph production. *Released Jan. 11th, 1917.*

ALMA HANLON in "GOD OF LITTLE CHILDREN"

A production that every mother will want to see. Apollo production.
Released Jan. 18th, 1917.

6 WEST 39" ST

We have secured good advertisers to talk to YOU. Listen to them!

WORLD PICTURES BRADY-MADE

Announcement

After December 17th, 1916 we will own and operate every Exchange in the U. S. A. through which World Pictures Brady-Made are distributed.

Notice to Southern Exhibitors

Effective December 17th, 1916 the business of this Corporation theretofore handled for us by the Southern World Film Co. will be handled through our own direct branches, at Atlanta, Dallas and New Orleans, respectively.

Notice to All Exhibitors

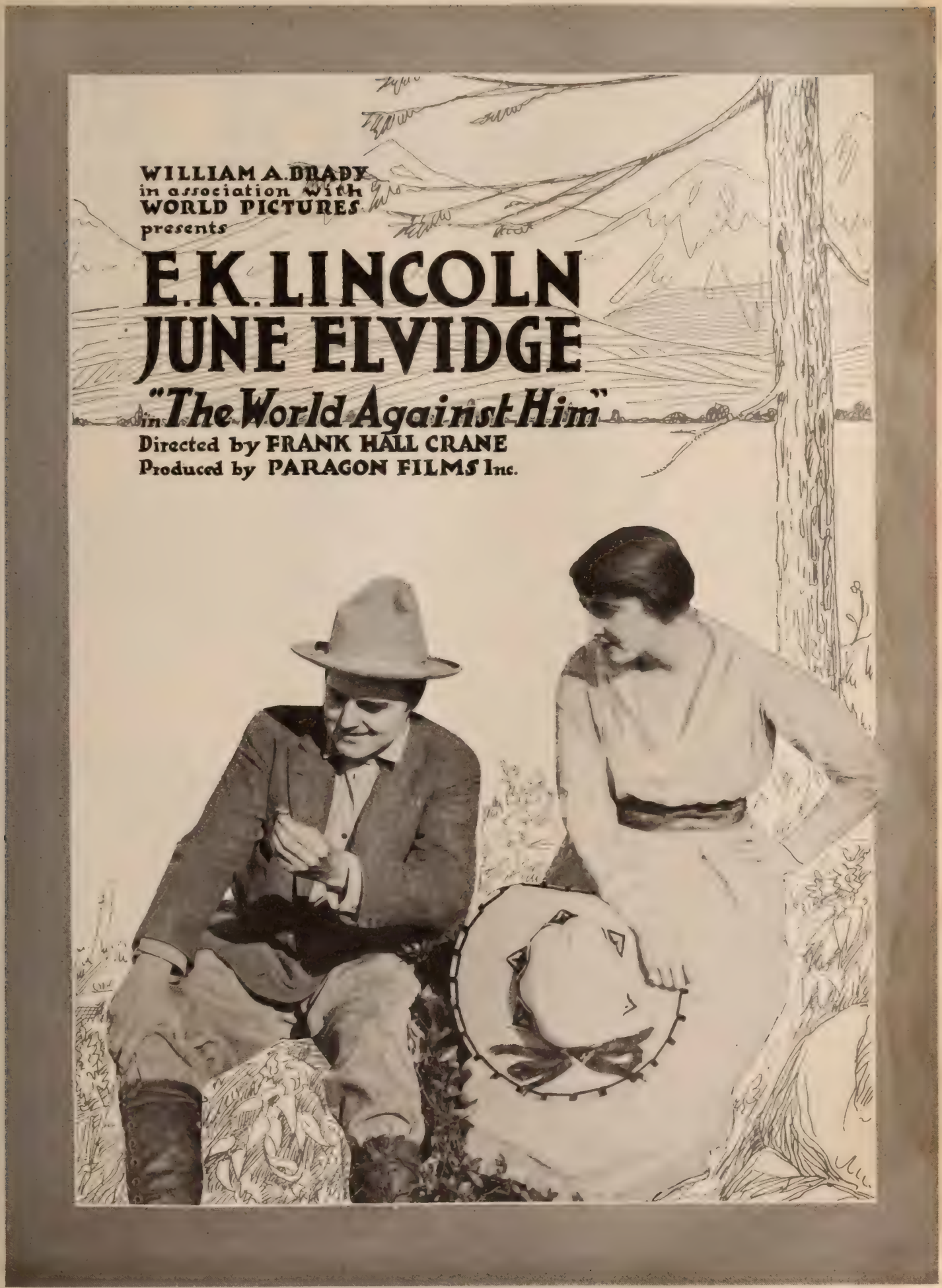
It will be unnecessary for you to call upon our Branch Offices for Advance Advertising Posters on forthcoming Brady-Made releases.

Our Branch Office serving you will send these to you post-paid, or together with other advertising material in ample time for proper display.

Notice: These posters are furnished GRATIS. Insist upon receiving them, and then use them for their full seat-selling value. We make them for you.

WORLD FILM CORPORATION
130 WEST 46th ST., NEW YORK

Canadian Distributors, THE REGAL FILMS, Ltd
37 Yonge Street, Toronto, Ont.



Our advertisers tell us when we give YOU the best magazine.

TRIANGLE

RELEASES FOR WEEK OF DECEMBER 31st

DOROTHY DALTON

IN

"THE FEMALE OF THE SPECIES"

KAY BEE

Here is a drama with real heart interest and real punch. There is a powerful plot, logically developed, filled with tense situations which are different, all worked up to a gripping, satisfying climax. PICTURES SUCH AS THIS VOUCH FOR THE CONTINUED PRESTIGE OF TRIANGLE PLAYS.

LILLIAN GISH

IN

"THE HOUSE BUILT UPON SAND"

FINE ARTS

Lillian Gish is a sure box office attraction—So is the play. She is a little social butterfly who marries a real man. With this situation as a starting point, a story has been developed filled to the brim with appeal and the dramatic portrayal of human emotions. ANOTHER PICTURIZED REASON FOR TRIANGLE SUPREMACY.

MACK SENNETT—KEYSTONE COMEDIES

They mean to your patrons, sunshine and laughter. They are the bright spots in motion pictures. They mean packed houses and happy audiences.

TRIANGLE
MACK SENNETT-KEYSTONE
COMEDIES


MACK SWAIN


ROSCOE ARBUCKLE


MACK SENNETT


CECILE ARNOLD


ORA CAREW


CHESTER CONKLIN


SLIM SUMMERVILLE


LOUISE FAZENDA, CHARLES MURRAY & HARRY BOOKER IN A BRAND NEW MACK SENNETT-KEYSTONE

MACK SENNETT-KEYSTONE COMEDIES are the banner box office attractions. The element of FUN will be popular just so long as these comedies are with us. They are always new, always novel. They are light and frothy and spell sunshine and laughter. Their fun-magic will lure the crowds to your box office. Your patrons know. LET THEM DECIDE.

MACK SENNETT-KEYSTONE COMEDIES ARE RELEASED ONLY THROUGH TRIANGLE FILM CORPORATION.

The Greatest Shakespearian Spectacle of All

FREDERICK WARDE in "KING LEAR"

"HOW SHARPER THAN A SERPENT'S TOOTH IT IS TO HAVE A THANKLESS CHILD!"

THANHOUSER-MADE
Pathé Gold Rooster Play

RELEASED DECEMBER 17

A Drama of Powerful Heart Interest
Staged in Barbaric Splendor

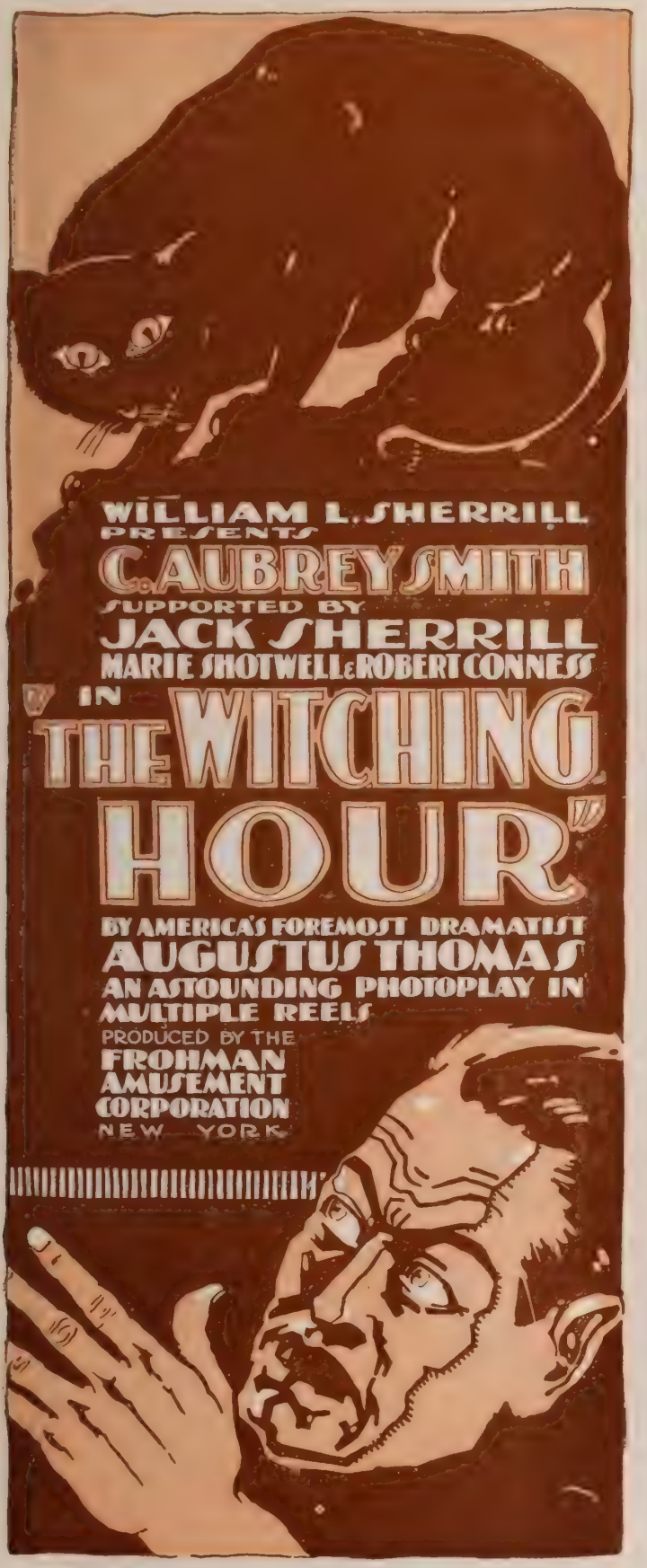


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NEW ROCHELLE, N.Y. Edwin Thanhouser Pres. JACKSONVILLE, FLA.

EUROPEAN OFFICE, THANHOUSER FILMS LTD. 166 SHAFTESBURY AVE., LONDON.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



"THE WITCHING HOUR"

BY

AUGUSTUS THOMAS

PRODUCED BY

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL
PRESIDENT

Cast

Jack Brookfield	C. AUBREY SMITH
Frank Hardmuth	Robert Conness
Clay Whipple	Jack Sherrill
Tom Denning	Freeman Barnes
Justice Prentice	Lewis Sealy
Helen Whipple	Marie Shotwell
Viola Campbell	Helen Arnold

Directed by George Irving

RELEASED AS A SUPER-FEATURE

on

STATE RIGHT BASIS

Booked as a special attraction at the Rialto Theatre, New York.

Critics and the trade generally are one voice in classing this production as marking a new era in motion picture achievement.

THE ADVERTISING MATTER BEFITS A ROAD SHOW

One sheets, three sheets and six sheets, two styles each. Striking twenty-four sheet, all from hand drawn colored sketches. One, two and three column newspaper cuts. Three styles artistic slides. 11 x 14 hand-colored photographs. 22 x 28 hand-colored enlargement. A six foot novelty display clock dial for lobby. 23 x 35 duplicate of trade and newspaper reviews, Press Sheets and 3 Color Heralds.

The numerous bids on this production justify the state right buyer who requires an extraordinary and special attraction to wire for further information.

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

18 East 41st Street New York City



THE WITCHING HOUR

The wonder of Cinematography
Hailed as the years Marvel
Eliminates other "masterpieces" as competitors

Works through the entire gamut of human emotions
Incomparable in its wondrous effects
Teeming with startling situations
Carries one along by the immensity of the story
Human in its appeal to all mankind
Imposing in its staging and settings
Novel in its theme
Great is what the critics say

Happy in its ending
Overwhelming as a whole
Unchallenged as a superlative Photo-Drama
Released as a Special Attraction



LOVE CONQUERS ALL THINGS



The FEAR of the CATS-EYE



AFTER THE VERDICT OF GUILTY



For HIGH STAKES



YOU CAN'T FIRE THAT GUN

THE VAN DYKE AMUSEMENT ENTERPRISES, Inc.

announces to the exhibitors of

Illinois, Indiana and Southern Wisconsin

that it has secured the rights in that territory to

the biggest screen production of the past six months

The Witching Hour

By AUGUSTUS THOMAS

with

C. Aubrey Smith, Marie Shotwell, Robert Conness, Jack Sherrill

NOW PLAYING TO S. R. O. AT THE
RIALTO THEATRE, NEW YORK CITY

From one of the biggest successes in the history of the legitimate stage, the Frohman Amusement Corporation has produced what will rank as one of the master productions of the screen

The Witching Hour

WILL PLAY TO CAPACITY BUSINESS WHEREVER IT IS SHOWN

BOOK IT NOW!

Van Dyke Amusement Enterprises, Inc.

R. O. PROCTOR, General Manager

207 SO. WABASH AVE., CHICAGO, ILL. Phones Harrison 5947-5948

DISTRIBUTORS OF THE ART DRAMAS PROGRAM



Artcraft Announces

MARY PICKFORD

in her latest picture

"THE PRIDE OF THE CLAN"

Produced by Maurice Tourneur







HAVE YOU A PICKFORD CONTRACT ?

First showing January 8th in 81 Artcraft Theatres

ARTCRAFT PICTURES CORPORATION

729 SEVENTH AVENUE, NEW YORK



ONE OF THE



Ice falling from the Child's Glacier into the Copper River

"ALASKA WONDERS IN MOTION"

Five Reels Teeming With Interest

A Wonder Feature of Four Distinctive Travelogues

WEDNESDAY, NOVEMBER 15, 1916 EVENING EXPRESS, LOS ANGELES.

WONDERS OF ALASKA DEPICTED ON TALLY'S BROADWAY SCREEN

Splendid Travel Film Takes Audience Far Into Interior of Northern Country

By George St. George

TALLY'S BROADWAY THEATER is showing some wonderful Alaskan pictures this week. In a travel film that carries one far into the interior of this interesting country, one is taken over rickety bridges, high above roaring rivers, through deep woods and finally to the bank of a river, on the opposite side of which is one of the great glaciers.

Even in repose this is a wonderful sight, the grandeur of the great mountains of snow and ice is impressive, but as one looks huge masses of ice break away from its sides and go crashing down into the waters below. Thousands upon thousands of tons of ice seems to melt into glistening flakes like the Bridal Veil falls at Niagara, taking all sorts of graceful forms as it drops and sending columns of white spray into the air as it hits the water.

The water, after the fall of the ice, reminds one of the rapids at Niagara, magnified many times, as it seethes and boils from the lashing of the ice. They are very wonderful pictures, far ahead of anything of the kind that have been shown before.

The feature attraction is Ruth Roland in Sultana, a hand-colored Pathe feature. Sultana is a valuable diamond that has been stolen and around the theft, and others that follow, the story is written. The picture does not come up to the Pathe standard. The story is thin and silly and the direction is away below par. A great many of the scenes are pretty in their coloring, but this department also falls below the standard set by The Beloved Vagabond at this same theater some time ago.

△△△

Hunting the Great Kodiak Bear at Kodiak Island, Featuring W. A. Hillis; To the "End of the Steel" on the Government Railroad: The Alaska Indian: The Bore—The World's Greatest Water Phenomenon; Two of the World's Greatest Icy Marvels in Action—Child's and Miles' Glaciers.

"IF IT'S OUT-OF-THE-ORDINARY OR THE UNUSUAL YOU ARE LOOKING FOR"
Here's a Brand New Thrill Right Out of That Wonderland—ALASKA.
It's Different—It's Greater—Yes, Far Superior to Anything Ever Shown Before from out the Land of the Midnight Sun—*Alaska.*

State Rights NOW SELLING

Direct Booking Solicited

Wire or Write

SMITH FILMS,

303 So. Hill Street
Los Angeles, Cal.



YOU HAVE A

"FULL HOUSE"

EVERY TIME YOU EXHIBIT

CHRISTIE COMEDIES

CHRISTIE COMEDIES ARE GREAT DRAWING CARDS FOR THE EXHIBITOR THE STARS ARE CLEVER, GOODLOOKING AND POPULAR AND THE STORIES ARE SENSIBLE AND REALLY FUNNY

JAN. 2ND OPEN - MARKET RELEASE

"HIS MODEL WIFE"

- FEATURING

BILLIE RHODES

AND

HARRY HAM



Christie Film Co.

OFFICE AND STUDIOS- LOS ANGELES. SUNSET BLVD. AT GOWER ST. CALIFORNIA

Christie Comedies

K KEEN CARTOONS K





Comical Characters

Presented in

Hilariously Funny Comedies

make







Keen Cartoons



The Greatest Laugh Producers Ever Offered





One Each Week Released Through Foremost Independent Exchanges

Write or Wire For Full Information

KEEN CARTOON CORPORATION

729 Seventh Avenue, New York.



Many a packed house is directly traceable to an advertisement in the "News."

What Becomes of the Children ?

Written by

Corra Beach

Pathé

We've aroused country-wide interest in

Pearl of the Army

for you, Mr. Exhibitor! The pictures will do the rest!

In eighty six of the biggest newspapers of the country, covering every section, has been published the greatest "teaser" advertising ever seen in any bussiness.



You are familiar with the result—it has made "Pearl of the Army" a household word, and exceeded our fondest hopes. These teasers are being followed up in the same papers by forceful and costly advertising.

Get your share of business quick. Book "Pearl of the Army" now!

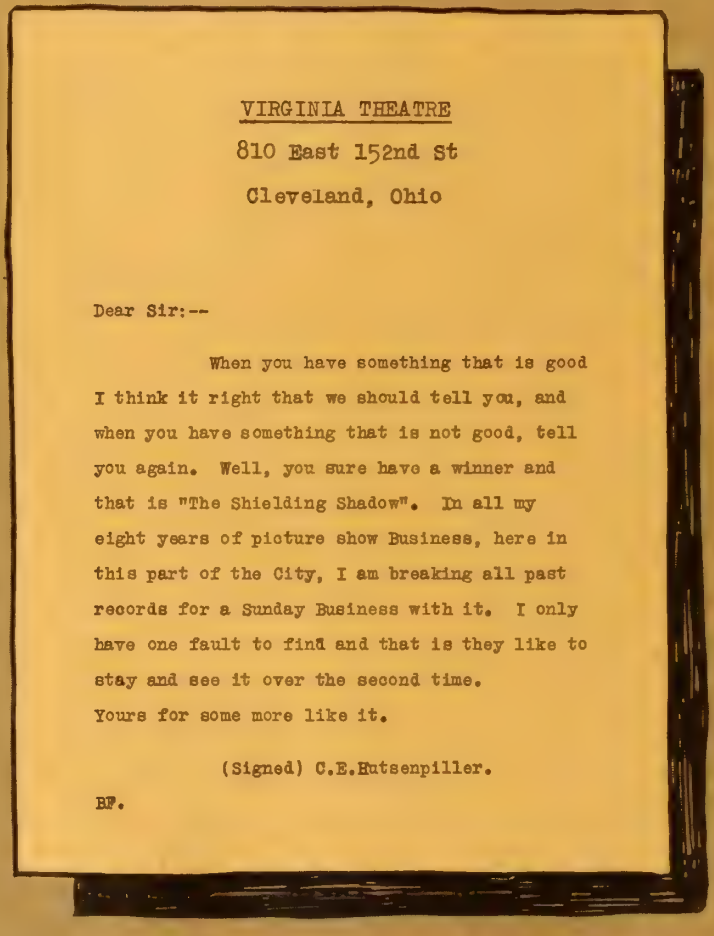
All star cast with Pearl White, Ralph Kellard and Theodore Friebus.

Produced by Astra under the direction of Edward José.

PATHÉ

Breaks attendance record of eight years with

The Shielding Shadow



VIRGINIA THEATRE
810 East 152nd St
Cleveland, Ohio

Dear Sir:--

When you have something that is good I think it right that we should tell you, and when you have something that is not good, tell you again. Well, you sure have a winner and that is "The Shielding Shadow". In all my eight years of picture show Business, here in this part of the City, I am breaking all past records for a Sunday Business with it. I only have one fault to find and that is they like to stay and see it over the second time.
Yours for some more like it.

(Signed) C.E.Hutsenpiller.

BF.

What this great serial has done for Mr. Hutsenpiller it can do for you!

Produced by Astra
under the direction of
Louis J. Gasnier and
Donald Mackenzie

Pathé

A single picture, "Little Mary Sunshine", made Baby Marie Osborne famous: every exhibitor who has ever run one of her pictures is sure to run them all and advise his friends to do likewise. "Shadows and Sunshine" was her last picture. It was a great money getter.

If you haven't run "Little Mary Sunshine" or "Shadows and Sunshine" you don't know how profitable clean pictures are in pleased patrons and box office receipts.



Baby Marie Osborne is one of the greatest drawing stars of the screen.

Announcing

Little Mary Sunshine

(Baby Marie Osborne)

in the five part Gold Rooster Play

Joy and the Dragon

Produced by Balboa
under the direction of Henry King

Released Dec. 31

"The gods have been lavish in their favors to this four year old girl. She has imagination, intelligence, a winning personality and magnetism,-the power to catch and hold the attention."

Edward Weitzel, Moving Picture World.

Pathé

A great preacher once stated he could have made his best sermon better if he had put more time on it.
For six months we have been making

Florence Rose Fashions

to please your patrons. We know now how to put 1000 feet of fashions into 500 feet each week. The other 500 feet will be either a scenic or educational up to the usual Pathé standard. Big newspapers are publicizing these fashions to help you, too!



Thursday, Dec. 21,

will be

Enlightenment Day

in the

Motion Picture Industry

A meeting of
Vast Interest
to the
Entire Trade

will be held at

Broadway Theatre

Broadway and 41st St.

Thursday, December 21st

at 10:15 A. M.

Admission Free

It is Your Duty
To Be Present

We wish to extend a

Merry Christmas
A Happy and Prosperous New Year

To Exhibitors, State Rights Buyers
Exchange-men and the Trade who Co-operated with us in Exploiting and marketing so successfully

Wm. N. Selig's



AMERICA'S GREATEST AMERICAN STORY

Controlled by the Following Exchanges

GREATER NEW YORK and NEW YORK STATE
Dispatch Film Corp.,
729 Seventh Ave., New York
H. M. Warner, Pres.

INDIANA, KENTUCKY, ALABAMA, GEORGIA, FLORIDA, NORTH CAROLINA, SOUTH CAROLINA
Big Feature Rights Corp.,
Louisville, Ky.
Fred Levy, Pres.

NEW JERSEY
Master Photo Attractions,
Newark, N. J.

MISSOURI
Grand Central Theatre Co.,
St. Louis, Mo.
Wm. Sievers, Pres.,

PENNSYLVANIA, OHIO, W. VIRGINIA, VIRGINIA, MARYLAND, DELAWARE, DISTRICT OF COLUMBIA
Masterpiece Film Co.,
Temporary Office
Wm. Penn Hotel, Pittsburg, Pa.
H. P. Wolfberg, Gen. Mgr.

MICHIGAN
Madison Film Corp.,
Detroit, Mich.
J. H. Kunsky, Pres.

MISSISSIPPI, TENNESSEE, LOUISIANA
States Right Co.,
Jackson, Miss.

CALIFORNIA, ARIZONA and NEVADA
Warner Film Attractions,
San Francisco, Calif.

ILLINOIS, WISCONSIN, MINNESOTA, NORTH DAKOTA, SOUTH DAKOTA, IOWA, NEBRASKA, WYOMING, TEXAS, KANSAS, OKLAHOMA, NEW MEXICO, UTAH, OREGON, WASHINGTON, MONTANA, COLORADO
Sherman-Elliott Co.
Chicago, Ill.
H. A. Sherman, President

NEW ENGLAND STATES
Sherman Releasing Co.,
330 Old South Bldg., Boston, Mass.

Sherman-Elliott Co.

H. A. SHERMAN, *President*

NEW YORK CHICAGO MINNEAPOLIS

WATCH FOR OUR NEXT BIG FEATURE

Sherman-Elliott Co.

PRESENTS

CLUNE'S Massive Theatrical PRODUCTION

IN TEN REELS



Adapted from the Historical Romance of California by

HELEN HUNT JACKSON

FOR BOOKINGS IN THE FOLLOWING SEVENTEEN WESTERN STATES

Minnesota
Wisconsin
North Dakota
South Dakota
Montana
Iowa
Nebraska
Wyoming
Nevada
Oregon
Washington
New Mexico
Arizona
Colorado
Kansas
Idaho
Utah

Apply to our Western Office

Sherman-Elliott Co.

507 Produce Exchange Blg.

MINNEAPOLIS, MINN.

How can an advertiser continue advertising? By giving YOU value.

WORLD'S RECORD 146 to 3

Out of one hundred and forty-nine theatres in New England who have already booked the SERIAL SENSATION

"The Yellow Menace"

Only three have cancelled and the EXPRESS COMPANY was to blame for two of them. To the Exhibitor who is looking for a suitable present for his patrons we suggest that he does his XMAS SHOPPING NOW.

Exclusively Distributed by

UNITY

729 7th AVE., NEW YORK

IT IS

MARCUS LOEW'S

business to procure for his big patronage THE BEST FILM in the market.

You should have seen his enthusiasm when he, with Messrs. MITCHELL and SCHENK, saw the pictures made from those wonderfully human poems of

ELLA WHEELER WILCOX

These three men BOOKED ALL SIX 2 reel PRODUCTIONS AT ONCE—For all Loew Theatres!

YOU CAN BOOK THEM NOW!—OR SHALL YOUR COMPETITOR NOSE YOU OUT?

DISPATCH FILM CORP.

145 W. 45th St. New York

Better to read fifty advertisements than to miss the one YOU need.



UNDER
PERSONAL
DIRECTION of
WILLIAM A. SHEER

WILLIAM A. SHEER, Inc.

PLAYERS' REPRESENTATIVE

130 West 46th Street
New York

SPECIAL ANNOUNCEMENT

WARNER BROTHERS

ANNOUNCE

GILBERT P. HAMILTON'S TRAGEDY OF THE GENERATIONS

ENTITLED

"ARE PASSIONS INHERITED"?

Featuring

DORATHEA FARLEY AND WM. CONKLIN

State Rights—Now! Paper up to 24 sheets, press matter,—and more!

WARNER BROS.
729 7th Avenue, New York

I say to you exhibitors—

that the first large producing and distributing corporation that does not regard you as its orange to be squeezed dry by advance deposit extortion; that will use sound, clean business methods in selling you superior service at a price you can afford to pay; that will even divide its profits with you—I say that such an organization need fear no competition, that nothing can challenge its leadership of the industry or equal its earnings.

The COMMONWEALTH PICTURES CORPORATION is such an organization, but to benefit by its service you have a part to perform that you will willingly undertake.

ARE YOU INTERESTED? WRITE ME NOW.

H. A. Spanuth

Commonwealth Pictures Corporation

H. A. SPANUTH, President

Consumers Building **Chicago, U. S. A.**

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers


Released on the
METRO
Program
January 1.
POPULAR
PLAYS & PLAYERS INC.
presents
The Star of Charm
EMMY
WEHLEN
in
VANITY
A
METRO wonderplay
in Five Acts
from the story by
Aaron Hoffman
directed by
John B. O'Brien



METRO

at your
each week
weeks the
the motion
public

The Great

Wm. Christy Cabanne's
master production
in chapters that
thrill and fascinate



BOOKING

METRO

offers theatre for fifteen idols of picture in



Secret

Story by Fred de Gresac

A Nation-wide Advertising Campaign supports it

Presented by QUALITY Pictures Corporation

Produced by SERIAL Producing Company

NOW AT ALL EXCHANGES

YOUR
ONE REEL
PICTURES
should be of the
Same Quality as your
Feature Pictures.

To make this certain
METRO
recommends
the great



METRO-
DREW
COMEDIES

and
METRO
TRAVELOGS

each
is the *best*
of its kind

METRO
PICTURES
CORPORATION

EDWARD SLOMAN

American Film Company, Inc.
SANTA BARBARA STUDIOS

Recent Releases

The Sequel to the
"Diamond From The Sky"
Serial

IN FOUR CHAPTERS

NOW DIRECTING

William Russell in Special Features

WILLIS & INGLIS, WRIGHT & CALLENDER BUILDING
LOS ANGELES, CAL.

MR. EXHIBITOR—

BEGINNING IN JANUARY

MACK SENNETT
KEYSTONE COMEDIES

¶FOR THE FIRST TIME ANYONE CAN HAVE THEM ¶REGARDLESS OF YOUR PROGRAMME. ¶ONE EVERY WEEK. ¶AND THEY ARE "PIPPINS"

KESSEL & BAUMANN, Executives, NEW YORK CITY

MISS MABEL NORMAND

IN

"MICKEY"

GET READY

1916

In the year past Motion Picture News has given the exhibitor:—

EDITORIALS

pertinent, constructive and *beneficial* to the exhibitor because the producer *reads* and is influenced by them in the exhibitor's behalf.

REVIEWS

Honest, capable and so known from coast to coast.

NEWS

All the news, played up as *news.*

ADVERTISING

All the advertising announcements, many of them *exclusive*, always more than in any other one paper, and frequently more than in any other two.

DEPARTMENTS

The largest number—advertising helps, projection, new laws and court decisions, music, camera, building and furnishing—most practically handled.

RELEASE DATES

Complete correct to the minute, and classified in the most easy to read way.

1917

In the year to come, Motion Picture News offers the exhibitor increased service, from an increased staff.

SERVICE

from cover to cover of the publication.

ADVERTISING SERVICE

The practical and valuable Kashin lobby displays and advertising suggestions on all feature pictures.

AN EXHIBITORS FORUM

An open forum through which any exhibitor can present his problems and be answered by an exhibitor editor.

NEW DEPARTMENTS

some of which appear in this issue; and more are to follow.

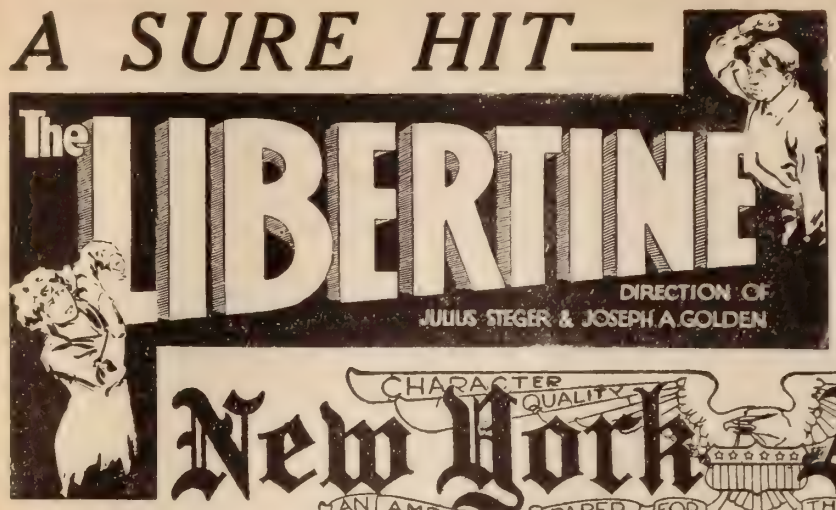
NEWS

A general sharpening of news values, the addition of exhibitors news grouped geographically, and other innovations leading to more news and still more pertinent news.

INDEPENDENCE

as in 1916 and from the beginning of this publication. We are tied to no one, no branch or organization of the industy; and our opinions, news and service will be complete and absolutely unbiased.

A SURE HIT—



WITH

JOHN MASON

AND

ALMA HANLON

CHARACTER QUALITY ENTERPRISE ACCURACY

New York American

AN AMERICAN PAPER FOR THE AMERICAN PEOPLE

FRIDAY, DECEMBER 15, 1916

"THE LIBERTINE" A COMPELLING PHOTOPLAY

Powerful Lesson Taught by Film at Park Theatre for Every Mother and Girl—Excellent Cast in a Capable Production

By REV. THOMAS B. GREGORY

"THE LIBERTINE," the great photoplay now on at the Park Theatre, is not an ordinary moving picture. On the other hand, it is a most extraordinary one, not alone in its scenic excellence, but in the object it has before it, which is none other than the teaching of what is, perhaps, the most important lesson, or combination of lessons, that the young women of the Great City need to learn.

"The Libertine" is doing—and doing grandly—the work each mother should do for her own daughter, and each father for his own son.

It is teaching the girls that the world is full of scoundrels, of the male persuasion, who make it a business, by the help of honeyed words and all sorts of hypocritical pretensions, to decoy inexperienced young girls from home and mother, from purity and happiness, down the perfumed, be-flowered pathways that end in hell.

Jim Mills is but a type of thousands of vampires who are daily destroying the bodies and souls of unsuspecting young women, playing upon their youth, innocence and confidence until they are fairly in the spider's web, ruined and miserable.

TRUTH A BLESSING.

It doesn't hurt anybody to be brought face to face with the truth, especially when all that life is worth living for is at stake; and I would enjoy nothing more than the thought that every young girl in the Greater City is to see "The Libertine."

It would open their eyes. It would make them sit up and think—in a word, it would forewarn and forearm them for the time when they may run across just such soulless scamps as this same Jim Mills.

There is altogether too much mock modesty in the world. Life itself is GRIMLY REAL, and its laws keep on with the remorselessness of Juggernaut. There is a law as rigid as that by which the planets swing, and here it is: "Be not deceived, God is not mocked, for whatsoever a man soweth, that shall he also reap."

There it is, and there it will stand, eternal, unyielding, and, putting all so-called "delicacy" and "modesty" aside, parents should flatly inform their children just what they may expect if they break this law.

It does no sort of good for the mother, after her daughter has been ruined, to pray to God or to curse. Let her, while her daughter is with her and while she is still sweet and innocent, tell her all about the world into which she is soon to enter, its temptations, its pitfalls and snares, and how she must conduct herself if she would escape the traps that will be set for her.

DUTY OF MOTHER.

To do this is, perhaps, the most pressing and important duty that falls to the mother, and if she fails to measure up to her solemn responsibility she is false to the holiest side of her motherhood.

Get busy, mothers, and as a kind of preparatory exercise, go and see "The Libertine." If that doesn't wake you up nothing will.

It is, indeed, an eye-opener! You can't get away from it. It grips you and holds you until you are mad through and through, not only with Jim Mills, but with the lazy, careless, thoughtless mothers who fail to safeguard their daughters' happiness by allowing them to go out into the world ignorant of its dangers and unprepared against its wiles.

Messrs. Steger and Golden deserve the sincerest thanks of all lovers of girlish innocence and purity for having conceived and placed upon the screen their wonderful and much-needed play.

HAS ARTISTIC EXCELLENCE.

Quite aside from the high purpose served by "The Libertine." It is well worth seeing as an illustration of the perfection of the motion-picture art.

Simply as a production it is great, immense The genius of Mr. Mason as Jim Mills and the exquisite acting of Miss Hanlon as Elsie Corwin create the nucleus of an almost perfect entertainment.

I feel that I will have to go again to see "The Libertine." It is too big to take in at one sitting. The main impression made upon me by the play I have given, but there are other features that I must see and study later on.

Success to the great production, and of the good that it aims to do may there be no end.

WRITE WIRE **FOR BOOKINGS** PHONE BRYANT 573

New York New Jersey and New England States

Apply

MAMMOTH FILM CORP. 729 Seventh Ave., NEW YORK

To The Trade

Gladly thinking of you to-day because of Christmas, and wishing you every happiness not only for to-day, not only for the Season, but enough to last you throughout the years to come.

Book our Scenics and Educationals at the Following Exchanges

Metro Film Exchange, Phila., Pa.
EASTERN PENNA. & SOUTHERN NEW JERSEY

Alliance Film Co., Dallas, Tex.
TEXAS — ARKANSAS — OKLAHOMA

Zenith Feature Film Co., Minneapolis
MINNESOTA — WISCONSIN — N. & S. DAKOTA

Consolidated Film Corp., San Francisco
ARIZONA — CALIFORNIA — NEVADA

Monarch Feature Film Co., Kansas City, Mo.
MISSOURI—KANSAS—NEBRASKA—IOWA

Hy-Art Masterplays Co., Washington, D. C.
DIST. OF COLUM. — VIRGINIA — WEST VA. —NORTH & SOUTH CAROLINA.

Metro Film Service, Inc., Pittsburg, Pa.
WESTERN PENNSYLVANIA—ILLINOIS — INDIANA—OHIO —KENTUCKY

Lambson Film Exchange, Inc., Seattle, Wash.
OREGON — WASHINGTON—NORTHERN IDAHO — WESTERN MONTANA

Major Film Co., Boston, Mass.
NEW ENGLAND STATES

Regal Films, Ltd., Toronto, Canada
DOMINION OF CANADA

Book "SNOW-WHITE"--Peter Grimm's Fairy Tale Classic at the Following Exchanges.

United Film Service, Memphis, Tenn.
TENNESSEE — MISSISSIPPI — KENTUCKY—ARKANSAS

Colonial Film Corp., Atlanta, Ga.
ALABAMA—GEORGIA—FLORIDA—LOUISIANA

Eskay-Harris Feature Film Co., New York City
NEW JERSEY

Zenith Feature Film Co., Minneapolis, Minn.
MINNESOTA—WISCONSIN—N. AND S. DAKOTA

Alliance Film Co., Dallas, Texas
TEXAS—ARKANSAS—OKLAHOMA

Hy-Art Masterplays Co., Washington, D. C.
DIST. OF COLUMBIA — VIRGINIA — WEST VIRGINIA, NORTH AND SOUTH CAROLINA

Western Supply Co., Omaha, Neb.
IOWA—NEBRASKA

For Bookings Where We Are Not Represented Apply Direct

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

To Every New York Exhibitor:

Do You Want Your Theatre Closed on Sundays?

Can you ***exist*** without Sunday's receipts?

To Save the Business Prompt Action is Needed *NOW!*

Attend the

MASS MEETING

Friday, December 22nd, 1 P. M.

WURLITZER HALL

110 West 41st Street, New York

YOUR advice and support is needed NOW, while there is hope of averting the most vital blow to our business.

Give up an hour now—It may save your business.

MAYOR MITCHEL and HON. ROBERT ADAMSON, Fire Commissioner, have promised to attend.

HON. ARTHUR WOODS, Police Commissioner, HON. GEO. W. BELL, Commissioner of Licenses, REV. DR. CHAS. H. PARKHURST, HON. ROBERT WAGNER, and other prominent citizens have been invited to give their views at this meeting.

If You Value Your Business Don't Fail to Attend!



A HEAD OF ALL OTHERS

HENRY W. SAVAGE'S

FIVE PART TRIUMPHAL PHOTO PLAY

ROBINSON CRUSOE

OBTAIN STATES RIGHTS NOW!

DON'T BE CHILDISH ENOUGH TO BELIEVE THAT THIS IS NOT FOR GROWN-UPS

WARNER BROS.

729-7th AVE. *DISTRIBUTORS* NEW YORK



B. S. MOSS
729 SEVENTH AVENUE, NEW YORK CITY

PRESENTS

MARIE EMPRESS

IN

A PHOTOPLAY SERMON FOR PARENTS

"Diogenes struck the Father when the son swore."

Yet in all the centuries since the time of that wise man Society has failed to learn this lesson as applied to its erring daughters.

"The Girl Who Doesn't Know"

Is an out-spoken, frank presentation of the dangers of Ignorance

It's a "Live" Opportunity for wide-awake STATE RIGHT BUYERS

THE GIRL WHO DOESN'T KNOW

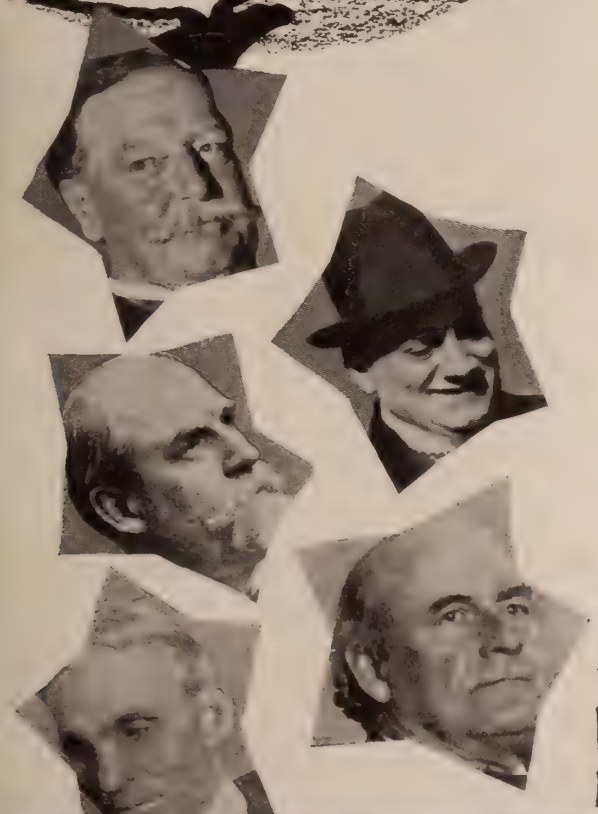


The STATE RIGHTS Opportunity of a Lifetime!

The Funniest Craziest Picture ever Produced

EDNA AUG in "WHERE DY'E GET THAT STUFF?"

But look at the Stars WHO ARE IN THE PICTURE WHO ARE NOT BILLED



Get in on this opportunity if you are looking for the coin in large wads. Here's a knockout. Here's a comedy film that makes an entertainment that gets over with everybody. Buyers are already playing it like a road show.

You can do the same. There's the swellest bunch of paper—from ones to twenty-four sheets—that you ever saw. There are more advertising possibilities in this big picture than anything you've seen in years. Remember it is unique, unusual, different—that it has shown in Broadway and neighborhood houses BOTH—and that IT STOOD 'EM UP IN BOTH PLACES. If you are after the real goods, write, wire or call—but do it QUICK. Some open territory left that YOU WANT.

ARGOSY FILMS (INC.)

1600 BROADWAY
NEW YORK CITY



K KLEINE EDISON SELIG ESSANAY



MAX LINDER

MR. EXHIBITOR:

I am here to make your patrons laugh. Meet me face to face on the screen and see for yourself.

Yours for Success,

Max Linder

K-E-S-E

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago

K-E-S-E

K-E-S-E

"When You See it in 'The News' It's News"

Motion Picture News

Reg. in U. S. Patent Office

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA — MAIN OFFICES: NEW YORK CITY — CHICAGO, ILLINOIS

Volume XIV — DECEMBER 30, 1916 — No. 26

MERRY BOX-OFFICE!

¶ We wish our readers, and the industry in general, a Merry Box-office! This seems considerably nearer the point than the customary Yuletide greetings.

¶ A merry box-office will assuredly make a happy new year.

¶ To mention a few of the participants in this wished-for bounty, we might cite—exhibitors, distributors, producers, directors, actors and actresses, photoplaywrights, cameramen, studio managers—but then there are more than one hundred thousand persons in this industry, including ourselves.

The Open-Faced Era

PERHAPS the most optimistic observation one might make of this industry, as it stands today facing 1917, is the fact that its leaders are open minded.

A few years ago—a year ago even—many were inclined to deliver dictums—and there was an end of it. Today they are asking questions.

Which is as it should be. Decay comes to a man, a firm, and a nation when either shuts its ears and becomes introspective.

This industry is greater, in concept, than is any one in it. It pulls us all along far more than any of us pull it.

Great things are going to happen in 1917—great, shaping policies and growths. But, frankly, none of us know just what they will be.

We Resolve

WHILE we are New Year resoluting for other people, we might also set ourselves down in black and white.

This then we resolve: We shall get out this year more than ever before—a *service* paper. Service to the exhibitor—news service, booking service, advertising service, technical service, music service—in short *box office* service, from cover to cover of the publication.

This policy we shall pursue in an utterly impersonal, independent manner. We are tied to no one, no branch, no organization of the industry. We are unbiased and that sets a positive value upon our opinions, whether they are right or wrong. Nothing whatever can limit our service except our own capabilities and the size of our publication.

In this service to the exhibitor of pictures, in helping construct his business and his theatre, we are, we believe, giving the best possible service to the manufacturer, to the distributor and to the industry in general.

Keep the Ball Rolling

THE motion picture business is very much like the banking business—in one particular. The more one knows about it the less definite becomes that knowledge.

A Scotch physician once said that the study of banking systems had driven more men insane than any other kind of mental application.

As prognosticators, we take off our hats to no one. That is a pet function which no editor likes to give up. And whenever we note a dark corner we certainly intend to let our editorial light shine upon it.

At the same time we are anxious to preserve our sanity. So we shall open wide our columns this year and let all who wish to speak define the future of the industry as they see it.

Our "Keep the Ball Rolling" articles were started for this very reason. The series is highly successful because, judging from comments, these remarkable articles are being widely read and quoted. They are highly constructive, too, we believe, because they are fearless.

Let them come along. You can say just what you have on your mind.

We Would Like for Christmas

BETTER screen stories.

Well known authors to create for the screen.

Less problem pictures.

Directors who prove their worth by their work, not by their salaries.

Less superlatives,—much less—in picture advertising.

An exhibitor organization.

The stars to get nearer the earth.

Copyright, 1916, by Motion Picture News, Inc.

Motion Picture News

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MOTION PICTURE NEWS EXHIBITORS' TIMES

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Motion Picture News, Inc.

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Our Candidate is Mr. Trigger

NO words of ours are necessary, we believe, to assure the election of Sam H. Trigger to the presidency of New York Local No. 1 of the Exhibitors' League. As the father of the organization and the constant force behind it his election would simply be a matter of putting the organization under the same leadership which caused its being and whatever strength it has had. We predict his almost unanimous election and thereafter a closer harmony between all of the Greater New York locals.

Red Posters and Gray Stories

NEXT week we will publish a very remarkable letter from Minneapolis, telling of conditions in the big and potential Northwest. According to the writer, conditions are bad.

It is difficult, it would seem, for Minneapolis exhibitors to say "Merry Christmas" to each other when the vaudeville houses are packed to overflowing, leaving downtown picture theatres just holding on and neighborhood theatres slipping on the grade.

The reason for the failing audiences in picture theatres, says the writer, is that "there is too much red in the posters and too much gray in the stories."

The line is so good that we couldn't wait to publish it. Watch for the letter—next week!

The Educational Picture

THE Sunday closing agitation among the picture theatres of New York state will result eventually, many opine, in the general use of educational pictures in Sunday programs.

Which, it would seem, will prove beneficial to educational pictures and to the picture theatres.

There are other indications that the educational picture is coming into its own. Live exchanges are booking them in connection with dramatic pictures to top a program. The newest and best photoplay houses feature them.

We have yet to see an audience which failed to enthuse over a good educational subject. Broadway audiences seem positively to hail them with delight.

The Advance Deposit

THE plan to do away with advance deposits by bonding Exhibitors' League members or creating through them a trust fund to protect the exchanges has an obvious danger. This is apt to finance the speculative, bad-credit exhibitor at the expense of his association members. It transfers the risk the exchanges have had to meet back to the reputable exhibitors.

This abolition of the advance deposit system is a very important problem. It should be settled by and through the National Association.

The whole question of advance deposits is one of finance, and of credit. The difficulty of gauging the resources of a motion picture exhibitor by the usual financial methods complicates this problem to a degree that stuns the ordinary intelligence of man. If the exhibitor's credit is to be examined into, then also the producer's credit should bear inspection.

It seems to us on these grounds there is no solution other than to combine the principles of other business. And if this would mean that the producer would be forced to consider not only whether one picture will be paid for, but whether all pictures will be paid for, and thus give attention not mechanically to signing a contract with the exhibitor first willing to meet the highest price, but to securing a permanent and creditable outlet for his product continuously, it would be a cause for rejoicing.

It would incidentally help to do away with the abuse of having the control of film franchises handled from headquarters by men who in some cases know very little of local conditions. Yes, in most cases, if the word of many responsible exhibitors is to be accepted.

That an organization composed of all the interests allied with the film industry can more fairly and equitably settle this vital question, if it can be settled, than an organization of exhibitors alone, or an organization of producers alone, would seem clear. The National Association is such an organization, and if an adjustment of credits between the film producer and the exhibitor is to be made, who better can handle the situation?

We have had so many complaints from exhibitors on this mooted question that something must be done. For as it is the deposit system works a hardship in favor of the big exhibitor against the little exhibitor.

The Passing of the Reel

AMONG the hopeful signs of the new year is the doing away—by one company, at least, the Essanay—of the word and arbitrary measurement called the reel.

As someone has said—we believe it was S. L. Rothapfel—the reel is a device on which film is wound—that's all!

The reel, as an arbitrary measurement, has spoiled many a good story—padding it out drearily to meet long measure, or telescoping it sadly to meet short measure.

Imagine stage plays run regardlessly in twenty or thirty minute acts and chopped off by the clock; or magazine stories fitted arbitrarily to the page size.

Next in order is the proper use of the word: *feature*.

With the Gloves Off

THE reader will find some worth-reading, worth-saving articles in the following pages of this issue. We asked the writers to dispense with the usual once-a-year messages, and talk business. We invited them to take the gloves off and go at it, saying what they had on their mind to say. And they have done so.

Wm. A. Johnston.

LEANING ON THE EXHIBITOR: ARE YOU?

By William A. Johnston

THE other day I asked a "big calibre" man who has lately entered the industry what he considered to be its main fault.

Such a man's estimate—fresh, unbiased, able, comprehensive—ought to have value.

He answered without hesitation: "the industry—the whole industry—*is leaning on the exhibitor.*"

This is what he meant:

In other industries—not so great as this—the maker and jobber of goods keep a keen eye on the retailer's welfare. Many and many a single manufacturer is spending hundreds of thousands a year in *helping* the retailer sell his—the manufacturer's—goods.

This is the very note—the dominant policy—of modern—and successful—business methods.

It's all simple enough.

A manufacturer can't make goods right along—profitably, if the retailer doesn't sell them right along—profitably.

Therefore the manufacturer keeps his business eye constantly on the retailer. You might say that he builds his whole business policy from the retailer back to himself—never from himself outward so that, right or wrong, it *leans on the retailer.*

First, he's got to make a salable article—something the retailer's customers really want. He senses public demand; he keeps the product standard in quality.

Secondly, he's got to get it to the retailer—through the distributor—at a profit-making price—to all concerned.

Thirdly—and most importantly—after he gets his product to the retailer he's got to *keep it moving, keep it selling right along.* And this he does through that great, indispensable selling force—ADVERTISING.

He helps the retailer—*he makes him—advertise.* He doesn't ask him, or pray to him, or expect him, or wait for him—to advertise—He stands shoulder to shoulder with the retailer and actually helps him advertise his—*their*—goods.

The goods, you see, are still *their's*—the maker's and retailer's alike—until the final sale to the public.

There's no buncombe about this—no theory without practice.

Go into any advertising agency and you will find the staff busiest at devising new store helps, new store selling devices—all to the end of helping the retailer sell more of the maker's goods. The agency's clients—the manufacturers—are *insistent* about this service.

And consider the automobile industry—the one business whose evolution has paralleled so closely, and just previously, that of the picture industry.

Its one outstanding policy this year is—helping the agent.

The automobile manufacturer used to make his price—*his* price and terms—and then say to the agent: "take it or leave it."

And such was the scramble for cars—quite like the star picture situation today—that the agent bent his back and took the maker's burden.

Today the makers are "making it easy" for the agent to get and sell cars. It's a case of *their* car—till the customer buys it.

So that's what the "big calibre" man meant.

We *are* "leaning on the exhibitor" today.

Not intentionally. Never before have the manufacturers been so willing to co-operate. They are eager to.

So eager, indeed, that they go about it the wrong way. They hasten to contribute liberally to anything run in the name of the exhibitor—often when they positively can't afford it, and don't believe in it.

But donations are about the last thing needed today.

This is the fifth industry. If it is leaning on the exhibitor, it is leaning in a mighty broad and basic fashion. The fault is big, deep and grave. Kind words in general and donations at a few points won't put a dent in the situation.

The only way to help the exhibitor is at his box office.

Are you—the manufacturer—making pictures the public wants?

Are you getting them to the exhibitor through the most economical channels?

Are you helping the exhibitor resell your pictures to the public—regarding them honestly as *your* pictures all the time the exhibitor rents them?

Are you saving money on production—as well as on distribution—so that you can really help the exhibitor help himself?

Are you standardizing your product? Are you censoring your pictures?

If not, then, in some measure you are leaning on the exhibitor.

You offer the exhibitor your personal friendship.

There's a saying: Heaven protect us from our friends. The exhibitor has too many friends today—too many leaning friends.

There's only one way to stop the leaning, to make the industry stand upright, and that is to correct it, economically and with modern business regulations, from the ground up.

Of these business regulations the first and foremost is helpful cooperation between the maker and the exhibitor—or retailer—of pictures.

¶ A manufacturer can't make goods right along if the retailer doesn't sell them right along.

¶ In the automobile industry the manufacturers are scrambling to help the agents.

¶ Film producers are helping, but in the wrong way.

¶ The only way to help the exhibitor is at his box office.

WHAT THE EXHIBITOR WANTS

An Interview with Carl Laemmle, President of the Universal Film Manufacturing Company

WHAT does the exhibitor want more than anything else in the world? Does he want splendid features, replete with dramatic suspense and lightning action? Does he want stars whose names are household words? Does he want open booking, program booking? Does he prefer advance deposits, or no deposits at all? Does he want comedy, tragedy, or—well, what does he want?

The answer to all of these interesting questions, says the president of the largest film manufacturing establishment in the world, is amusingly brief and simple. It might even indicate that the exhibitor is grasping, greedy, self-centered.

"Go directly to the heart of every exhibitor," said Mr. Laemmle, "and he will tell you what he wants. His answer will be burdened neither with high flown sentiment nor pretty flowers. What every exhibitor wants is an opportunity to make more money. He would like to go back to the days when the entries in his bank book were made in blue ink instead of red. He would like to ride in his own automobile again instead of the street cars.

"Of course the exhibitor realizes that something is wrong. He reads all about the big issues that are troubling the great minds of the industry, and he says, 'Splendid, indeed! But where is my next month's rent coming from? What am I going to say when the exchange bill comes due? And the salaries of my operator, and ushers and cashier?'

"You have asked me what I would want more than anything else if I were an exhibitor. That is my answer. I would want an opportunity to make more money.

"But I am not an exhibitor. I am a producer, and now you would like to know what I think ought to be done to help the exhibitor make more money. Several things ought to be done; in fact, several things must be done.

"Let me ask the exhibitor a point-blank question. What does he mean when he says, 'Thank the Lord, the old days are safely passed!' Does he realize that he was actually making money in the old days? Does he realize that with a house half the size of the one he owns now his net receipts were higher than they are now? I don't mean gross receipts. I mean net receipts.

"I don't want anybody to have the notion that I am one of these old fashioned folks who talk about the good old days as if they were a sort of heavenly blessing. My critics will say, 'If the old days were so good, why don't you go back to them yourself?' My answer is very trite: I would if I could, but I can't. My first duty is to give the exhibitor what he thinks he ought to have. That is what I am doing now. The exhibitor wants features of four and five reels, with stars. But that is not an indication that I believe in four and five reel features, with stars. My second duty is to induce the exhibitor to use what I think he can make the most money with.

"My chief objection to feature films is an old one. We all know how unpleasant it is to go into a theatre in the evening and find that a five-reel feature is partly shown. The great delight of the theatre in the old days was its continuous entertainment. You could go in any time. We must go back to the single and two reel picture.

"There is another objection to the five-reel feature. The word feature has grown to mean absolutely nothing. There are more than fifty features made each month. The cheapest theatres run them. The saddest part about the five-reel picture is that nine out of ten stories that *are* used do not justify a length of five reels. A five-reel story is a rarity.

"Screenable stories are not rare in themselves. Just as long as dozens of popular magazines can be published month after month, each containing from five to twenty short stories, there will be plenty of material for photoplays. There will be an excess of material, in fact, but it is one-reel material.

"In time, the star-picture will go out of existence, not only because stars' salaries account for the present exorbitant cost of films, but because the principle of the star-picture is radically wrong. I claim now, as I have always claimed, and always will claim, that the story is the thing, and not the star. Does the exhibitor want to make more money? Very well, let him banish the star-picture.

"In going back to the money making days of the one and two reeler, we must look ahead, too. I refer now to advertising. To sell films to the public, they should be advertised as any commodity. Commodities are sold nationally and locally by associating the manufacturer's name, which means his reputation, with the product. Successful campaigns of that nature mean a large public demand for the commodity.

"The exhibitor ought to realize this. But does he? Every manufacturer who has attempted national advertising will tell you the same story.

"It is amazing to note how few exhibitors mention the manufacturer's name when advertising the productions shown at their theatres.

"If it is injurious or dangerous for the exhibitor to advertise a trade-marked product, then the entire present system of merchandising is wrong!"

¶ The exhibitor must go back to the old days if he wants to make money.

¶ We must banish the five-reel feature.

¶ We must go back to one and two reel pictures.

¶ We must do away with stars.

¶ National and local advertising must harmonize.

EDISON TALKS OF THE FUTURE

An Exclusive Interview

THOMAS A. EDISON is not well pleased with the moving picture situation. While others share his feeling, and share it for, perhaps, the same reasons, Mr. Edison's beliefs, his suggestions, his predictions, must be taken at their full value. He is a long-distance thinker. His percentage of accuracy in forecasting great events and important changes of any kind outranks that of any American.

He was the first to prophecy the electric light, the phonograph, the motion picture; and he has been instrumental to a further degree in carrying out those prophecies than any American. For that reason alone his opinion is weighty.

Thomas Edison typifies the great American of to-day. There is a popular misbelief that great Americans are inaccessible; that they are difficult men to meet and talk to. The men who have nothing to say to great Americans are responsible for that rumor.

In the case of Mr. Edison, that belief has taken the form of a tradition. Newspaper interviewers bring back the report that the great inventor refuses to grant an audience; that he postpones interviews week after week; that he is surrounded by a bulwark of secretaries whose sole occupation is warding off ambitious journalists.

Perhaps that is true. We did not find it true, and the reason, we think, is that Mr. Edison believed that the Motion Picture News could convey his utterances to a more intelligent and representative audience than any publication in the field. In fact, that is what Mr. Edison told us.

He was working in the little brick laboratory upon one of his endless experiments when the reporter from the News arrived, and he got to the subject without any more time wasted than that consumed in washing his hands.

"To tell you the truth," he said, "I am quite a little disappointed in the trend that the films are taking. In fact I had, until quite recently, almost decided to have no more to do with them. The impulses of the industry seem to be so spasmodic. There are no signs of integration, of a getting together. There doesn't seem to be much level-headed thinking being done, it seems to me. Every man is for himself. Why can't there be more team work?

"Of course, as a producer in the old days, my interest tends now towards production, and production problems. There are a great many! I visited one of the theatres the other night, and what did I see acting on the screen? Sticks! Where are moving picture actors and actresses? Why, there aren't any! A producer nowadays hires people with nothing more than names.

"The moving picture actors and actresses of tomorrow are undiscovered. In time there will be a gradual sifting down. Unique qualities are demanded by the screen, and the stage is not supplying them. In a few years we will have men and women who are trained for the screen from their youth. They will develop a desire for their art at infancy, just as a painter or a poet develops his instincts in youth.

"I do not believe in five-reel pictures. Three reels is the ideal length. With three reels, perhaps two, there can be no padding. For dramatic pieces the two and three reel picture will survive. The five-reel play is a fad, as slapstick comedy is a fad. Both will pass on.

"The theatre owners—the exhibitors—were rather hasty, I think, in condemning school shows and church shows. The exhibitor has been trained to fear and fight anything which has savored of competition. He fails to realize that moving pictures in schools and churches would stimulate the interest in pictures generally; that, before long, the public which now looks down upon the film would sense its remarkable appeal. His patronage would be broadened. I am sorry that exhibitors feel the way they do. I think they will change their minds when conditions become more settled.

"Did it ever occur to you that people don't like to be educated by force? My suggestion of education by means of film was taken too literally. People had an idea that film education might be crammed down their throats. That was not my intention at all. The eventual picture—the popular film of the distant future—will have what we might call an educational tone. It will not be labeled educational.

"Within a year or two I hope to have moving picture opera to offer the public. Our limitations at present are those due to the phonographic receiver. The compass of the receiver is not great enough to include a grand opera stage. We have not quite overcome the obstacle of distance as yet. That is one of the difficulties that time and effort will remedy.

Mr. Edison believes that the moving picture will never die. He is still enthusiastic over its possibilities. Its future lies before it in a straight, well-defined path; but it will not begin to measure the future until it finds the path. And its feet, as well as its head, he thinks, are high in the clouds.

¶ Why can't there be more team work?

¶ The five-reel play is a fad.

¶ Exhibitors condemned school shows too hastily.

¶ People don't like to be educated by force.

¶ Motion Picture Grand Opera — a new invention.

WHY PROGRAM BOOKING IS IMPERATIVE

An Interview with W. W. Hodkinson, President of the Triangle Distributing Corporation

IS program booking an answer to the question of successful exhibiting, or is it a menace? Does the path to fat box office receipts lie through expert selection of pictures by a distributing organization, or personal selection by individual theatre owners? In a word, is program booking more desirable to the exhibitor from a purely box office standpoint than open booking?

W. W. Hodkinson, president of the Triangle Distributing Corporation and of Superpictures, Inc., is one of the most ardent advocates and ablest defenders of program booking in the industry. His faith is intrenched in observations that represent years of experience not only as a distributing executive, but as an exhibitor and an exchange manager.

Mr. Hodkinson is in favor of program booking because his experience has emphasized its importance in successful exhibiting.

"A reliable program," said he, "eliminates fifty per cent of the worry from the exhibitor's mind. It insures consistency of quality to his patrons. It guarantees him from disappointments. And it insures a steady income.

"Ever since I have been interested in films my chief ambition has been to eliminate waste methods and confusion. It staggers the imagination to contemplate the results of open booking. If it were not for the steadying influence of programs the industry would be in chaos. I know what the conditions were before program booking made its appearance, and so do the exhibitors. A recurrence of that condition would mean industrial hysteria.

¶ The program eliminates fifty per cent of the exhibitor's worry.

¶ My future is staked on the success of program booking.

¶ Open booking would result in industrial hysteria.

¶ It is a cancer.

"The motion picture industry is rapidly approaching in importance and proportions the public utility stage. The day before yesterday I had occasion to talk with a business man in St. Louis. I put in my call with the telephone company and in less than half an hour the man I wanted was at the other end of the wire. That is what organization can accomplish. Can you imagine the difficulty I would have had if the telephone line to St. Louis had been owned by a hundred different concerns, each controlling a section of the circuit

"The channels through which the exhibitor would assemble his program if open booking should defeat program booking would correspond to the telephone line operated by a hundred different people. The service in both cases would be the same. That is to say, there would be no service.

"I have always had an ideal, well defined in my mind, regarding programs and program service. The substance of that ideal is service. But it is a glorified service compared with that which most program distributors are giving now. Superpictures are part of that ideal, yet they are only a step. My intention is not only to give the exhibitor the very best that producers have to offer, but to give it to him consistently.

"Excellent pictures and well balanced programs are, as I say, only the first step. The other steps are helpful, money-making aids to the exhibitor: advertising helps, assistance in getting the business out of the 'nickel' atmosphere, prevention of duplication with competitors, and genuine help by traveling representatives who are experts.

"I have staked my future on the success of program booking, because I am confident that it is the only way. I have declined one opportunity after another to take part in quick money schemes, not because I was afraid I would lose what I invested, but because I do not believe in them and I will not foster them. They are a cancer on the industry, and they really deserve surgical attention. It is only incidental that these 'Wallingford propositions' are all forced upon the exhibitor through open booking. When open booking stops, the cancers will automatically be cured.

"I have worked for certain results along certain lines with all conditions against me in the past. I have advocated and tried to force a condition of better houses, better methods and more than a nickel admission, when, quite frequently, the exhibitor and even the exchanges could not see the necessity for it. I could not see where these things could be avoided, and I believe in forcing conditions instead of letting conditions force me.

"I am for the program first, last and always, a program that could not be obtained except through the concerted support of a leading type of theatre throughout the country.

"There is just as much difference between such a method of procedure and so-called open booking as there is between government and anarchy. One depends upon a plan. The other lacks a plan. All big successes depend upon a plan of attack, an ideal towards which every effort gravitates. The career of motion pictures in the past has been shaped by magic, not by plan or ideal. In the future it must yield to the forces of cause and effect.

"Those are the reasons why the industry has not developed in a broad and powerful way. In the future we must lay plans and follow them faithfully. I think I have proved to you that open booking is the very opposite of a plan; that it lacks motive.

"Perhaps I shall make mistakes. But I shall not make the mistake of being without definite principles and policies, broad enough to meet the changign conditions in the business, and consistent with truth and honesty of purpose."

A BOMB FOR THE EXHIBITORS

A Remarkable Interview With S. L. Rothapfel

MR. EXHIBITOR—*wake up!* You are looking at your problems through the wrong end of the telescope. You are taking things for granted that ought to be thrashed out. You are letting men try to solve your problems who know nothing of your problems. You are allowing the producer to attempt working out your destiny by the application of general formulas. A general formula will never do it. The only man in the world who can make your theatre as successful as it ought to be, and can be, is yourself.

The best known exhibitor in the United States says these things, and he thinks it is time for you to realize them. Samuel Rothapfel thinks that you need a forty-two centimeter shell dropped in your midst. He believes that a nation-wide stirring-up is necessary, if you intend to progress.

Fasten your eye to the proper end of the telescope, says Mr. Rothapfel, and don't let any producer tell you how to run your business.

This interview took place the day following Mr. Rothapfel's announcement that he was through with program booking; that he intended to take precedent by the throat and launch his theatre upon what some people call "the precarious seas of open booking." Mr. Rothapfel's decision is momentous. Perhaps it is alarming. We all know that Mr. Rothapfel has nothing but contempt for precedent. We are equally aware that Mr. Rothapfel has built his remarkable success upon the wreckage of precedent. He believes that you can do the same thing. It is doubtful if Mr. Rothapfel has ever been so outspoken, so bluntly frank, in an interview.

¶ The principle of program booking is wrong.

¶ The typical exhibitor has the attitude of a beggar.

¶ The exhibitor must make his theatre an institution.

¶ I believe in extravagance. It pays.

"How in the wide world," demanded Mr. Rothapfel, "can a man sitting behind a desk in a New York office building know what the people want out in Boulder, Colorado; in San Francisco; in Toledo; in Portland, Maine? Each of these places presents its own unique problems. The man behind the desk is endeavoring to reduce exhibitors' problems to generalities, and he pretends to be able to solve them by broad formula. Don't you see how ridiculous that is on its very surface?

"I am opposed to program booking because its principle is wrong. The producer says to the exhibitor: 'Let me pick the pictures you shall use; rely on my excellent judgment; let me fill your house for you. I know how!' And the exhibitor, realizing that the man behind the desk probably has a salary of $25,000 a year and more, and, because of it, simply must know how, submits.

"I want to hammer this point home: The only man who can solve the exhibitor's problems is the exhibitor himself. In order to be successful, he must do away with the beggar attitude. Does that sound unpleasant? No exhibitor in the country, if he has red blood, will let you call him a beggar. A beggar! The very idea!

"Because the typical exhibitor is a red-blooded individual, I am speaking so frankly. The typical exhibitor does have the beggar attitude. He might just as well stand out in front of his theatre with a tin cup and collect the dimes and nickels from whoever cares to drop them in.

"There is only one way to eliminate the beggar attitude. That is for the exhibitor to revise his notion of his own theatre. The difference between the beggar attitude and the correct attitude can be expressed simply. It sounds like hair splitting, but it is not. Consider this difference carefully: The public now comes to his theatre *to* see the picture. Instead, they should come to the theatre *and* see the picture. There is a world of difference.

"I see no reason why two or three competing theatres in the same street cannot follow this plan and each be successful.

"I seem to have a reputation for extravagance. I believe in extravagance, not of money necessarily, but of ideas. Some day I am going to write a book on the virtues of extravagance. The small exhibitor cannot afford to be extravagant with his money, but he certainly can afford to squander a few ideas.

"I met a man from the Middle West a few months ago who told me he was losing money. He could not fill his house, although he was carrying the very best programs. I asked him a lot of questions about his conditions, and I found, as I expected, that he had the deplorable 'beggar attitude.' I pounded this theory of individuality, of the theatre as an institution, not as a mere showplace for films, into him for a couple of hours. He went back home with his point of view completely shifted around. He went after business aggressively. He forgot everything else but that one stubborn task of making his theatre develop a personality.

"The first thing that exhibitor knew, his house was beginning to fill up. He kept hammering away, trying out new stunts and discarding old ones. Today he has the best patronized theatre in a city of two hundred thousand. He is making money rapidly.

"Won't the exhibitor realize that that course is the only one which points directly towards success? He must cast off precedent. He must reverse his order of thinking. He must stop being passive and become aggressive. And about the first thing he will discover when enlightenment comes is that he, and not the $25,000 man behind the desk in New York, can make his theatre the success that it ought to be."

A RADICAL ENTERS THE INDUSTRY

An Illuminating Interview with R. A. Gradwell, Sales Manager, World Film Corporation

IT is to be expected that a man who can point to a record of achievement in an industry which is radically different from the motion picture industry will bring with him an equipment of ideas and ideals that are radical.

That statement has a familiar ring. We have heard it before. Mr. Smith and Mr. Jones came to the industry with just such radical ideas and with a successful business career behind them.

Mr. Smith and Mr. Jones lost their identity. Instead of adjusting the faulty conditions of the industry to suit their ideals, they distorted their ideals to fit the faults. It has happened dozens of times.

That is why those of us, who are anxious to see the motion picture muddle straighten itself out, are gazing with something akin to eager expectancy in the direction of the man who made the Oliver typewriter famous.

This man is a successful business man. He has come to the film industry from fresh and remarkable achievement. He employed in his sales force 11,000 men. He is accustomed to thinking big and doing big. He has tackled the motion picture muddle with a man-sized brain and a long-distance perspective. He says his ideas are not radical. After you have read what he has to say you can decide for yourself.

R. A. Gradwell is sales manager of the World Film Corporation. He hates trusts. He believes in competition. And you may not believe it, but he is modest.

"This business," said he, "of the executives of film companies getting into the limelight as if they were theatrical stars is wrong. It's ridiculous. Did you ever in your life hear of personal publicity helping a business man solve his problems? No sir, you never did!

"You say that I have come to this industry with radical ideas. None of my ideas are radical. In the first place they are not ideas; they are principles. They are the principles upon which successful business is based. The distribution problem of this industry seems difficult. We have heartless, malicious competition. What are we going to do about it?"

"In Syracuse, New York," we replied, "there are sixteen exchanges. Two or three would be sufficient. Why can't you persuade your competitors to join hands and work out this distribution problem together?"

"Join hands with my competitors!" he exclaimed. "Did Napoleon join hands with the Germans? Did you ever hear of a nation telling its enemy its plans? Competition is the foundation of good business. Why can't that rule apply in this industry as well as others? I hate trusts.

"The most difficult problem confronting us now is that of advance deposits. There has been a great deal of comment and complaint against them. I believe in the advance deposit, because it is necessary, imperative. On our shelves at this moment are films worth $5,000,000. It has taken us years to accumulate those films. We must be protected, and no man who knows the first thing about business can say that our advance deposit system is extortionate. If you were a contractor who wanted a government job, you would deposit at Washington a certified check with your bid. The Government dares not run risks with contractors. We dare not run risks with exhibitors.

"A parasite has attached itself to the original legitimate advance deposit system. That is the cause of all this squealing we hear. Feature film producers, with no working capital, demand large advance deposits from exhibitors. That is unfair to the legitimate manufacturer as well as to the exhibitor. It ties up the exhibitors' hard-earned money, and it provides an unfair competitor to us. When this producer has completed his 'special' he takes it to the exhibitor and says 'throw out the World film for this week, and substitute the "special."'

"Our advance deposit equals merely the cost of our program to the exhibitor for two weeks. If World service costs him $20 a week, the advance deposit is $40. I don't believe anyone can call that unfair. It's business, pure and simple.

"The most astounding thing I have discovered is the disloyalty of most producers to exhibitors. Let us say that John Doe owns the Theatorium in Chicago. He has been using the same service for years. In his small zone this exhibitor has built prestige for that company. Then, along comes a new theatre, with larger seating capacity. The new proprietor offers the producer three times as much for the service as John Doe was paying. And invariably the producer casts loyalty and old friendship to the winds, discards poor old faithful John Doe, and takes on the new theatre because of immediate profits.

"No one can build a solid, lasting industry on such rotten foundation as that. A sales organization—and it makes no difference what you are selling—must be built upon integrity and loyalty."

¶Film Executives get too much publicity.

¶I will not join hands with competitors.

¶I hate trusts.

¶The deposit system is imperative.

¶The disloyalty of producers to exhibitors is astounding.

¶No one can build an enduring industry on such rotten foundation.

¶I am not a radical.

SOME EVILS AND THEIR CURES

An Interview with Benjamin B. Hampton, President of the General Film Company

EVERYTHING that can be said upon the subject of motion pictures already has been uttered. The things which have been said can be phrased differently. They can be debated and denied. The only excuse for their repetition, says Benjamin B. Hampton, is that the most vital things may catch a new eye and amass more sentiment and greater impulse towards a certain definite good.

Mr. Hampton believes that a great many of the things which have been said are untrue. Mr. Hampton is one of the country's foremost business men. His qualities as an organizer are admired and respected. He has examined conditions in the film industry closely and accurately. As a business man and as a film executive, his remarks and opinions, uttered with the frankness which is his custom, are subject to no discount. He has a strong and positive belief in the immediate future of the film industry. Within five years, he predicts, the industry will be squarely and firmly upon its feet.

"Of course there is confusion in the film industry," said he. "There is bound to be confusion where lack of organization exists. But the time is passing when a stock jobber, a mining promoter, can jump in for a few months and jump out again, with a fortune. Most of the film men are of the hard-headed business man type, who have taken up their work because it presented the sort of tangles and obstacles that the American business man enjoys tackling.

"What is preventing these men from realizing their excellent ideas is that the business has run away with itself. They are gradually bringing it under control, and it is a tremendous task. There must be greater organization, more thorough elimination of waste motion and a complete shaking down and sorting out. Overproduction is one of the biggest problems. Three or four times the amount of pictures necessary are being turned out. Trying to keep track of production would make any man hysterical.

"Of course the exhibitor is bearing the brunt of the burden. Owning and operating a motion picture theatre is profitable—theoretically. Actually, you know just about how profitable it is. Exhibitors, unfortunately, have been trained to believe that the daily change of program is necessary. It is not necessary. It is ruinous! Because exhibitors insist upon changing their programs every day, and because producers continue to urge them to do so, exhibitors are losing money.

"The exhibitor who changes his program daily cheats himself. If his program is as good as it should be his patrons who see the pictures the first day will advertise it. That is the fundamental rule of advertising—to induce people to talk about something you have for sale. In the natural course of events his theatre will be well filled the second day. If the theatre is situated in a good neighborhood he can fill it easily the third.

"What a repeated program resolves itself into is more money for the exhibitor and more money for the producer, for the producer will realize much better returns from pictures which have a two or three day run in a single house than by renting them according to the present one-a-day schedule. With more money the producer can afford to make better pictures.

"I wonder if the exhibitors realize that they are being besieged by a terrible pestilence. I refer to what is ordinarily called the 'fan'—the motion picture fan. Exhibitors have the mistaken notion that the fan is the pulse of the public. Nine times out of ten the fan's opinions are wrong. The people upon whom the exhibitor must depend for his bread and butter are the quiet folks, the business man and his family, who pay their dimes to see his pictures and never utter a word of comment.

"Nothing could be more inaccurate, more absurd, than the opinion of a great many people that the motion picture industry is populated by blockheads and four-flushers. On every hand I hear people saying, 'Why on earth don't big calibre brains take a hand? Why don't honest men go in and clean up the awful mess?'

"I have indulged in more forms of business enterprise than falls to the lot of the average man. And I must say emphatically that I have never encountered men of greater integrity and ability than those who are now working out the problem of the motion picture.

"Our well intentioned critics would be enlightened if they made a comparative analysis of the film industry and the automobile industry. Ten years ago the public unanimously condemned the automobile as a fad. Automobile stock was more of a joke then on Wall Street than film stocks now are.

"I had lunch a few days ago with the head of one of Wall Street's most famous brokerage firms. This man told me that he staid awake nights calling himself names for not investing in automobile stocks when he had the opportunity! Through his investigations and efforts his concern had invested over $500,000 in film companies. Perhaps the money would be lost. At least he would have driven in a wedge. He would not lie awake nights, calling himself names, because he had neglected another good opportunity!"

¶ Overproduction is one of the biggest problems.

¶ Daily program change is ruinous.

¶ The motion picture "fan" is a pest.

¶ I have never met men of greater integrity and ability than are found in the film industry.

THE PERSONALITY IS THE THING

An Interview with Daniel Frohman

WHEN "The Prisoner of Zenda" first went on the road, its makeshift scenery was accepted. In those days a third or fourth rate actor could point dramatically to a soap box and say tremulously, "Yonder is the old well I knew so well in my childhood," and the audience would let him get away with it. Nowadays, let an actor, however dramatically, attempt such a thing, and his reward will be laughs of derision.

Why? There is no need to ask the reason. We all know that the pictures are responsible. After "The Prisoner of Zenda," in picture form, came back from the exchanges, tattered and torn, the road companies dared not tour the country again with their old scenery. They even carried, out of sheer necessity, a very realistic moat. But despite the convincing realism of the road piece, "The Prisoner of Zenda" could not "come back."

"Why?" repeats Daniel Frohman. "Why, because the road companies did not have James Hackett. The pictures did. The country knew that Hackett was the original prisoner of Zenda, and they refused to accept substitutes. A play, whether it is staged or screened, must have the magnetism that only a well-known actor or actress can give it to be successful. The quality which gives an actor magnetism is the quality that makes him successful. That quality is personality. Personality is the thing!

"The pictures have not driven stock companies and cheap road companies out of existence because they are cheaper. Not at all! The success of the films over the provincial stage came in the natural balancing of supply and demand. The people in small towns demanded personalities, and the screen willingly supplied them.

"Famous Players films were founded on that principle. We have adhered to it, and it is not necessary for me to tell you whether or not that principle has proved successful. Great stage successes prove that the star is the chief attraction. Out in the 'provinces' people can see Mary Pickford or Ethel Barrymore playing just as well as they play in the high-priced Broadway moving picture theatres.

"Naturally the screen as a form of theatrical entertainment came into direct contrast and conflict with the play in the playhouse. The drama, as drama, by competent actors can never be displaced by any form of theatrical competition. But the character of the drama can be largely affected by this new form of entertainment.

"The theatre, from the point of view of competition, has two essential factors to contend against in the screen world. One is the cheapness of admission. The other is the great vista, the broad horizon of humanity in smoothest action, and, of course, the outdoor activities, which cannot possibly be realized on the stage.

"But the theatre comes more closely, more vitally, in competition with the screen where individual players are concerned. I hate to hear anybody say that the pictures—usually they say 'those awful movies'—have driven the stock and road companies from the small cities because of their cheaper admission price. Without the personality picture I am quite sure that the films would never have come into sharp competition with the provincial stage. Great stars could never in their natural lifetime reach the millions if they attempted it through the medium of the speaking stage.

"The criticisms which are brought by the producers of starless pictures against the personality picture are ridiculous. I claim, with them, that a picture lacking in story values will be poor, no matter who the star may be. But their cry that a story written to order for a star must be poor—is absurd.

"I defy them to mention a single great dramatist who has not written plays to fit certain actors or actresses. Shakespeare did. Pinero was guilty of the offense. Moliere should also hang his head in shame—and Brieux, Maeterlinck, Shaw—indeed, who can you mention?

"Producers have been criticized for paying authors too little. Our well-meaning critics say that if a star is worth $2,000 a week, a story good enough for her is worth, let us say, $5,000. Understand, please, that I firmly believe in paying an author what his story is worth.

"Yet our critics do not understand that the scenario for a play and the scenario for a photoplay are two entirely different things. A playwright may make, if he is unusually successful, $50,000, and often much more, in royalties from a single production. The same playwright may receive $1,000 for a photoplay story. Now let us draw our comparison. The scenario for a play must be complete down to the finest detail. The stage director works directly from the script. The moving picture director, on the other hand, expands the raw material of his story. The story is merely the nucleus.

"But sifted down to its fundamentals, the great thing of the film is the star. The American audience clamors for magnetism—personality. And I believe in giving the American audience what it wants."

¶ The success of screen over stage is not due to cheap admission.

¶ Stage triumphs prove that the star is the attraction.

¶ The drama, as drama, can never be replaced.

¶ Mention a dramatist who has not written plays to fit stars!

¶ Increased stage salaries are due to the moving pictures.

¶ I believe in giving the audience what it wants.

THE EVILS OF CHEAP PRINTING

By Watterson R. Rothacker

THE other evening in New York I was talking with one of the oldest and most experienced distributors in the moving picture business. He recently had paid a fabulous sum for all rights to a big feature. With us was another man who had been on the road booking this feature.

The feature had been elaborately produced by a director of ability, who had an exceptional story, enacted by a popular star. The photography was excellent; the advertising had been extensive, and the sample print was splendid. So this really good picture was presented to prospective buyers and exhibitors via the sample print, and territorial sales were made throughout the country.

In the meanwhile bids were being considered for the printing of the necessary copies. The man considering bids knew the film business, but laboratory work to him was merely a combination of words. He listened to everybody and placed the business with the lowest bidder. About this time the people who had bought territories had arranged local trade showings and were clamoring for delivery.

Last hour shipments were hurried out and the buyers all over the country got their prints on the eve of their respective trade showings, upon which depended theatre bookings. The trade showings took place—and so did some fireworks. One buyer wired in "Print scratched and not up to sample. Many scenes and titles too light and some too dark. Rush new print immediately."

Another telegraphed "Picture all bawled up and dirty. Assembled so bad story lost entirely. Send print like sample quick."

Another wire read "Whatell. Print rotten. Colors spotted and streaked. Biggest scene missing. Come at once and bring new print."

And there were other wires and they all burned with criticism and complaint. What was the result? Everybody concerned was dissatisfied and angry and disgruntled. Money and opportunity were lost, the venture jeopardized, and feelings of injustice and ill-will arose like a barrier between the parties involved. And all because a man dickered to save about one-tenth of a cent per foot, or approximately one dollar a reel.

The man who does not realize that upon the quality of the print depends the financial and artistic success of any picture is the sort of chap who would buy a Twin Six, employ a liveried chauffeur, and then try to use city water instead of gasoline.

Do you realize that during this era of the high cost of almost everything the price of developing and printing, instead of rising with the times, has been cut, and cut, and cut again, until it is nearly down to the price which Mr. Eastman gets per foot for the raw stock?

We are not buying labor any cheaper. In fact, the thoughtful manufacturer has raised the pay of his employees so that they may be able to buy their daily bread. Have the prices of chemicals been lowered? Not on your life! They have skyrocketed way up into Vernon Castle's present sphere.

What about Metol? For a while it was fighting in Radium's class and just now is remotely sequestered in the land of the Kaiser or submarining in the holds of the Deutschland. And have the prices on dyestuffs and other materials used in developing, tinting and toning dropped? They have taken long leaps up into the air and some of the chemicals have leaped out of sight entirely.

We have found substitutes, but they are costlier by far than was the genuine. Hydroquinone used to come from Germany, and it did good work for us at a price of fifty cents a pound. Now it costs four times as much.

Since raw stock prices have remained the same and the cost of labor and material actually advanced, how can the drop in printing and developing prices be reasoned? Possibly it is because some manufacturers do not know how to figure costs and lose money accordingly. Perhaps some people are willing to operate at a loss in order to get work. Possibly there are a few manufacturers who are indifferent to quality. They are building on quicksand.

Now I'm here to tell you that the man who produces or buys or markets a picture should insist upon a definite and established standard of quality, sustained values, punctual deliveries and satisfying service. And he must be willing to pay a price that will permit the manufacturer to use proper materials, secure efficient workmanship and give an honest and careful screen examination to each and every reel of film before it is shipped.

Think it over, Mr. Man, and you will find that it it is the height of extravagance to permit anything to curtail the power of the goose that lays the silver dimes. Screen brilliancy, quality—squarely, fairly and properly priced—that's what you are entitled to and that's what you must have in order to play fair and safe with yourself and those who deal with you. If the price doesn't guarantee to the buyer the required quality and service, and to the manufacturer a fair profit, one or both are bound to lose, and when the buyer loses, the exchangeman, the exhibitor and the public loses in their turn, for a picture is no better than its appearance on the screen.

¶The man who neglects quality is the chap who would buy a twin six and try to use water instead of gasoline.

¶During this era of high prices the cost of printing has been cut and re-cut.

¶Many manufacturers know nothing of printing costs and are losing money.

Selznick Will Abandon Advance Deposit System

Motion Picture News Actively Instrumental as Exhibitors' Representative in Securing First Action by Manufacturer on Much-Discussed Subject

LEWIS J. SELZNICK has decided to abolish the system of advance deposits on all productions released by Selznick Pictures, Inc. This is the first announcement from any of the concerns which have been favoring advance deposits that the system had proved to be unfair to the exhibitor and should be discontinued.

For some time the MOTION PICTURE NEWS and Mr. Selznick have been in receipt of letters from exhibitors all over the country, protesting against the advance deposit system. Many of the letters received by the MOTION PICTURE NEWS were so emphatic in their protest against the advance deposit as an institution that William A. Johnston finally decided to take up the matter with Mr. Selznick, who has been one of the strongest advocates for advance deposits on expensive features.

Mr. Selznick had been deeply impressed by the many emphatic letters he also received, and, after a series of conferences with Mr. Johnston, he decided to abandon the advance deposit system in the immediate future.

"I admit that I have been one of the 'worst offenders,'" said Mr. Selznick later, in an interview with a reporter from the NEWS, "and after my talk with Mr. Johnston I was firmly convinced that the advance deposit system is entirely unfair to the exhibitor.

"You must understand, however, that the advance deposit system has been troubling me for some time. I have had it called to my attention by many people, and I have been severely criticized for demanding such large deposits. But I think the exhibitor should understand that in contracting the high salaried stars that are appearing in my program, I have taken heavy responsibilities on my shoulders. I have felt that I must have some protection, and in view of the large amount of money at stake I was compelled to resort to the advance deposit as the only adequate means of protection.

Exhibitors Were Unwilling

"When I made that decision I thought that the exhibitors would be anxious enough to pay deposits of almost any amount. And the success of the Clara Kimball Young pictures strengthened that decision. I want the exhibitors to understand that I am not by any means compelled or forced to discontinue the deposit system.

"My sole reason for doing it is a desire to treat the exhibitors squarely. With the money that he has been spending for doposits he will now be able to exploit his theatre. He can increase his advertising appropriation and he can bring more money into the box office.

"By returning the exhibitors' deposit money and by discontinuing further deposit collections, the exhibitor will be enabled to succeed. And I can only succeed if the exhibitors succeed. I do not intend turning the Selznick Pictures, Inc., into a charitable institution. I do intend to make it as square and honest a business organization as is in my power."

Mr. Selznick gestured in his characteristic manner toward a heap of letters from exhibitors. "These men—exhibitors—all claim that our pictures are going over in fine style. Most of the letters came as the immediate result of packed houses. Some of the letters say that the advance deposit is not fair, in spite of packed houses.

"I want them to know that if my attitude has been unfair, I am doubly anxious to correct it. I did not think it was unfair when I instituted it, but all of these letters and the letters that your magazine has received have led me to change my mind.

Protection All Around

"I am now working on a plan of protection which will not involve advance deposits of any kind. It will protect the exhibitor who is using my pictures, and it will protect me as well.

"As soon as the details of this plan are worked out I will announce it through the MOTION PICTURE NEWS. Until that plan is ready to go into effect, which will be in a few weeks, the advance deposit system will continue. When that plan is announced, all advance deposits will be refunded.

"I am perfectly willing to talk with a committee of representative exhibitors on a new plan to take the place of advance deposits. But they must be representative men, men in whom I can repose my confidence."

Mr. Johnston has long been in favor of a discontinuance of the advance deposit system, and he has advocated this change editorially constantly. It is a fact worthy of note that exhibitors and producers alike realize that the MOTION PICTURE NEWS is not only a reliable medium for the dissemination of authentic trade news, but that it is a powerful instrument in bringing the exhibitor and producer together for the settling of vital questions.

Committee Asks Keppler to Stop Ochs' Trial

Fleischman and Goldreyer's Attorney Says He Was Requested to Stop Investigation Because He Was "Injuring Reputation of League"

TOBIAS KEPPLER, who is prosecuting the charges of Fleischman and Goldreyer against Lee A. Ochs, and who asked for a postponement of the last hearing until he was given an opportunity to examine the minutes of the previous meetings, stated last Thursday for publication in the MOTION PICTURE NEWS that the real reason for his request for an adjournment was that he had been approached by members of the investigating committee with the request that he stop his prosecution.

"You can put this as strong as you want to," said Mr. Keppler. "I am just as anxious to carry on this investigation as I was before. But it is useless for me to proceed in the face of such an attitude on the part of the committee.

"The reason I gave for wanting a postponement at last Friday's meeting was that I had not been given the minutes of the previous hearings. The real reason for my requesting postponement was that I was approached by members of the committee before the meeting, and told that by my efforts to prove the charges of Fleschman and Goldreyer against Ochs, the league was getting in bad repute all over the country.

"The committee said that I was wrecking the organization. It has been intimated that I was receiving money and being actuated by outside interests. Nothing was farther from my intentions than bringing the organization into disrepute. As for my receiving money from outside interests, that charge is utterly groundless.

"The committee said that they would call upon me with a view to effecting a compromise with Fleischman and Goldreyer. My clients are willing to do this, but so far I have seen none of the committeemen. If they don't come around I certainly intend to carry on the investigation.

"So far I have not received the minutes, although I expect them today. I am ready to proceed with the investigation of Ochs whatever day the committee decides upon."

Secretary of League Shows Up Slush Fund Charge

P. J. Concannon, secretary of the Kansas State Branch of the Motion Picture Exhibitors League of America, who is in business at Emporia, Kansas, deserves credit for the manly fight he has made and is making against unfair criticism and accusation in Kansas and elsewhere, against the motion picture industry.

An article printed in the Emporia Gazette, William Allen White's famous publication, contained an editorial in which the charge was made that a slush fund of $5,000 was maintained by the Motion Picture Exhibitors League of America for the purpose of having the censorship law of the state repealed.

"As to the truth of the statement contained in your editorial," wrote Mr. Concannon, in an article which Editor White printed in the middle of his front page—"I as secretary of the state branch of the Motion Picture Exhibitors League of America, am able to show that our treasury contains the munificent sum of $300.

"At the last National convention held July in Chicago, the new treasurer had the books turned over to him and at that time the balance in the treasury was one cent."

Sheehan Explains Radical Change in Fox Program

Increased Productions for New Year Are Due to Causes Which Vitally Affect Exhibitors—One-Change-a-Day Vogue Will Vanish Within a Year—How Fox Selected Comedies

WINFIELD SHEEHAN, general manager of the Fox Film Corporation, in announcing the distributing plans of his concern for 1917, made statements in an exclusive interview for the MOTION PICTURE NEWS, which, from the exhibitor's standpoint, mean a radical departure from existing methods, if not revolution.

"The first thing to emphasize," said Mr. Sheehan, "is the Fox Company's exact reasons for deciding to produce sixty-eight features instead of fifty-two next year. No one has clearly presented these reasons to the trade as yet, and there is a possibility that exhibitors may have gained an incorrect impression.

"As previously announced, we are going to produce sixteen more features this year than last, and they will be super-features, starring Theda Bara and William Farnum. There are three reasons for the increased production. The first is that after examining the productions of every concern during the past year we have come to the conclusion that it is a physical impossibility for a manufacturer to bring out fifty-two features all of which are perfect.

"It may surprise you to know that the Fox Company destroyed two finished negatives last year, because they were not up to our standard. The second reason is that we believe that the popularity of the daily program change is waning.

Greater Selection

"Concerning the first reason: let us suppose that you are an exhibitor with patronage sufficient to justify a weekly program change. All of our exhibitors, no matter how often they change programs, pay for the sixty-eight features whether they use them all or not. If, as I say, you are an exhibitor with a weekly program change, you have an opportunity to make your selection from sixty-eight subjects instead of fifty-two. That insures you against running a picture which you do not think your audience would like.

"Now for the second reason. If your house changes program daily, our contention is that when you show one of the super-features it is a strong enough attraction to justify your running it two days in succession. There is no doubt of your ability to fill the house two successive days with a Bara or Farnum picture. By doing that, you bring down your rental cost per day to the same rate as that of the regular features. In other words, while we are more than anxious to give our exhibitors what they want, we are firmly convinced that the daily change of program is wrong. We would be glad to correct it at once if we could; but we cannot accomplish it single-handed. I believe that the daily change will be out of existence before the new year is over.

"In England exhibitors are more than successful with the twice-weekly change. I have studied their conditions, and I have visited every town of any importance in the United Kingdom. I am confident that, in that respect, they are on the right track.

Protection Against Specials

"Many of our exhibitors are already using the two-day change policy, and some the three-day. Those exhibitors, in booking the super-features, we have persuaded to lengthen their showings to four days and a week, respectively.

"The third reason for increasing our next year's production to include sixteen super-features is, in a measure self-protection. Many manufacturers are selling specials at exhorbitant prices because prominent stars appear in them. It has been brought to our attention by our exchanges time after time that our exhibitors often paid four and five times as much for the specials as they paid for our regular program. All of these exhibitors admitted that they lost money on the special but that, with our program, they could make up the deficit.

"Is that fair to us? I don't think it is, and I don't think that anyone with common business sense will think it is. And because our exhibitors do want specials, we are prepared to give them specials which will equal in costliness of presentation and preparation any that are on the market today.

"It may interest your readers to know that all of the exhibitors using our program signed the new contracts away back in September and October."

Mr. Sheehan said that fifteen of the new Foxfilm two-reel comedies are already made. A year has been spent in the various Fox studios experimenting with comedies of all sorts, in order to secure a comedy-type which would please Fox audiences not only in America but in Europe, Australia, South America, and even in Africa, India, China, the Philippines and the small but profitable South Sea Island circuit.

MR. SHEEHAN TELLS WHY SIXTEEN FEATURES WERE ADDED TO THE 1917 FOX PROGRAM:

1. ***Greater selection: It is physically impossible for any manufacturer to produce a perfect picture each week in the year.***
2. ***A blow at the ruinous one-a-day change: Fox one-day houses will show specials for two days. This will establish a helpful precedent.***
3. ***Protection: Specials made by other companies were causing our exhibitors to lose money.***

Foreign Market Normal

President Freuler of the Mutual Film Corporation has returned to Chicago after a week spent at his New York offices, in the course of which he closed contracts for the distribution of various Mutual film products in Denmark, Norway, Sweden and Russia.

"The foreign film market has now reached a complete readjustment in the neutral zones and out of range of the war," remarked Mr. Freuler.

Marie Dressler Forms Her Own Company

Stage Comedienne Is Star of $2,000,000 Concern, Organized for Release Through Mutual

MARIE DRESSLER, famed star of stage comedy, is forming a two million dollar corporation for the production of a series of pictures for distribution through the Mutual Film Corporation.

President John R. Freuler of the Mutual Film Corporation has confirmed rumors of the deal, following a series of negotiations opened at the Mutual's New York offices and closed at the Chicago executive offices between Mr. Freuler and J. H. Dalton, husband of Miss Dressler.

"Contracts have been drawn," said Mr. Freuler, "and the formation of the corporation is under way. The organization of the corporation for the production of the pictures is in the hands of Mr. Dalton, Crawford Livingston and Mr. Freuler. The organization plans call for a capitalization of two millions, this to give ample capital for the decidedly pretentious scale on which the Dressler studios will make these pictures for Mutual distribution."

It is understood that the first work of the Marie Dressler Motion Picture Corporation, the official name of the new concern, will be the production of twelve two-reel feature pictures based upon and under the title of "Tillie's Nightmare," the highly successful Marie Dressler hit in which she achieved, perhaps, her greatest success on the speaking stage.

Mr. Selig Sends New Year's Message to Trade

Emphasizes Importance of Quality Over Quantity—Split Reels Will Be in Vogue Again Soon—Sunday Question Nothing to Worry About

William Selig was first to discover the possibilities of California as a motion picture producing center. Believing that the perpetual sunshine and diversified scenery of the Golden State were ideal for picture purposes, Mr. Selig sent from Chicago to Los Angeles, the first motion picture plays and producers.

In announcing his intentions for the new year, he speaks enthusiastically.

"I think the new year will be one of the most important for the motion picture," he said. "Despite the efforts of those who seek to tear down anything that is entertaining I look for increased power and prosperity in the film industry. The manufacturers are coming to understand that it is quality and not quantity that is essential to success and they are acting logically on this understanding.

"There is a distinct revival of the demand for meritorious dramas and comedies of one, two and three reels. I would not be surprised to see the split-reel come into favor once more. The demand for good subjects of shorter length will become more pronounced, I think. There is also a cry for novelty—something out of the beaten pathway, and those who can supply the novel and unusual productions in 1917 will profit thereby.

"During the past year the Selig Company learned by active practice that the public was partial to feature films of seven reels or more. As an example I would cite the successful presentation of our productions "The Ne'er Do Well," "The Crisis," and "The Garden of Allah." Of course, this latter production is just being started.

"The arguments pro and con regarding Sunday motion pictures is to my mind useless. There can be but one decision. The motion picture has accomplished more in the support of Sabbath observance than any other one thing. The community motion picture theatre on Sunday offers for ten cents a two hour's entertainment, clean and with a moral lesson. Saloon keepers and pool-room proprietors will inform you that the motion picture is their greatest enemy. It is better for Young America to sit in a motion picture theatre Sunday afternoon or evening than to pursue some doubtful entertainment that is sure to appear if Sunday motion pictures are placed under the ban.

"As previously stated I think the new year will be the most auspicious ever known in the industry. The wheat is being sifted from the chaff, the business is being conducted without the elements of chance and the survival of the fittest can mean but one thing—motion pictures of quality."

Pathe Plans Five Reelers to Equal Serials

J. A. Berst Announces 1917 Plans After Making Thorough Study of the Demand in Various Parts of the Country—Many New Stars

J. A. BERST in giving out the first announcement of Pathe's plans for the new year makes the important statement that from his investigations the five reel play should equal as a box office attraction the serial, and that in the future the five-reeler will be emphasized in the Pathe program.

"A careful anaylsis by disinterested experts, based on reports from exhibitors regarding the drawing power of feature programs, has determined us in favor of paying more attention to five reel features," said Mr. Berst to a NEWS representative. "We have decided that our five reel plays must have as nearly as possible the same drawing power as our serials.

"Pathe is known primarily as the house of serials which draw business to theatres where productions lacking cumulative interest are successful. Therefore the statement that it intends to release a feature program which will equal the serials in drawing power, is important.

Several Studios Contribute to Program

Contributing to the program of Gold Rooster features are several studios, notably the Pathe plant in Jersey City and the factory at Bound Brook. Here the Astra pictures are made and supervised by Louis Gasnier. The Balboa studio in California turns its output over to Pathe just as it is camera-ed from beneath the Western sunshine, and the Thanhouser village of New Rochelle is entirely devoted to that program. The Arrow studio in Yonkers makes another contributor of no mean importance.

The Pathe directors are none of them men who have failed in keeping at the top their companies and offerings. George Fitzmaurice, William Parke, Edward Jose, Donald Mackenzie, George Marion, Frederick Sullivan, Eugene Moore, Henry King, Sherwood McDonald, Ernest Warde and Herbert Blache, have done much for the picture, besides having vast experience on the stage.

In the selection of plots for picturization Pathe draws upon the mental treasures of the late Richard Harding Davis, Paul Armstrong, Winchell Smith, William J. Locke, Henry C. Rowland, George Barr McCutcheon, Henry Kitche Webster, Samuel Merwin, Clyde Fitch, Rudyard Kipling, Rupert Hughes, George Scarborough and Owen Davis.

In putting their works into shape for production and the preparation of original scenarios also, George B. Seitz, Lloyd Lonergan, Philip Lonergan, Agnes C. Johnston, Bertram Millhauser, Will M. Ritchey and Calder Johnston show their expertness only under the Pathe banner.

Ed Mock, of Motography, Dead

Word was received in New York late Monday afternoon of the death at his home in Chicago of Ed. J. Mock, for many years managing editor of *Motography* and a pioneer in the film field. Funeral services will be held Wednesday.

Resnick Makes Sudden Rise

When the story of quick rises in the film business is reviewed a bright spot in the annals will be the career of Michael Resnick, sales manager of the Dispatch Film Company, New York. Starting in the shipping room with A. & H. M. Warner several years ago, Resnick illustrates well the business veteran's advice to the youngsters which is to make good affiliation and stick to it.

Resnick is the mucilaginous article when it comes to sticking to it for in his association with the Warners he was able to go through every vicissitude of film manoeuvre. When one of the Warner Brothers went to Baltimore about two years ago to open a new office, Resnick volunteered so insistently that he was allowed to go purely by virtue of his earnestness; while it was felt that his going was a premature step in his training it was hoped that his exuberance would cover his lack of experience. It did.

He not only made good but came back to New York and made a record with the New Film Company. More recently when the Dispatch Film Exchange was organized to handle big productions, Resnick was headed for a trial. On his plea that he could do big things with "Purity" it was secured for him and what he did with this is now history. One of his later feats was putting over a deal with Marcus Loew by which he booked the entire series of Ella Wheeler Wilcox poems at an excellent figure for both sides.

If you tell Resnick his progress is due to the fact that he is selling quality goods he will tell some stories that prove that you can not sell a dollar for a nickel in the film business unless you possess that subtle something known as salesmanship. The Dispatch Film Company has now purchased "The Crisis" for New York State, and the swiftly rising Resnick is due for another excursion into higher altitudes.

Novelty Clock for Advertising "The Witching Hour"

In addition to unusual drawings in the lithographs and other advertising matter, the Frohman Amusement Corporation has gotten up, as an advertising novelty to be issued with "The Witching Hour," a novelty stand, the dial of a clock, which measures four feet in diameter and stands five feet six inches high. In place of the numerals on the dial, there appears the letters of the words, "Witching Hour." The hands of the clock are movable so as to show the hour of the next performance.

Further assistance to the State right buyer, as well as the exhibitor, is a replica in a one sheet, 25 inches by 35 of the various trade reviews, comments and articles in the New York daily newspapers. The idea of this sheet was that states right buyers should, by mailing them to the various theatres, place before the exhibitor at one glance, the wonderful criticicisms and comments of the daily papers on this production, and the exhibitor, in his turn, could post this sheet in the lobby of his house for the view of his patrons.

The herald is one of the most startling examples of the printers' art.

"The Film Industry Cannot Succeed Without Co-operation"

An Interesting Interview with Walter W. Irwin, General Manager, Vitagraph, V-L-S-E., in Which the Imperative Necessity of Team Work Is Emphasized

THE exhibitor who sells to the public knows best the character and kind of product for which there is the greatest consumer demand. Next to the exhibitor in the possession of this special knowledge comes the distributor. The producer cannot know the pulse of the public unless he possesses direct channels for information through the exhibitor and distributor.

Walter W. Irwin, general manager, Vitagraph V-L-S-E., stated in a recent interview that the degree of co-operation between producer, distributor and exhibitor is probably today the most important factor in maintaining and furthering the prestige of the industry with the public; for the development of the industry must be fully apace with the expectations and anticipations of the people.

"In other words," said Mr. Irwin, "the future of the industry depends entirely upon co-operation within its ranks.

"No other industry has so advanced in leaps and bounds to prosperity, and at the same time been so utterly devoid to knowledge of itself or acquaintance with its personnel and of influence in its own behalf.

"Until recently, exhibitors, producers, and distributors have not known one another and have not seemed to want to know one another. Also, until recently, a barrier has existed between the various branches of the industry, particularly between the two great branches, the producers and exchangemen on the one part, and the exhibitors on the other, by which instead of doing business with mutual confidence and co-operation, most transactions were conducted with commercial enmity and consequently at an economic sacrifice, and the industry has been torn by jealousy, suspicion and misunderstandings.

"These conditions are slowly righting themselves, but with the graphic examples before us at the present time, of the truth of the historic expression, 'In Union there is strength' and the correction ought to be rapid.

"For instance, every one recognizes that Germany has attained and retained its present position in the European war only because of the high degree of social and economic efficiency existing prior to the war. Likewise, everyone recognizes that England, France, Italy and the other eleven nations engaged in the terrible conflagation are now developing a similar social and economic efficiency. And unless the people of this country to a very great extent drop their independent efforts and come into actual co-operation, socially and commercially, we are likely to find at the end of the war that we are totally unable to cope with the methods of European countries in the contest for the world's commerce.

"During the war this country has virtually become the center of the world's motion picture business, but we will only retain it and thus further our own interests at home by co-operation in producing the world's best product and in developing the marketing of the product upon principles commercially sound and therefore mutually advantageous.

"It was because of the recognition by Greater Vitagraph that the picture in motion has long ceased to be a novelty; that, on the contrary, it is today the chief means of entertainment and education among millions; that Greater Vitagraph decided to have its own distributing department, and thus purchased the V-L-S-E.

"V-L-S-E is simply the sales department of Greater Vitagraph. The sales department is in constant contact with the exhibitors and through them knows the desires and expectations of the public. Thus the producing part of Vitagraph is influenced and benefited by the knowledge of its sales force.

"Within the last few months three features have been discarded, pictures that were good as to story, cast and direction, but which were not quite in step with the advancing demands of the public.

"Neither Vitagraph nor any other producer can make a constant 100 per cent. product. But by its system of co-operation with V-L-S-E, and thus with the exhibitor, Vitagraph can keep from releasing any picture which falls far short of 100 per cent.

"No producer who has worked on a picture for weeks can view it from the exhibitors' or salesman's standpoint.

"It is so much easier to criticise than produce, and it is criticism after production which makes for perfection."

Farrar's "Joan" to be Seen in Metropolis Xmas

Lasky's Director-General Will Make Cohan's "Broadway Jones" Just to Keep in Practice While in the East

CECIL B. DE MILLE'S ten-part photoplay based on the life of Joan of Arc, and entitled "Joan the Woman," with Miss Geraldine Farrar as the star, will be shown publicly for the first time on Christmas Day in the Forty-fourth Street Theatre, New York. The presentation will be made by Jesse L. Lasky, and the engagement will continue indefinitely at the big metropolitan theatre.

The photoplay was written by Miss Jeanie MacPherson. It took more than four months in the making. Miss Farrar was at the Lasky studios in California all last summer appearing in the part of the Maid of Orleans. No figures have been given as to the cost of the spectacle, although an intimation of the lavishness of the production is contained in the list of the cast, among whom, in addition to Miss Farrar, are: Wallace Ried, Hobart Bosworth, Theodore Roberts, Raymond Hatton, Charles Clary, Cleo Ridgely, Marjorie Daw, James Neill, Horace B. Carpenter, Tully Marshall and others. Alvin Wyckoff was the photographer. Mr. De Mille has devoted himself to this production for more than the past half year.

Leaving Los Angeles a short time ago, Mr. De Mille stopped in Chicago long enough to show the completed picture to Miss Farrar, who is in that city appearing with the Chicago Opera Company.

Since he was last in the East, Mr. De Mille has been made president of the Oliver Morosco Photoplay Company, one of the subsidiaries of the Famous Players-Lasky Corporation.



Joan in Prison — Lighting the Faggots — Joan Nurses the Wounded Englishman

Cecil B. De Mille's Great Production "Joan the Woman" (Joan of Arc) with Geraldine Farrar

Trend of Trade Shown by Rothapfel Move

Open Booking Policy, Inaugurated at Rialto with a "V" Film, Is Considered Significant of Changing Conditions

LEAST of all managers who are accused of poor taste, judgment, or inconsistency, has Samuel L. Rothapfel proven guilty. Since taking charge of the Rialto "Temple of the Motion Picture," Mr. Rothapfel has used the Triangle output continuously and persistently. Now, however, it is announced that Vitagraph Blue Ribbon features will form the basis of the future program. "The Girl Philippa" will inaugurate the new policy when it starts for a week's run at the Rialto on December 31.

This production is based on the serial story of the same name by Robert W. Chambers, which ran in the Cosmopolitan Magazine. The Vitagraph pictured version was directed by S. Rankin Drew, under the supervision of Albert E. Smith, and features Anita Stewart. It will be presented by Mr. Rothapfel in eight reels, although many consider the story well worthy of a twelve-reel production.

The change of policy at the Rialto startles many who are ignorant of motion picture trade conditions. Admittedly the finest photoplay theatre in the country, its manager has always striven to give patrons the very best in screen entertainment. On signing the new contract, December 5, with Walter W. Irwin of the Vitagraph V-L-S-E, Mr. Rothapfel said he had scoured the market before coming to a decision and making the selection now announced.

Another innovation has been decided upon which will cause the doors of the Rialto to open at 10 A. M., commencing December 31, instead of at noon.

The new plans were decided upon immediately after the close of a week's run at the Rialto of E. H. Sothern in "An Enemy to the King," which has been commented upon as marking the return of the costume play to screenland.

Among the 1917 Blue Ribbon releases, which will probably follow in sequence, the first mentioned Vitagraph, are "The Man of Mystery," with E. H. Sothern; "The Glory of Yolande," featuring Anita Stewart; "Blind Justice" and "Her Right to Live," in which Peggy Hyland and Antonio Moreno have the leading parts.

Mr. Irwin, commenting on the new Vitagraph-Rialto agreement, said:

"It was a pleasure to have Mr. Rothapfel go over the stories and casts of Vitagraph plays for the coming year. That he has selected them as the basis of his 1917 feature entertainment after comparing them with the entire motion picture product, confirms our own estimate of the value of our program to exhibitors."

Mr. Rothapfel said:

"The Vitagraph contract speaks for itself. I can add nothing except that I shall make every effort to stage and project these pictures in a manner which their magnitude and worth requires."

Week-in-Advance Payment is Enough

Linton, Exhibitor in Central New York, Says That Theatre Men Will Be Satisfied with This Arrangement

F. H. ELLIOTT, Executive Secretary of the National Association of the Motion Picture Industry, to-day makes public a letter he received from one of New York State's organized exhibitors.

It relates to the much mooted question of trust between the exchangeman and the theatre owner as relating to and proven non-existant by the agitation for and against advance deposits upon service. The writer claims to speak especially for the exhibitors of Central New York, and says in part:

"When the National Association was formed, it was understood by some of the League delegates like myself who listened to the arguments as to why we should become allied with the other branches of the industry, that the directors of the association would have the power and will to correct injuries done by one branch of the trade toward another—providing, of course, that the weaker brother was also a member of the National Association.

"With this understanding, I brought before one of your directors who was present at a meeting of the Central New York Locals, a few days ago, my wish to learn why your board did not correct the injustice some of the exchanges and all the feature companies are doing the legitimate exhibitors today by demanding an advance deposit which is to remain with the company as long as the exhibitor continues to run the service. This director replied that the Board of Directors of the National Association has no such power.

"Will your association state through the trade papers, for the information of the exhibitors whether it has such power or not, and if so, why it should not correct this injustice. At present the exhibitor has to pay advance for each picture, the express both ways, and for all the advertising.

"The majority of exhibitors are perfectly willing to pay a week in advance and this is guarantee enough for any good producer. If his program is good, he knows the exhibitor is only too anxious to keep it.

"Any method proposed by producers or exchanges whereby the League or any body of exhibitors should guarantee the account of any individual exhibitor would meet with instant rejection. Why should it not? We won't want an exhibitor to have credit unless he is worthy of it, and let the exchanges decide on that point.

"We exhibitors have financed a good many producers by our advance deposits and we are certainly not going to finance any competing exhibitor. Nothing else but the elimination of the advance deposit and the return of the deposit already up, with an agreement that all exhibitors shall pay a week in advance for their showings, will satisfy us today."

The above is signed by W. H. Linton, Central N. Y. Local 10, Utica, New York.

Jacksonville Folk Are Busy

Jacksonville, Fla., December.

The Victor Moore Company of Klever Komedies Players have purchased a large studio site in Jacksonville, and work on the erection of a stage 81 feet long by 56 feet wide was commenced this week. The stage of the company adjoins that of the Thanhouser studio on Ninth street, and is one of the most ideal locations in the city.

Kate Price, star of the Billy Ruge-Kate Price, Amber Star comedies, is constantly in demand at social functions in Jacksonville, and is always the centre of attraction when anything is going on. While attending a recent bazaar of the St. Mary's Guild in this city, Miss Price aided materially those in charge of the bazaar, and in appreciation of her services was the recipient of a handsome bunch of poinsettias, the Florida flower.

Babe Hardy, the Vim star comedian, is now directing his own company, and is producing some of the best pictures produced at the Vim, Jacksonville studios since their organization. Mr. Hardy is supported by Miss Ethel Burton, Miss Florence McLaughlin, Tom Murray, Louise Carver, Joe Cohan and Bert Tracy. Herman O'Brock is the chief cinematrographer for the Babe Hardy Company, having recently joined the Vim from New York.

The Billy Ruge Company, of Amber Star Players, will use the new stage at the Garrick studios for the production of their comedies in the future. Billy is being directed by Bill Louis, and the pictures are meeting with a great demand.

The Juvenile Feature Films Company, of which G. Alfred Walker is business manager, have leased a large tract of land for the purpose of erecting a studio for the production of juvenile films. Mr. Walker has secured a number of well-known juvenile players, and expect to start production as soon as the stage is completed.

The Regal Photoplayers of Cleveland, Ohio, have secured stage space at the Garrick studios and are producing a five-reel dramatic picture, entitled "What Becomes of the Children." Walter Shumway is star of the picture, and is supported by Morgan Jones, Billy Sullivan, and Miss Corra Beach, who is also the author of the picture.

Yorke Company Working Hard

Oscar Apfel is preparing a story for the Yorke Company. Mr. Apfel will direct Harold Lockwood and May Allison alternately with Fred Balshofer and Jay Hunt, and the latter will prepare their story, while Apfel directs his. With such a splendid arrangement some fine features may confidently be looked for, and the details will surely be carefully looked after.

Apollo Offers Prize for Design

Apollo Pictures, Inc., offers one hundred dollars for the most suitable and acceptable trade mark design submitted to Harry R. Raver, president of the corporation, at his office, 1400 Broadway, on or before February 1. The figure of Apollo Belvidere may be used in creating the design, the wording to be limited to "Apollo Pictures, Inc."



Florence Turner
of
TURNER FILMS

Cordially yours,
Florence Turner.

Exhibitors and F. I. L. M. Clubs Cross Swords

New York League Appoints Committee to Inquire of Manufacturers Their Stand on Question of Collections—Hoy Makes Denial

THE first official protest against the activities of the F. I. L. M. Club in collecting debts through the Hoy Reporting Service was made last Wednesday afternoon at a meeting of New York Local No. 1.

Statements were made that the F. I. L. M. Club, through the Hoy Reporting Service, was endeavoring to collect bills against exhibitors by unfair pressure, and that in many instances the claims brought by the exchanges were unjust.

Members of the New York Local, stated that the F. I. L. M. Club is composed of various exchange managers, and while its purposes are ostensibly social, in reality it is a business organization, one of the aims of which is to bring exhibitors to its arbitrary terms.

Lou Blumenthal presided at the meeting, and the questions were hotly discussed by Charles Steiner, Sidney Ascher, Mr. Rosenthal, Sam Trigger and other members.

A committee of five was appointed to inquire of the various manufacturers their exact stand upon the question of collections, and to endeavor to find a way to relieve the oppression.

Rentals for Unused Films

Members present declared that in some cases the collections demanded by the Hoy Reporting Service included rental for days when the films in their possession were not used. These films, they said, were not picked up by the exchange carriers.

Brooklyn Local members who were present announced that they had passed a resolution to place the matter before the District Attorney. A similar motion was made by New York Local members, but it was set aside, pending further investigation.

What New York Local No. 1 intends doing is to establish the reliability of its various members. They claimed that it is unjust to press exhibitors with bills which they do not owe, and that the exhibitor should be given an opportunity to state whether or not the bills against him really are just.

Charles B. Hoy, president of the Hoy Reporting Service, has made a statement to the NEWS in reply to the New York Local's charge of unfairness.

"Nothing would please me more," said Mr. Hoy, "than learning that the exhibitors had taken their case to the District Attorney. The first thing they would discover would be that the F. I. L. M. Club and the Hoy Reporting Service are not only acting entirely within their legal rights, but that they are giving the exhibitor the squarest of deals.

Charges Unfounded, Says Hoy

"The New York Local's charge that we are unfair and unjust is without foundation. Let me read you an extract from a letter which was sent to two thousand exhibitors in New York, New Jersey and Connecticut on November 1:

"Dear Sir:

"Any difference or disagreement that you may have in the future with the film exchange you are doing business with will be handled through this office. You will hear more fully regarding this matter in the near future. If you have any complaint of serious damage against any particular exchange to adjust, we will take up same for you without charge. You may call at our office to see Mr. Hoy and the matter will be taken up and adjusted by us in a fair and impartial manner.

"We render this service under the direct orders of the F. I. L. M. Club of New York City and any of our adjustments will have their co-operation and backing."

"It is absolutely untrue that we attempt to force exhibitors to pay money they do not owe. When an exchange manager who is a member of the F. I. L. M. Club brings to my attention an exhibitor who is behind in his accounts, or who has paid a bill with a worthless check, or who is accused of switching or sub-renting reels, our first act is to get in touch with the exhibitor and hear his side of the case. Very shortly we will put into effect this form letter to exhibitors who are behind in their accounts:

"'Dear Sir:

"The ..... Film Exchange advise that you owe them $..... long past due.

"If their account is correct, please remit to them promptly; if not correct, please advise this office.

"Unless settlement is made by the ..... inst., will advise our clients to take such steps as circumstances may warrant in order to protect their interests.

"This is our last notification, and unless we hear from you, will take it that account is correct and proceed accordingly.'

"The F. I. L. M. Club's methods of protecting themselves against dishonest and crafty exhibitors has been so successful in Chicago that it will soon become a national institution. Clubs will soon be organized in Pittsburgh, Philadelphia, Buffalo and other exchange centers until the entire country is covered. About fifty centers will be necessary.

Experience Square Dealings

"Honest exhibitors who have had experience with us will tell you how square our dealings are. They are anxious to be rated with the Hoy Reporting Service, and the eventual result of this rating system will be the abolishment of the deposit system. Of course, exhibitors who are dishonest will be rated accordingly, and they will have to pay deposits.

"I am now working on a rating book which will correspond with the Bradstreet and Dunn reports. We expect to have every exhibitor in the country rated, and in addition to his business standing there will be such details as the seating capacity of his house, its age, equipment, etc.

"What we are trying to do is simply to separate the sheep from the goats. Consequently, it seems to me that all those who object fall right into the goat class."

H. H. Buxbaum, general manager of the General Film Company's Twenty-third Street Exchange, when acquainted with the outcome of the Wednesday meeting of the New York Local said that if the exhibitors

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Mutual-Gaumont Vampire Series. "The Master of the Thunder"

Lockport's Mayor Awaits Advice on Sunday Closing

Special to Motion Picture News.

Lockport.—Mayor John R. Earl has received from the State Civic League of Albany a communication calling his attention to the recent decision of the appellate division of the Court of Appeals holding that Sunday movies are a violation of the Sunday law.

The mayor will not take action until Corporation Counsel Roy H. Ernest has given an opinion as to whether the court decision applies to cities of the third class.

Mayor Earl states that he has received information that a bill will be introduced in the state legislature next month legalizing Sunday motion picture shows.

Chas. B. Taylor.

Censor Reports Go to Mayor

Although the Springfield, Ill., Board of Censors, a body appointed by the mayor, have no police power, they are to review pictures shown in the playhouses and make reports to the mayor. The ordinance recently brought up in council asking for a board of censors with police powers was sidetracked.

The members of the board, two women and one man, are Dr. C. St. Clair Drake, secretary of the Illinois state board of health, Mrs. Roy Ide and Mrs. Mary Mather. Dr. Drake immediately after his appointment left for Chicago and Cleveland to consult with censors in those places and get information for the board.

H. I. Crewe.

Freuler Advocates a Fifteen-Cent Coin

President John R. Freuler of the Mutual Film Corporation advocates a fifteen-cent coin. He declares that it will be an aid to motion picture theatres.

"The picture business is big enough to commence to ask for some of the things it needs and wants in the way of legislation and legislative accommodation," says Mr. Freuler. "Let some of the people who worry about censorship and plans to make it hard for the picture interests try to think about something constructive for a few minutes."

Only Narrow Minded People Against Sunday Opening

Hiram Abrams, president of Paramount Pictures Corporation, has issued a statement anent Sunday showing of motion pictures, declaring that it is only the narrow minded and out of date prejudices of some few people that cause the Sunday trouble. "The law that prohibits Sunday motion pictures," he says, was framed in a day when to laugh on the Sabbath was a transgression. Fortunately, we have come to believe that it is by the deed and not by the creed that we measure morals."

Other points on which Mr. Abrams dwells in this connection is the educational value of the picture, its recreation value for the classes who cannot afford a more expensive form of entertainment, and the fact that the majority of churches champion Sunday openings.

Mitchel Aids in Fight Against Sunday Closing

Slides of New York Mayor with Protest Against Sunday Law Are Sent Broadcast Over State—Mass Meeting of Exhibitors Next Friday

At a meeting of the New York Local No. 1, held last Wednesday afternoon, a motion was made and carried to form a mass meeting on the night of December 22, at Wurlitzer Hall, at which exhibitors from all over the State would be present to lay plans for defeating the Sunday closing law.

Mayor Mitchel has given permission for the use of his photograph on the second of a series of slides, which will be shown in all New York theatres. The slide will carry printed matter to the effect that the Mayor is strongly opposed to Sunday closing.

The showing of moving pictures in the public parks of the city during the summer was discussed. Some one said, if pictures of general subjects were shown nightly, it would be to the detriment of the regular theatres and airdomes. If only educational pictures were shown, it would not be so hurtful. If only one or two entertainments were given, it would not be objectionable to the regular exhibitors. From the standpoint of public welfare, the exhibitor did not want to be small or narrow, but from a business point of view, it was a matter that demanded consideration. A committee of three was appointed by the chairmen to inquire into the proposition and report to the League at its next meeting to be held Wednesday, December 20.

An announcement sent out from the offices of the National Association of the Motion Picture Industry, states that slides containing Mayor Mitchel's message were prepared for showing at all New York State theatres on Sunday. It is expected that theatres not provided with stereopticons will present the message by means of leaders inserted in films.

The following slide will also be flashed in all theatres, for the benefit of fans, who, it is hoped, will sign a petition expected to contain five million names, against Sunday closing. The slide is as follows:

> **Do you want this theatre closed on Sunday?**
> **It provides you decent, clean amusement at a price within the reach of every pocketbook.**
> **Signify your desire by signing the petition at the box office.**

Messrs. S. H. Trigger and Charles Steiner, representing New York Local No. 1 of the Exhibitors' League, called at City Hall last week and interviewed Mayor Mitchel and Fire Commissioner Adamson on the Sunday Closing Law.

Both the Mayor and Fire Commissioner expressed themselves as being heartily in favor of an open Sunday so far as the motion picture theatres are concerned. They will attend the mass meeting to be held December 22 at Wurlitzer Hall, as will also License Commissioner Bell, Commissioner Woods and the Rev. Dr. Charles H. Parkhurst.

Trigger Has Opposition in Run for President

Charles Steiner Also Will Run—Trigger Announces Names of Members of Finance Committee—Steiner's Platform Is Business Efficiency

The election of a new president for New York Local No. 1, as well as president for the State League, takes place at League headquarters on Wednesday, December 20, at 2 p. m. Samuel Trigger and Charles Steiner are candidates. Samuel Trigger, in announcing his candidacy for the office, makes the following statement:

"Mayor McClellan caused a general uprising of the Motion Picture Industry of Greater New York on December 23, 1907. Now, in 1916, our interests are threatened, not by the Mayor, but by a decision from the Appellate Division. Last week every theatre in White Plains WAS CLOSED ON SUNDAY.

"This is getting too close to home to be comfortable. We desire your co-operation in our endeavor to combat this adverse decision. There are other local matters which are detrimental to our interests, and I consider it an opportune moment to take these matters up at this meeting.

"Incidentally, I desire to state that at this meeting we are to have an election of officers. These are troublous times, and a wise decision may mean the retention of your business. I am in the ring for president."

"My sole desire is to improve League conditions in every way possible," said Mr. Trigger. "If there is a better man for the position, he will find me only too willing to help him accomplish the good that *must* somehow be accomplished.

"The candidates for the Financial Committee are all well-known men. Morris Needles will be treasurer. Other members of the Finance Committee will be Mr. Rhonheimer, Charles Haring and William Hogemeier. Mr. Hogemeier has been in the hospital, and has undergone three operations, but he will be up in time to attend Wednesday's meeting."

Charles Steiner, owner of the New Fourteenth Street theatre and the American Movies, Avenue B and Third street, New York, has announced his candidacy for the presidency of New York Local No. 1 in opposition to Sam H. Trigger.

Mr. Steiner declares for a platform of business efficiency, the chief plank in which is his proposition to do away with the advance deposit business.

There are about one hundred members, said Mr. Steiner, in the New York Local. If each member subscribed $100 a trust fund of about $10.000 could be created to be held as a guarantee to the exchanges on members' service.

Films Regulated Without Censors

San Francisco.

The action of the police department of San Francisco, Cal., in the matter of the local film production, "The Lure of Venus," produced by Lolita Perine, bears out the contention of the great body of film men that there is no need of a board of censorship in this city, or in any other community. In this particular case the film had no sooner been completed than there was trouble over it, some of those interested in it taking the stand that it should not be shown. Later a private showing was given at the Theatre St. Francis, and the production was pronounced immodest by many who saw it, because of its nudity. It was booked for presentation at a local playhouse, but the police stepped in and forbade it being shown, announcing their decision in time to allow the owner of the house to book another production. The exhibitor was expected to file a protest, but he stood by the decision of the police. Since the abolition of the board of censorship a few months ago the showing of several films has been stopped, but in each case the action of the police has met with the approval of film exchange interests in general.

FRED. I. GOBLE.

Third Annual Ball in Baltimore Set for January 11

At the last meeting of the Maryland Movie Club the arrangements for the third annual ball of the organization were discussed. The event will be held at Lehmann Hall, North Howard street, Baltimore, on January 11, and there will be a strong effort to make it the biggest and best that has ever been held, as the committee has received various appropriations for decorations and entertainment.

The annual election of officers will follow immediately after the ball. Those in charge of the arrangements are J. W. Hawkins, chairman; L. Roy, assistant; H. J. Renwer, master of ceremonies, and C. B. Murray, assistant.

A. F. GILLASPEY.

Universal Help to Gather Joyfully

Preparations are under way for the annual ball and dinner of the Universal employees which will be held at Reisenweber's, Saturday, January 13. Ever since the organization of the Universal it has been the custom to set aside one night a year which is devoted entirely to merriment and where every employee of the company from President Carl Laemmle to the third assistant office boy meet on an equal footing.

Much of the success of the Universal has been due to the unwavering loyalty of the employees and the annual gathering of the entire working force has contributed to the growth of this loyalty. On this occasion there is no distinction between the heads of departments and their workers.

Many surprises are in store for the guests this year, but the officials in charge of the ball are maintaining a strict reticence and refuse to give an inkling of what is planned.

International Denies Being Ousted from Canada

Officials Claim That Statement Made in Alleged New Trade Paper Is Not Only False, but Ridiculous—Report's Origin May Have Been Malicious

THE statement said to have been made in an alleged new trade paper recently to the effect that International films have been barred from Canada is indignantly denied by the International Film Company.

According to International officials, the statement is not only groundless, but it is absolutely absurd. Such a statement, they say, must have been based either on entirely false grounds or else it was published maliciously.

"International films," said one official, "are going splendidly in Canada. The demand is increasing constantly. In fact, we consider Canada one of our very best fields. As for the authorities of Canada being opposed in any way to our films, that notion is ridiculous on its very surface.

"There is nothing in International films which anyone can say is unpatriotic, nor is there anything in our films which can be said to be in any way prejudicial to Canadian interests. I cannot understand how such a foolish statement could have been published.

"As a matter of fact, we are not booking our pictures in Canada, but we are disposing of our Canadian rights outright. Our financial results have convinced us how excellent that plan is."

Grace Darling, who with Harry Fox, shares the stellar honors in the International photoplay series, "Beatrice Fairfax," was given an ovation upon her personal appearance in Canada, where "Beatrice Fairfax," is being released by the Famous Players Film Service, Ltd.

In Toronto, Miss Darling appeared at the Regent theatre, the largest motion picture house in Canada, and also at twenty other theatres in Toronto, in all of which "Beatrice Fairfax" is showing. In Montreal, she appeared at the Imperial, the largest theatre in that city, and later in twenty-two other Montreal houses that are running the popular serial.

During her stay in Montreal, Miss Darling was presented with twenty-six enormous floral tributes from exhibitors, newspapers and theatrical stars who are appearing in that city. All of these flowers she turned over to the management of the Ritz-Carlton Hotel and later they were distributed among wounded Canadian soldiers there.

After her appearance in Toronto, Miss Darling was given a dinner at the St. Charles Hotel by the Famous Players Film Service, Ltd. Forty persons were present and Miss Darling was presented with a solid silver card case by the newspapers of the city.

Conquest Pictures Is New Edison Brand

New Pictures Will Be One, Two and Three Reel Length—Subjects to Be Refreshing—Rumored Possible Release Through Triangle

A NEW plan of producing motion pictures has been originated by Thomas A. Edison, Inc., and it soon will be given to exhibitors and the public in the form of weekly grouped programs consisting of approximately five reels of a variety of pictures. Instead of the melodramatic type of productions that depict life from morbid and depressing viewpoints, the new Edison pictures will be clean and refreshing and will mark what their sponsors believe will prove the beginning of a new era of the silent drama.

The dramatic features of the program, for the greater part, will be two and three-reel stories in which youthful characters will appear and in which clean and laudable ambition and desire for achievement will underlie the development of the plots. One and two-reel farce comedies and some unusual scientific subjects and novelties will supplement the other features of the program.

The keynote of the coming Edison pictures may be found in the name that they will bear. They are to be released under the brand of "Conquest Pictures," and in that title is summed up the ideas of those who originated them and the desires of the company that has engaged in the production of them. The dramatic features that will form the major part of the program will be based on tales of conquest and achievement and the series itself is expected to make a rapid conquest of the motion picture world when it is put on the market. For some months plans for the production of Conquest Pictures have been maturing and at the present time a number of the productions are completed.

It is understood that they will be released through one of the largest motion picture combinations now existing. It is understood that this concern is the Triangle Distributing Corporation.

The company will make a series of pictures based upon the more notable stories written for young people. These productions will be adapted from the works of Ralph Henry Barbour, John Bennett, Kirk Munroe, and other authors whose works have virility and literary merit and whose stories are read by young and old with equal pleasure.

While the rights to a large number of the best stories of the most famous writers of tales of adventure have been secured, the dramatic features of the Conquest Pictures program by no means will be confined to the production of these. A number of well known writers have been commissioned to prepare original stories for the program, and some exceptionally meritorious work is being done by them. The field that Conquest Pictures has entered is so extensive that there will be no difficulty in securing a great diversity of stories.

The comedy productions will be one and two reels in length and will be designed to dovetail with the two and three-reel dramatic productions. Each weekly program will be composed of a dramatic feature, a comedy, and approximately one thousand feet of split-reel subjects. The latter will consist of educational and scientific subjects.

SEVENTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A. Gen'l Trade Conditions Since Jan. 1, 1916. B. Outlook for Coming Season.	Number of Theatres A—Opened B—Closed Since Sept. 1, 1915.	What Class of Film Is in Greatest Demand?	Which Does Exhib. Prefer Prog. Booking or "Open Market"?	Do Serials Continue Popular?	Decrease or Increase in Admission Prices, if Any.	Decrease or Increase in Rental Prices (A) Programs. (B) Features.
ATLANTA, GA.	A—Fair B—Not very encouraging	A—None B—None	Drama and Comedy-drama	Open market	Both popular and profitable	No change except temporary on multiple reel service	A—No change B—No change
BALTIMORE, MD.	A Much improved B—Good	A—Two B—Three	Features	Opinions differ	Yes, in residential houses, not in others	Stationary	A—Normal B—5% increase
BOISE, IDAHO	A—Fair B—Fair	A—None B—One	Feature society drama	Opinion divided	No	Increase	A—Increase B—Increase
BUFFALO, N. Y.	A—Good B—Excellent	A—None B—Two	Good five-part features. Comedy and educational	Program	Yes	One increase from 15 to 20 cents	A—Firm B—Firm
CANTON, OHIO	A—Excellent B—Excellent	A—One B—None	Feature and short comedies	Program	No	One from 15 to 20 cents	A—Firm B—Firm
CHATTANOOGA TENN.	A—Bad B—Bad	A—None B—One	Special features	Program	No	Increase	A—Firm B—Firm
CINCINNATI, OHIO	A—Good B—Fine	A—Fifteen B—Five	feature and comedy	Open market	No	Increase	A—Stationary B—Increase
CLEVELAND, OHIO	A—Bad B—Fair	A—Three B—One	Standard drama	Open market	Downtown, no Outskirts, yes	Increase where music is featured	A—Decrease B—Stationary
DES MOINES, IOWA	A—Unsettled B—Fair	A—Few B—Many	Features	Split programs favored	Yes	Steady	A—Decrease B—Decrease
DETROIT, MICH.	A—Good B—Better	A—Three B—Four	Features	Program	Yes	Increase	A—Increase B—Increase
ELIZABETH, N. J.	A—Good B—Good	A—One B—One	Comedy-drama	Open market	Comparatively less	Increase	A—Same B—Increase
JACKSONVILLE, FLA.	A—Good B—Better	A—Two B—None	feature, dramatic and juvenile	Program, if of higher class	No	One increase to 25 cents	A—Neither B—Neither
LITTLE ROCK, ARK.	A—Good B—Good	A—None B—None	High-class feature	Open market	Fairly popular	The same	A—Increase B—Decrease
LOS ANGELES, CAL.	A—Same B—Brighter	A—Four B—Eleven	Features, comedies and cartoons	Open market	In suburbs, yes	Increase	A—Stationary B—Decrease
LOUISVILLE, KY.	A—Good B—Good	A—One B—None	Features and comedy	Program	In some parts	Steady	A—Stationary B—Stationary
LYNCHBURG, VA.	A—Very Good B—Encouraging	A—None B—None	Five-reel features	Program	No	No increase	A—Stationary B—Stationary
MOBILE, ALA.	A—Improved B—Very good	A—One B—None	High-grade features	Open booking except Paramount		Only on special occasions	A, B: Stationary, except for special features
MONTREAL, CAN.	A—Good for big houses B—Small houses will have a hard time	A—Two (reopened) B—One	Big plays and big stars	Open market	No	Increase for larger houses	A—Decrease B—Increase
NASHVILLE, TENN.	A—Fair B—Good	A—None B—Two	Features	Open market	Yes	No increase	A—Increase B—Normal
OMAHA, NEB.	A—Better B—Promising	A—Fifty-two B—Nineteen	Comedy and Light Drama	Opinion divided	Yes	Increase	A—Stationary B—Stationary
PHOENIX, ARIZ.	A—Good B—Big	A—None B—Two	Features	Open market	In cheap theatres only	Increase everywhere	A—Normal B—Increase
PITTSBURG, PENN.	A—Fair B—Good	A—Eleven B—Two	Western	Program	Not very	Normal	A—Increase B—Increase
RICHMOND, VA.	A—Good B—Good	A—None B—None	Clean productions	Open market	Yes, in 5 cent houses	One increase	A—Stationary B—Increase
ST. LOUIS, MO.	A—Good B—Good	A—Two B—Two	Features and State rights	Open market	Yes	Increase	A, B: No material change
SAN DIEGO, CAL.	A—Fair B—Good	A—None B—One	Feature	Program	Not in first-run houses	Normal	A—Stationary B—Stationary
SPRINGFIELD, ILL.	A—Better B—Good	A— B—	Features	Open market	Good ones well patronized	Increase	A, B: Stationary, except for special features
TACOMA, WASH.	A—Fair B—Good	A—None B—One	High-class	Program	Yes, at 5 cent houses	Normal	A—Stationary B—Stationary
TORONTO, CAN.	A—Fair B—Good	A—Three B—Five		Open market	Yes	Slight increase	A—Decrease B—Normal
WASHINGTON, D. C.	A—Fair B—Excellent	A—None B—Three	Problem features	Open market	No	Increase	A—Stationary B—Stationary
WILKES BARRE, PA.	A—Fair B—Bright	A—One B—One	Features	Opinion evenly divided	Yes	Normal	A—Increase B—Increase
WINNIPEG, CAN.	A—Fair B—Not bright	A—Two B—None	Features	Open market	Yes, among neighborhood houses	Increase in special feature houses	A—Increase B—Increase

OF NATIONAL FILM TRADE CONDITIONS

Are Exhib's for or Against Daily Change of Program?	Demand For Children's Pictures?	How are State Rights Pictures Booking?	Strength of Exhibitors' Organizations.	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	Is There Too Much Exchange or Theatre Competition in Your Territory?	City or Exchang Center.
For	No	Very slowly	No organization	Padding Films	None	Too much of both	ATLANTA, GA.
Three Weekly Exchanges Preferred	Yes in neighborhood houses not in others	Slowly	Organization temporary, may be made permanent	Features in 10c vaudeville houses	Damaged films and difficulty in collecting	Theatre	BALTIMORE, MD.
Against	No marked interest	Slowly	One now in process of formation	Deposit system	None	Neither	BOISE, IDAHO
Against	Yes	Slowly	Well organized and strong	High rentals	None	Theatre	BUFFALO, N. Y.
Firm	No	Slowly	Strong	High rentals	None	Neither	CANTON, OHIO
Against	No	Very slowly	No organization	High cost of living		Theatre	CHATTANOOGA, TENN.
For	No	Slowly	Very strong	None	Express troubles	Exchange, yes Theatre, no	CINCINNATI, OHIO
Against	No	Slowly	Earnest, harmonious, congenial	High rentals	Slow payments	Exchange	CLEVELAND, OHIO
For	Yes moderately	Good	Fair	Inactivity of patrons	Low film rental	Exchange	DES MOINES, IOWA
For	Yes to some extent	Fast	Small and weak	Uncertainty of things	Rumors & mergers that upset them	Both	DETROIT, MICH.
Against	No	Slowly	Representative and strong	Local censorship	Too much competition	Both.	ELIZABETH, N. J.
For	Great demand	Very slowly	No strict organization	Cheap productions and bad directing	None	Neither	JACKSONVILLE, FLA.
For in small towns, against in large	Some demand in larger towns	Slow, but might be improved	Can't be brought together	Inability to choose pictures at exchanges		Exchange	LITTLE ROCK, ARK.
Daily Change in vogue	Big demand for special matinee	Fast	No organization	Bad business	Too much exchange competition	Exchange	LOS ANGELES, CAL.
Against	Yes	Better than formerly	Strong	None	None	Theatre	LOUISVILLE, KY.
Majority favor daily change	Yes	Very slowly	No organization	Dearth of powerful pictures	None	Not much of either	LYNCHBURG, VA.
For	None given	Slowly	No organization	Inability to get good features	None	Neither	MOBILE, ALA.
Against	No	Slowly, but prospects are good	No organization	Heavy film taxation	Few houses are progressive	Exchange	MONTREAL, CAN.
Against	No	Slowly		People want too many stars	None	Theatres	NASHVILLE, TENN.
For	Yes	Fast	No organization	Quality pictures	Flood of poor stuff	Neither	OMAHA, NEB.
Against	Yes	Fast	No organization of consequence	None	None	Not to the competent	PHOENIX, ARIZ.
For	Yes	Medium	Fair membership.t Not enough interes	High rentals	Poor condition of films returned	Neither	PITTSBURG, PENN.
Three weekly changes Preferred	No	Slowly	Very weak	None	None	Neither	RICHMOND, VA.
For	No	Fast	Weak	Weak Stories	Price cutting	Exchange	ST. LOUIS, MO.
Against	Never tried out	Slowly		Not enough business		Theatre	SAN DIEGO, CAL.
Two or three weekly changes preferred	Yes	Slowly	M. P. L. L. of A. very active at present	Censorship	Poor Film	Theatre	SPRINGFIELD, ILL.
Against	No	Slowly	Small membership	None	Should have another first class house	Neither	TACOMA, WASH.
Against	No	Fast	No increase in strength	High film rental	Competition and war tax	Exchange	TORONTO, CAN.
For	Yes	Slowly	No organization	Cannot use general run of offerings	Poor express service	Too much of both	WASHINGTON, D. C.
Opinion differs	Yes	Fast	Strong	Trolley strike	None	Theatre	WILKES BARRE, PA.
Against	Yes		Weak, no harmony	Unfair Ownership	Censors charging more for censoring	Exchange	WINNIPEG, CAN.

WITH THE EXHIBITOR

Mexican Bandit Would Hesitate to Ask Such Terms, Says Exhibitor

Owner of Theatres Rated in Several Figures Objects to "Sandbag Proposition" Put Up to Him by Well-Known State Rights Producer

WE are recently in receipt of a letter from a Western exhibitor operating a circuit of small town theatres, which we know to be from the heart. In a postscript he explains that the pictures are sold through a local distributor, with whom previous relations have been pleasant, and he, therefore, feels sure the imposition complained of by him as making "demands that a Mexican bandit would hesitate to impose" is a home office requirement. Here is the letter:

MOTION PICTURE NEWS, INC.,
729 SEVENTH AVE.,
NEW YORK CITY, N. Y.

GENTLEMEN:

Will you kindly give space to the accompanying protest, which we hope will bear fruit in a fight that must sooner or later be waged by the provincial exhibitor against the picture promoter who seeks to borrow capital for his business under the guise of deposits.

The practice has gone to such an extent that some recognition of it must be taken by the exhibitor or he will have a good-sized bank roll tied up in the hands of film makers, who, to avoid borrowing money to do business on, are demanding a so-called deposit.

We operate a string of seven picture theatres in the State of Arizona. We have been in business here three years. Do not owe a dime to any film exchange in America. Have never let a film bill run one week. Have a rating at the bank that would make many a producing firm rest easy over night, and yet, a concern marketing a product on the Coast, which is soon to be released for projection, writes us as follows:

"The price for your city is $300.00 for which you can obtain a three or four-day run. The contract calls for an *advance deposit of two pictures. AND THEN EACH PRODUCTION C. O. D. You are protected on this contract against loss.*"

"Immediately after running (name of picture), if you lose money your deposit of $600.00 is refunded and whatever loss you have sustained is returned to you from the $300.00 paid for the (name of picture), but this cancels your contract and we are then at liberty to deal with your competitors."

Not content with asking a deposit on pictures that have never as yet been reviewed, made by a new firm just entering the field, they not only make a demand for a deposit that would stagger the small exhibitor, but they advise that you will be shipped C. O. D., after they have your deposit.

They write us that in view of the fact that we are the big users of film in the State they are giving us the first chance and end by threatening to at once sell the product to our competitor, if we do not kick in.

The Post Office regulations prevent a reply in keeping with the insult to the intelligence of the exhibitor in this sandbag proposition. As a champion of the very heart of this great industry (the small exhibitor), we ask that you aid us by turning the light on this so-called deposit scheme which is nothing more than a plan to promote money to operate a business.

The time is coming when the exhibitor is going to be recognized as a business man. He is going to be rated and served like any other business. He is not going to be asked to pay in advance for something he has never seen. He is not going to be compelled to stuff the failure of some film concern down the necks of his patrons, because he is tied up with a deposit that prevents him from demanding the same justice that would be accorded to any other business concern in the country.

The time is coming when the film exhibitor is going to be recognized as much an integral part of the community as the bank, or the grocery store, or any other occupation or business, where it requires brains and ability to lead it to a successful issue.

There was a time when the exhibitor picked ducks, massaged windows, or wrote an uneven hand with a pitch fork in the day time and opened his "opery" at night. but that has gone. The picture exhibitor is rapidly being recognized as a business man who is to be treated as such and not to be shuttled into a class of undesirables. The film maker who demands such a contract from a business concern with a larger and better rating than the film maker is a menace to the game, not an aid. No matter how big his picture product, he has no right to sandbag a firm into a contract of that kind, because he has perhaps a star whom the public may want to see.

Respectfully,
PHOENIX AMUSEMENT CO.,
By Jo. E. RICKARDS.

This exhibitor speaks with authority. Whether or not he had more money in

Mr. Exhibitor: This is your department. You are cordially invited and urged to use it. Your letters will be intelligently presented and your questions will be carefully answered by a member of our editorial staff who is an exhibitor of long experience.

We are here every week to serve you.



Francis Bushman Rescuing Beverly Bayne in the First Episode of the Metro Serial, "The Great Secret"

bank than the amount of the deposit for the picture, makes no difference in the discussion. The exhibitor who has paid his film bills promptly, and whose credit is good, cannot be presumed because of this fact to be holding a surplus of several hundred; in fact, if he owns more than one theatre, several thousands of dollars for forced loan to film producers. That any film producer should have such a marketable product that he can demand such terms, is the result of an unhealthy competition, where the "goods" are so peculiarly individual that within certain limits the buyer is willing to waive all rights and do as dictated to.

The deposit system has been the subject of several bitterly assailing letters that have appeared in these columns. There are two sides to the question. The man who makes heavy contracts with stars and invests large sums for production, has it within his power to at least once rob the exhibitor more, by cheapening his product, than he ever could through misuse of deposited funds, unless the deposits were wilfully misapplied. The deposits in his hands, if he is honest and foresighted, are a guarantee to him of success provided his enterprise is legitimate, and is maintained on the plane the depositors expect from his promises. So far there has been no direct misuse of deposits, and the money so deposited has enabled production on a larger scale than the capital of some of the producers would have warranted without this guarantee of a sure market for the product. But the same rule which in the case of other merchandise requires payment after delivery, when reputable merchants are dealing with one another, must eventually apply in the film business, and we understand Mr. Lewis J. Selznick offers to meet any committee of bona fide exhibitors with clean and honorable business records, and who properly represent the highest intelligence of the industry, and will propose to them a plan which shall be fair to all and eliminate future deposits where the producer can be assured of the carrying out of the contract entered into between his company and the exhibitor. Mr. Selznick believes he has a practical way to do this, and wants to be the first to assist in abolishing the practice complained of in the above letter. He suggested this at an exhibitors' meeting some weeks ago, and on another page of this issue of the NEWS will be found an interview with Mr. Selznick, which was prompted by the plainness with which the writer of the above states the argument for abolishment of this evil.

Tin-Pan Piano Disappearing

First class theatres in the Middle West are fast doing away with the old tin-pan type of electric piano, substituting for it the organ operated by a trained artist, or an orchestra. Even a single pianist is better than the electric piano, they believe, and a pianist, with a violin player for the regular programs, and an orchestra for the features, is a common arrangement. Since a few of the larger pictures, with their own orchestras, have made such a hit, the exhibitors have realized the value of music and are advertising that feature alongside the pictures. GUY LEAVITT.

Competition Sometimes Helps

Exhibitors of Omaha, Neb., are realizing a new factor in their experience. When the Sun theatre opened at Fifteenth and Farnam streets, other downtown houses began to figure just how much patronage they would lose. Even surburban houses began to calculate their loss. On the opening day, when the Sun had two solid pages of advertising matter in the big city dailies, the other theatres began an advertising war

The Sun on Thanksgiving Day—the opening day—enjoyed a business even bigger than was expected. But other downtown theatre managers did not have to sit back and watch the opening of the new house, for they, too, were rushed with the biggest crowds in the city's history The Muse, playing "Miss George Washington," broke all records since its opening

The Strand, showing "A Corner in Colleens," broke its records, while Manager La Marquard, of the Empress, made exactly $118 more than on any other day in his house's history The Empress is only a little over a block from the Sun.

Since Thanksgiving—which was the biggest motion picture day Omaha ever enjoyed—the pace has been maintained.

New Mall Theatre Cleveland's First Duplex

All eyes in Cleveland are watching the success of the New Mall theatre, Cleveland's first and so far only "duplex" house. The "duplex" feature will not be completely in operation until the first of the year, the Euclid avenue auditorium not being finished yet, but the public will first be acquainted with the already completed section, opening from Superior avenue.

Manager Louis H. Becht is one of the pioneers in the business. He instituted many innovations at the old Mall, and intends to give midnight shows on Saturday nights for those employed during night hours, and has already adopted as a slogan the catchy phrase, A Theatre for All the New Mall. His opening invitation was to invite everybody to look over the house, enjoy a program of short subjects, and some special musical numbers with vocal solos and organ recital, keeping open house until midnight.

The officers of the new theatre, besides Managing Director Becht, who is also president, are Fred Desberg, vice-president; Joseph Laronge, treasurer, and E. P. Strong, secretary.

Exhibitors' Personals—From Here and There

CALIFORNIA.—San Diego: W. H. Hilts, manager of the Alhambra theatre, has taken over the management of the Illusion theatre also, conducting both as motion picture houses. Between times Manager Hilts appears in minor parts with the Pollard Picture Plays Company at the Exposition.

INDIANA.—Indianapolis: J. B. Elliott, president of the Colonial Amusement Company, who controls theatres at Paris and Richmond, Ky., as well as the Colonial at Lexington, has been made general manager of the Strand theatre, Lexington, pending the final transfer of the stock of M. Switow, president and general manager of the Phoenix Amusement Company, to the Colonial Amusement Company. The stock of Mr. Switow, however, does not give the Colonial interests control of the stock of the Strand. Slaughter Sparks, the present manager, will remain in active charge.

KENTUCKY.—Edgewood: The Edgewood theatre, Edgewood, Ky., which has been closed for some time, reopened recently.

Glasgow: The Trigg theatre, Glasgow, Ky., has installed a new $2,000 piano, made by the Wurlitzer Company. It is the latest thing in the way of automatic self-players. Manager Aspley has announced that he contemplates making several improvements in the house.

Fairmont: David Heilman, formerly of Mt. Sterling, Ky., has leased the Hippodrome theatre at Fairmount, W. Va., and will manage the house personally.

Stamping Ground: The Stamping Ground theatre at Stamping Ground, Ky., was totally destroyed by fire on the night of Dec. 2, along with several buildings adjoining. The loss is estimated at $75,000. The fire started in the theatre when a film became ignited by a deflected spark. The house was full at the time, but the spectators escaped without mishap. William Adams, the operator, was severely burned while attempting to put out the fire.

LOUISIANA.—Lake Charles: The Southern Amusement Company has subleased the Iris theatre to Will Scaife, who will alter and operate a barber shop there. The company will continue to operate the Arcade and Princess theatres, in addition to the new Imperial theatre, soon to be built by them.

MICHIGAN.—Jackson: The Majestic theatre, Jackson, Mich., of which W. S. McLaren is manager, announces a policy of seven-day open booking, having discarded program booking completely.

NEBRASKA.—Fairbury: C. W. Bartlett gave the proceeds of his house on December 14 to the charities of the city. The pictures were furnished him free by the General exchange at Omaha.

Omaha: J. W. Jackson has put a new minusa screen in his house, the Star, Omaha. L. M. Garman was in Omaha Wednesday. He owns the Strand at Lincoln, Neb., and now has taken over the Oliver, which formerly was a "legitimate" theatre. He will show big state rights features during the winter. Business is fine, he said. G. E. Eselin this week opened the Loyal theatre, Twenty-fourth and Caldwell, Omaha, which has been closed. He is showing a straight program four days every week, and features and serials the other three days.

NEW JERSEY.—Boonton: The Boonton Opera House, the oldest theatre in this city, was sold this week by a stock company to Nathaniel Booth. Mr. Booth, a Boonton resident, announces that he will subject the opera house to a complete system of remodeling, renovation and improvement. It is planned to reopen the theatre the early part of the coming year with late releases of big features and popular picture plays.

Newark: Frank G. Hall and his associates, Arthur M. Werner and Harry T. Hall, have purchased the controlling interest in the Strand theatre in Market street. The new owners will take possession next Monday. Mr. Hall, although one of the youngest men in the New Jersey picture field, is a veteran in point of experience, and has been identified with numerous successful enterprises, chief among which is the chain of United States picture houses operating in Newark, Elizabeth, Plainfield, Jersey City, East Orange, Hoboken, Passaic and Union Hill. Together with Mr. Werner, Mr. Hall has the New Jersey state rights for "Civilization" and "War's Women," another big Ince production. The Strand theatre, Mr. Hall's latest acquisition, is one of the largest and most modernly equipped picture houses in Newark.

PENNSYLVANIA.—Harrisburg: Richard Kilgore, known throughout the city as the former energetic house manager of the Colonial Motion Picture theatre, owned by the Wilmer, Vincent & Appeal interests, at Third and Market streets, was killed December 1, when he was crushed between two cars in the yards of the Pennsylvania Railroad. Mr. Kilgore resigned his position at the theatre about eight months ago and took up railroading, and it was while he was employed in the latter work that he met his death. He was the organizer and conductor of "Kilgore's Kolonial Kids" band, an excellent musical organization composed entirely of boys, whose playing was used extensively in advertising the Colonial theatre. Plans were made for Mr. Kilgore's burial in Chicago, where he formerly lived. Announcement has just been made that H. E. Booth of this city has leased the Orpheum theatre, Front street, Steelton, from Peter Settino, who had operated the house for the last four years. Mr. Booth was formerly piano player for the Colonial theatre, this city.

LIVE WIRE EXHIBITORS

New York Behind Times in Lobby Display

By M. Kashin

COMPARISONS may be odious, but they are mighty good vehicles to convey sound, honest home-truths. This was the thought that flashed through my mind on my visit to New York a few days ago. Being naturally interested in lobby displays I took the first available opportunity to make a rapid tour of the many picture houses, hoping to pick up a few hints on display work, and generally to freshen up my ideas on the fruits of other men's labors.

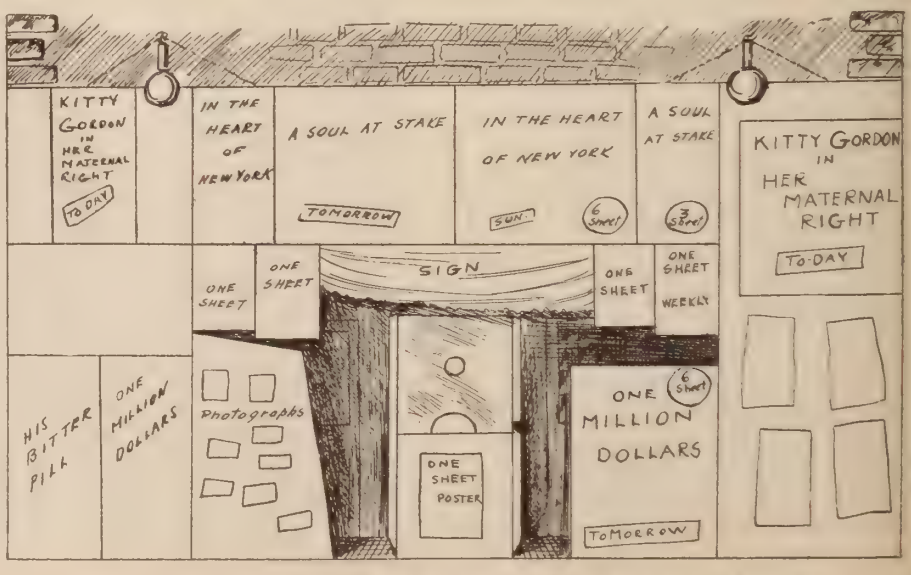
But I was woefully disappointed. Instead of being ten years in advance of Montreal in regard to lobby display enterprise, the New York theatres, with the exception of the few leading ones, are fully ten years behind Montreal. At a rough estimate I calculate that ninety per cent. of the moving picture houses are dead so far as lobby displays are concerned—in fact so dead that, in my opinion, they would do better business if they dispensed with the lobby altogether. They would save the cost of the posters, and the time taken up in throwing them on the walls and other vacant places. Certainly the displays would never pull in a passer-by unless the door-man did it by physical force.

In all my life I never saw such a potpourri of posters, photographs and banners slung together without any attempt to bring out one single idea, or to back up the program screened within. It is nothing less than a crime that in these days, when the manufacturers are putting forth all they know to elevate the status of the film, when they spare no expense in securing scenarios of literary merit, and international stars, that exhibitors should display such an utter lack of progressiveness in featuring the product. It is like putting a painting by a great master in a passe partout frame. Besides from a business point of view it is suicidal.

It is evident, in my mind, that the majority of New York exhibitors have not grasped the salient points of lobby displays—that they are not merely program announcers, but wonderful business getters. Daub the front of a house with a conglomeration of one, three and six sheeters, and perhaps a banner hung crookedly, and you plant an idea of cheapness in the mind of a passer-by which does total injustice to a program that is probably one of the finest that can be booked. Flash out an original idea, focus the attention of the passer-by with a novel and original design, and you give a poor program a prestige that is really entirely undeserved. We are all swayed by impressions, and the poorest quality suit in a handsome store stands a far better chance of selling than a good quality suit in a cheap looking store.

To illustrate my point I give the following sketch of a lobby and exterior display of a theatre I saw on my visit. Can anyone imagine a more unholy attempt than this to impress the transient, and to bring in business. Here we have a hopeless jumbling of posters, photographs and a banner. It repels rather than attracts, and yet among the features there was Kitty Gordon in "The Maternal Right." Then I thought of the wasted opportunity of this exhibitor, and I said to him in my mind—"Man, do away with all that trash. What transient will be attracted by your program for the week? What does he care concerning the star you are featuring the day after tomorrow. Rather hit him with something you have ready for him—RIGHT Now."

And then I thought of the following idea, an idea which would take up no more time to prepare than the one he is now using, and certainly cost no more, if as much. In my idea you crystalize the one great and glorious feature of humanity—maternity. You flash it out so that the attention is directly concentrated on it; you interest; you attract; you arouse the curiosity—and all these forces working on the observer, you secure another patron. The display is very simple. There is a cut-out of Kitty Gordon taken from a poster at the one side; then the picture of a stork carrying a baby; and then at the extreme other side the hands of maternity stretched out eagerly. The title of the film, and the author's name occupy the rest of the space. The lower display is given up to the week's program for the benefit of regular patrons. I am a modest man, but I would wager the best hat on Broadway, that my design would fill the house, whereas the actual display, so far as my observation went, did not pull in a single passer-by.



Before. Typical New York Theatre as it Looked to M. Kashin on His Recent Visit

Style Shows Still Draw Business

The Electric theatre at Springfield, Mo., was crowded to overflowing recently as a result of a style show held by the Heer Dry Goods Company. What especially interested many of the people who attended the performance was the scenery used. This scenery was brought from the Parisian theatre of London, where Anna Held did so much of her acting. All of the arts of the moving picture business were brought into use to make the effect as beautiful as possible. The twenty-five models who paraded about the stage were made more atractive by the use of electric lights of various colors. The Heer Dry Goods Company sent out a large number of invitations to its customers in the country surrounding Springfield, and these made up a large number of the crowd which witnessed the gown display. The Electric theatre gave a special program on the dates of the show.

He Uses His Opposition

W. L. Myers, proprietor of the Palace theatre in Waterloo, Ia., took notice of the advertising of one of the opposition houses recently in a novel way. After the Crystal theatre in that town had played to capacity houses for five days with "Where Are My Children?" Mr. Myers came out at the bottom of his advertisements with the following admonition: "Since you have found your children, wash their faces and bring them over to the Palace theatre this evening." The rule not to notice what your opposition is doing, could not keep him from this little joke at the expense of this sort of propaganda.

Extra Ad Aids for Serial

In connection with the publicity and advertising campaign to be launched by the Universal Film Manufacturing Company upon the release of the new serial, "The Purple Mask," the advertising department has issued a twenty-four page booklet for the use of the exhibitors.

Every phase of motion picture advertising has been covered in this campaign booklet from a complete story of the serial photodrama to ingenious stunts for the exhibitor to use to increase patronage at his house during the run of "The Purple Mask." Press sheets, synopses and a grist of news stories will also be furnished, and as a further aid there will be a judicious campaign conducted in the trade journals and newspapers as well as extensive bill board advertising.

Musicale Once a Week Feature

The Regent theatre, Buffalo, N. Y., sets aside a special night for patrons who are musically inclined, engaging the best known musical artists of the city to engage in recital on the special night, which is Friday. The Regent changes daily, and through these live wire methods of keeping up interest among all classes of patrons is enjoying capacity business.

Helping Boy Scouts

Thirty-three moving picture exhibitors of Oakland, Alameda and Berkeley, California, recently co-operated with the Boy Scout organization in its endeavor to raise funds, and the general report is that after donating a portion of their receipts on the day set aside as Boy Scout Day they still made more than would ordinarily have been expected. V. O. Lawrence, president



The Lyric, Buffalo, Now Showing Vaudeville, Offers Suggestion for Brilliant Front. H. B. Franklin, Treasurer of Buffalo Managers' Association, Operates this and Also The Family, Buffalo's Leading Picture Theatre

of the local organization of Boy Scouts, who had charge of the selling campaign, states that approximately 150,000 tickets were disposed of. These were sold by the boys, and were readily bought by individuals, as well as by business and social organizations in the East-bay cities. The tickets were accepted for admission at any of the thirty-three houses listed on them, but a number were purchased that were not used, increasing the net receipts materially. This plan met with the general approval of the community, as it secured immediate value for the money spent, and theatre owners were satisfied as they were enabled to assist in the work of collecting the fund, without its being a drain upon them, as is usually the case.

If Sarah, Why Not Theda?

Mme. Sarah Bernhardt is making her farewell in New York just now, a three weeks' engagement, and the notable thing about it is the change in bill every day. Mme. Bernhardt is playing in "repertoire." This idea has recently been applied to motion pictures at the Rialto, one of San Francisco's finest theatres, where the bill usually changes weekly. Wishing to give his patrons a chance to see the Divine Theda in "repertoire," this live manager secured seven of the Fox vampings de luxe, and Miss Bara's admirers came night after night and filled the house to overflowing. Miss Bara is not the only star who could "come back" in repertoire with a daily change for a week. We hope this may suggest a few extra dollars to some exhibitor.

Stars Draw for Second Week Run

J. L. Partington, manager of the Imperial theatre, one of the finest downtown houses of San Francisco, is a firm believer in giving his patrons an opportunity occasionally of seeing in the flesh the stars they admire so much on the screen. In recent years he has presented more film stars in this manner than all the other houses of the city combined, and has found that a public notice that one of these would appear in person has been a great drawing card.

A short time ago, while featuring the production, "The Soul of Kura-San," for the second week, he was enabled to present Myrtle Stedman, Sessus Hayakawa and Tsuri Aoki, and many came the second time, just in order to see the principals in person.



After: How Suggested Improvement in Lobby Display of Typical New York Theatre Shown on Preceding Page Would Change Appearance

More About Big Theatre Advertising in Seattle

Methods Used by "One Hundred Per Cent." Fullerton to Put the Liberty Theatre on Seattle's Amusement Map—A Publicity Presentation That Has Every Possibility

LAST week we showed some very classy pictures of window cards used by the Liberty theatre in Seattle, as part of a big publicity campaign for the theatre on their several big feature attractions. These and other ideas that have put this theatre in the front rank as advertisers were put in force by "One Hundred Percent" Fullerton. We can easily see where Mr. Fullerton gets his appellation from. For he believes in absolutely "no waste" in this most precious of departments in the theatre's business, a belief which has proven sound.

The Liberty, seating twenty-two hundred, and located in the heart of the high rent district of Seattle, begins its campaign by attracting everybody through the daily newspapers. Then, assuming even those who have not been impressed by the newspaper story may forget or lose interest, the window cards and every possible display to be had "down town" acts as a second reminder, a "Do it now" help to pull the people a block or two to the Liberty.

In order to illustrate the completeness with which Mr. Fullerton looks after the publicity presentation of each picture, we will quote from a recent letter to us describing his campaign on "The Devil's Double," a recent Triangle picture shown at the Liberty a full week, starring William S. Hart. The results have fully justified his methods.

"William S. Hart's 'Devil's Double' was a play with a world of advertising possibilities. First there was Hart the virile Westerner and a royal favorite in Seattle. The fact that it was a different type than ever essayed before by Hart. Even the title of the picture, 'The Devil's Double,' carried a suggestion that we used in our publicity. To impress on Seattle the true merit of the picture we wired Kenneth A. O'Hara, publicity manager of the Kay-Bee forces as follows: 'Please have Messrs. Ince, Hart, Hawks and yourself wire us immediately our expense separate opinions on "Devil's Double" for use in newspaper advertising. Address two telegrams Liberty Theatre others J. von Herberg, Manager.' In reply we secured the telegraphed opinions of Ince, Hart, Hawks and O'Hara. Facsimiles of the telegrams were used on our screen, the originals posted in our lobby with the still pictures of the play, and reproductions of the telegrams were used in our full page advertisement Sunday. Also quarter sheet enlargements of the telegrams from Ince and Hart were printed and posted on each one of our one and three sheet colored lithographs. Our lithographer said that no sooner were the telegrams posted than people came and read them. (Maybe curiosity killed a cat, but its mighty good stuff to base an advertising appeal on.) The cut used in our newspaper advertising, on the screen and on our window-card was Hart as a faro-dealer with a black shadow of the devil's head behind his and the words "William S. Hart in 'The Devil's Double'" displayed across his vest. In the window cards these letters were red, with red flames leaping from them. We played the feature an entire week, the first Hart play to have a week's engagement at the Liberty and although it did not break our 'Peggy' records, the attendance was highly satisfactory as evidenced by the box-office receipts.

"The accompanying photograph of the banners on the building under construction depicts the biggest billing scoop ever achieved in Seattle. The building shown is the center of traffic movement in Seattle. It is estimated that over 200,000 people pass this spot daily. This means that the whole population sees it in time.

"The larger banner is sixty feet long and three feet deep and the smaller one is twenty-five feet by three feet. As will be noticed the first, second and third stories are billed with one sheets on the attraction advertised.



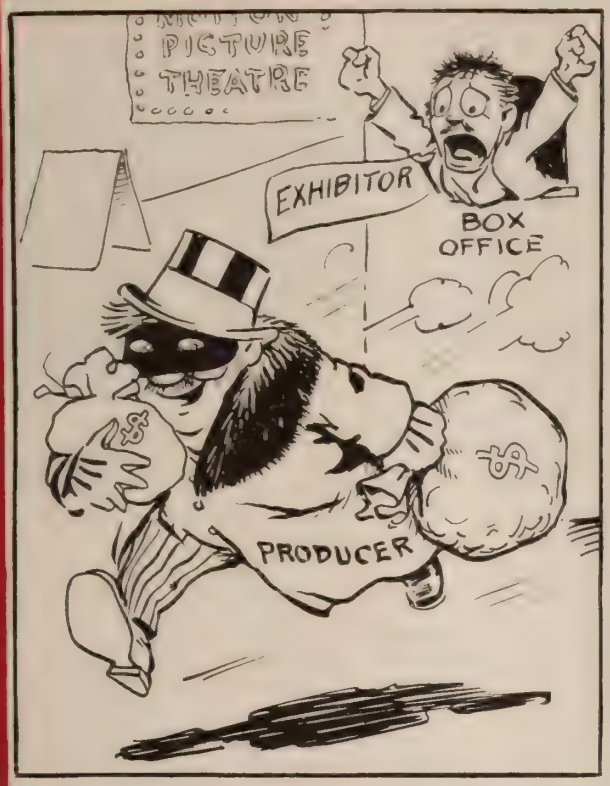
Using Every Available Bit of Valuable Down-Town Space



Style of Full Page Newspaper "Ad." Used by Liberty Theatre, Seattle

It All Depends Upon the Point of View

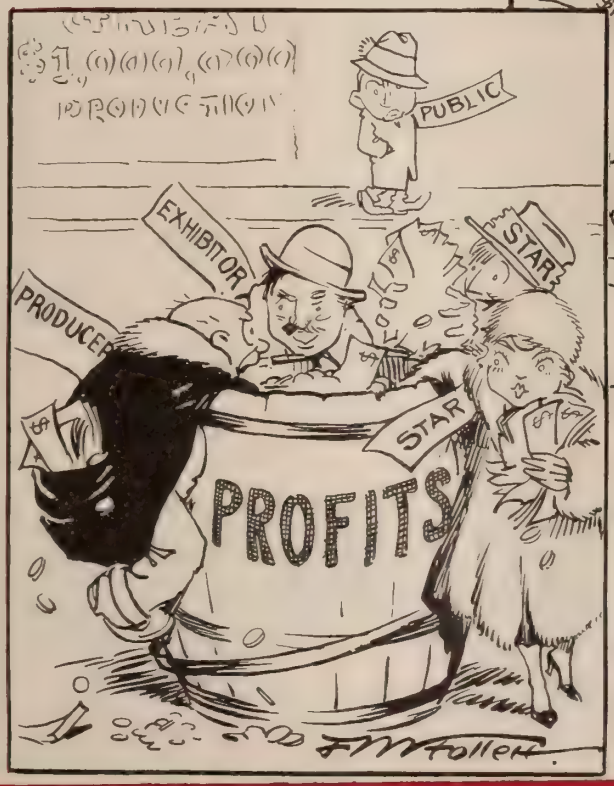
(These are the first of a series of cartoons made especially for the Motion Picture News by the Bray Studios)



THE SITUATION LOOKS LIKE THIS TO THE POOR, DOWNTRODDEN EXHIBITOR



AND THE POOR, MISUNDERSTOOD MANUFACTURER SEES HIS PROFITS SINGLEFOOTING AWAY THUS.



WHILE THE BEDAZZLED PUBLIC HAS AN IDEA THAT PROFITS ARE MADE IN THIS STYLE.

ADVANCE OFFERINGS OF THE PROGRAMS

Metro Announces 12 Features for New Year

"Vanity," with Emmy Wehlen, Is Set for Release on January 1; "Wife by Proxy" on the 15th

THE Metro Pictures Corporation has just announced its releases for the period from January 1 to March 19, inclusive. The list embraces twelve subjects as follows:

January 1, "Vanity," with Emmy Wehlen; January 8, "A Wife by Proxy," with Mabel Taliaferro; January 15, "The White Raven," Ethel Barrymore; January 22, "The Promise," Harold Lockwood and May Allison; January 29, "The End of the Tour," Lionel Barrymore; February 5, "The Weaker Sex," Mme. Petrova; February 12, "One of Many," Frances Nelson; January 19, "Threads of Fate," Viola Dana; January 26, "The Belle of the Season," Emmy Wehlen; March 5, "The Secret of Eve," Mme. Petrova; March 12, "The Beautiful Lie," Frances Nelson; March 19, "The Hidden Spring," Harold Lockwood and May Alliosn.

Besides these plays, Metro will have another New Year's offering in its serial, "The Great Secret," with Francis X. Bushman and Beverly Bayne. The serial is in fifteen chapters, each chapter consisting of two reels. More than $500,000 was spent on the production, in which 600 people took part, Metro announces.

The first feature to be released, "Vanity," with Emmy Wehlen, is a story of a young woman who is trapped by her love for finery. It was written by Aaron Hoffman, and the scenario was prepared by Wallace C. Clifton. John B. O'Brien directed the production.

In this production Miss Wehlen has an opportunity to appear in gowns of the latest style. Supporting her are such actors as Paul Gordon, Edward Martindell and Tom O'Keefe.

"A Wife by Proxy," with Mabel Taliaferro, is a story of an Irish lass who comes to America in search of fortune and, obtaining a position in the home of a bachelor, becomes the means of unearthing a great blackmailing plot. The story was written by John B. Clymer and Charles A. Logue, and the scenario prepared by June Mathis. John H. Collins directed the production, which is presented by the Columbia Pictures Corporation.

"The White Raven" pictures Ethel Barrymore. In it she is seen first as a dance hall girl in Alaska, and again as a grand opera prima donna in New York. The story was written by Charles A. Logue. It is presented by Rolfe Photoplays, Inc.

Harold Lockwood and May Allison will begin the New Year with the picturization of a famous novel, "The Promise," as their first vehicle. The production, directed by Jay Hunt, was made at the Yorke studios, Hollywood, Cal. This is Mr. Hunt's first production under the Metro banner. The story, picturized by Richard V. Spencer, is a tale of the great Northwest and of a man who kept his word.

In the cast are George Fisher, Pomeroy Cannon, Lester Cuneo and Lillian Hayward.

Lionel Barrymore appears to great advantage in "The End of the Tour," which is presented by the Columbia Pictures Corporation. This play deals with the tribulations of a stranded road company.

Gertrude McCoy Is a School Teacher in "The Lash of Destiny"

In the first Art Drama production "The Lash of Destiny," which will be released December 21, Miss McCoy plays the part of a country school teacher who goes to the city to develop her voice. While there, she obtains work in a cabaret, and is subjected to all the temptations that surround a young woman in her position.

The heavy part of the production is entrusted to Arthur Housman. Duncan McRae plays opposite Miss McCoy, as he has done so often in the past, when they were together at the Edison Company.

Bluebird Program Is Rearranged

GENERAL MANAGER M. H. HOFFMAN has rearranged the program of Bluebirds for January, retaining all of the subjects previously announced, but placing their order of release in a more advantageous routine. "Black Orchids," with Cleo Madison; "The Piper's Price," featuring Dorothy Phillips; "Her Soul's Inspiration," with Ella Hall the star; "God's Crucible," with George Hernandez, and "The Devil's Pay Day," with Franklyn Farnum, constitutes the new arrangement.

Cleo Madison, in Rex Ingram's production of "Black Orchids," will be the New Year Day attraction. Wedgewood Nowell, Francis McDonald, William Dyer, Richard La Reno and Howard Crampton will be prominent in Miss Madison's support. The recent Ingram-Madison attraction, "The Chalice of Sorrow," will give exhibitors an idea of what they may expect from "Black Orchids" in the way of beautiful production and skillful acting.

Dorothy Phillips, who is the Bluebird star in "The Price of Silence," will on January 8 return to the admirers she has created to present "The Piper's Price," a new treatment of the divorce question. Maude George will be the "heavy lady"; William Stowell the leading man and Lon Chaney the hero in a mixed foursome of domestic infelicity. Joseph De Grasse made the production from Mrs. Wilson Woodrow's story, prepared for the screen by Ida May Park.

Bluebird No. 52 will have Ella Hall as its star, the first year of the series terminating in an intensely dramatic offering, entitled "Her Soul's Inspiration." Jack Conway directed the feature from Harris Anson's story, "Mary Keep Your Feet Still," scenarioized by Maie Havey. How a little girl, "born with music in her feet," attains her ambition to become a famous dancer is told in interesting detail with Richard Ryan, Edward Hearn, Marcia Moore, Margaret Whistler and Marc Robbins assisting Miss Hall in the presentation.

Bluebird will offer on January 22 "God's Crucible," in which George Hernandez will be the star with Val Paul and Myrtle Gonzales as featured players.

January 29 Franklyn Farnum will be the star of "The Devil's Pay Day," with Leah Baird, his leading lady. George Hively's story was reduced to screen form by Fred Mynton and William Worthington directed the production. Charles Perly, Seymour Hastings, Gertrude Aster and Countess Du Cello are leaders in the supporting cast. The point of "The Devil's Pay Day" is retribution that follows a clubman's ill treatment of his country-bred wife, and, as the title indicates, the debt is paid



Victor Moore in Paramount Klever Comedy, "He Meant Well"



Gertrude Glover,
Star of "The Phantom."
Buccaneer--Essanay--K-E-S-E



Vivian Reed, Selig--K-E-S-E



Nell Craig,
Star of "The Breakers."
Essanay--K-E-S-E

Kleine Representative Tells of Plans for 1917

Edison, Selig and Essanay All Contribute Toward Big Kleine Start with Exclusive Star Master Pictures

"A RETROSPECTIVE view of the work accomplished and results achieved during the past three months by Kleine-Edison-Selig-Essanay Service is satisfactory indeed and when it is considered that the volume of business exceeded our expectations, furnishing proof that exhibitors approve thoroughly of our new booking plan and were glad to get pictures of the K-E-S-E calibre, it certainly augurs well for the year we are about to begin," said a representative of George Kleine last week when asked what the outlook appeared to be for 1917.

"K-E-S-E 1917 business will really begin with their last release this year, Dec. 25th: Essanay's 'The Truant Soul,' featuring Henry B. Walthall and presenting Mary Charleson as co-star," he continued. "This has been booked at the first-run houses during Christmas week and it will give 1917 a flying start. If there existed any doubt as to the welcome this picture would receive at the hands of exhibitors, it was swept away after the first trade showing at the Studebaker theatre, Chicago, Tuesday, Dec. 12th. Five hundred exhibitors accepted Mr. Geo. K. Spoor's (Essanay's president) invitation to view 'The Truant Soul.' Wisconsin, Michigan, Indiana, Illinois and Ohio exhibitors were represented. The screen time is two hours, and when it was finished five hundred exhibitors got into communication with Kleine-Edison-Selig-Essanay exchanges and arranged for bookings.

"It may be that enthusiasm was kindled by the presence of the stars, Mr. Walthall and Miss Charleson, who, after the picture had been shown, addressed the exhibitors for a few minutes, each receiving an ovation, Miss Charleson being fairly buried with floral offerings. It was her first big production under Essanay's banner, to be released through K-E-S-E. President Spoor of Essanay was outspoken in his commendation of Mr. Walthall's and Miss Charleson's work and was beaming as he heard Mr. Walthall tell these exhibitors that he considered 'The Truant Soul' the best thing he had ever done. Victor Rousseau's story will live long by reason of this picturization.

"The year 1917 will bring to the K-E-S-E Service, Max Linder, the famous Frenchman who is just completing his first picture for Essanay under a contract that is to run one year and calls for a picture every thirty days, each approximating 30 minutes screen time. Linder will be a big star because of his established reputation and acknowledged ability. He is already at work on his first production, which he expects to have completed shortly after January first. This picture deals with his trip to America from France and Essanay studio folks, privileged to view it in the making, pronounce it the best bit of comedy ever screened in this country.

"Another feature for the Kleine-Edison-Selig-Essanay Service during 1917 will be the picturization of three Cohan and Harris productions at the Essanay studio. President Geo. K. Spoor purchased the motion picture rights for these and the work of production will begin soon after January first. These plays are: 'Hawthorne of the U. S. A.,' 'Young America,' and 'On Trial.'

"'Young America' was the story built around a boy's love for a dog, which was presented last season. 'On Trial' made a notable history for itself on the stage, which doubtless will be repeated on the screen. These three Essanay features will be directed by James K. Young, one of the best known directors, and each will be designed for a screen time of approximately one hour and twenty minutes. Mr. Young's career in pictures has given him many strong Vitagraph, World and Lasky features to his credit.

"Selig's studios also are scenes of activity these days, for the coming year. William Selig has placed his best scenario writers, directors, and players at the exclusive disposal of K-E-S-E Service and is now busily engaged producing 'Little Lost Sister,' scheduled for release Jan. 8th and 'Princess of Patches,' scheduled for Feb. 19th. Vivian Reed will probably be featured in 'Princess of Patches.'

"Edison productions will figure largely in the early months of 1917 in K-E-S-E Service, 'Master Passion' being booked for release Jan. 22nd and 'Princess from the Poor House' Feb. 12th, followed by 'Builder of Castles' March 11th. There may be a re-christening of the former and another name selected before the release date. Edison's releases in this service have been tentatively decided upon as far ahead as April 1st, when 'Law of the North' will be represented.

"At the Essanay studios Henry B. Walthall has almost completed 'Little Shoes,' scheduled for release Jan. 15th.

"Mr. Spoor is assembling a cast for 'Skinner's Dress Suit,' taken from the story which appeared in the Saturday Evening Post. This is scheduled for release Feb. 5th.

"'Understanding Adora,' another Essanay feature, is listed for release March 4th."

"Betty to the Rescue," Lasky, a January Release

Though California gives to the motion picture screen more settings than any other State in the Union, it seldom is made the acknowledged background for a photoplay. In the Lasky production "Betty to the Rescue" in which Fannie Ward stars on the Paramount Program, Jan. 15, California gold mines and orange groves are said to give a genuine Golden Gate flavor to the story. The scenes were all taken within a comparatively short distance of the Lasky studio in Hollywood.

The story was written by Beatrice De Mille and Leighton Osmun and was directed by Frank Reicher. In the cast are included Jack Dean, Lillian Leighton, Charles H. West, James Neill and Ted Duncan.

Varied Themes in December 25 Universals

As a fitting end to the year 1916, the Universal Film Manufacturing Company offers one of the strongest programs in its history for the week of December 25. Varied in theme, novel in plot, and acted by players of note, the week's releases reach the high-water mark in film production.

The feature of the program is the appearance for the first time of the new Universal super serial, "The Purple Mask," in which Grace Cunard and Francis Ford are the stars.

This serial, which will be released in two-reel episodes for sixteen weeks, is unique among photoplay serials in that each episode is a distinct and separate mystery drama. The serial was written by Miss Cunard and directed by Mr. Ford. In the cast supporting the stars are such well-known screen artists as Gene Hathaway, Peter Gerald, Jerry Ash, Mario Bianchi, John Featherstone and John Duffy.

The first episode of "The Purple Mask," entitled "The Vanishing Jewels," will appear during the week of the twenty-fifth.

Sharing honors with the new serial is the Red Feather five-act feature, "A Child of Mystery," a stirring heart interest drama, with Hobart Henley and Gertrude Selby in the leading roles. This release was written by Willard Mack, the well-known playwright and produced by Hobart Henley. It is a story of the love and hatred of the residents of the Italian quarter of a large American city.

The settings, lighting, photography and detail are up to the high standard demanded in Red Feather productions. In the cast are: Thomas Jefferson, son of Joseph Jefferson, most loved of American actors; Paul Bryon, Alfred Allen, Mark Fenton and Nanine Wright. "A Child of Mystery" will be released on Christmas Day. Under the Nestor brand, the one-act comedy, "Pretty Baby," with Eddie Lyons, Lee Moran and Edyth Roberts as the chief funmakers, will appear the same day.

Kalem's Final 1916 Releases

As a fitting close to a year of excellent pictures, profitable both to exhibitors and to themselves, the Kalem Company announces "The Quest of the Golden Goat" as the final Ham Comedy of 1916; released Tuesday, December 26; "A Mission of State," a single reel episode of "Grant, Police Reporter," released Friday, December 29; and "A Race with Death," one of the "Hazards of Helen," for release on Saturday, December 30.

Bearing out Kalem's boast of "perfect continuity," these releases are packed with sensational thrills, of a dramatic and comic nature. The usual Kalem standard of photography prevails. George Larkin, the man unafraid, in "A Mission of State," will bring gasps from his audiences by a daring leap from the roof of a two-story house into the branches of a tree and by his nicely calculated drop into a speeding automobile from a thirty foot bridge. Helen Gibson's stunt in "A Race with Death," is very spectacular and is probably one of the most perilous things she has ever done.



Gladys Brockwell, star of Fox's "Sins of Her Parent" and an Important Player in "The Honor System"

No Let Up in World Production

THERE is no let-up in the World Film Corporation's policy of producing plays far in advance of the dates set for their release—the many advantages of which are so obvious as to require little or no explanation at this time.

"We are now working on pictures which will not be released in the ordinary course of affairs until next June," said Director General William A. Brady in referring to the current operations of his company. "Nobody however need take it as a positive statement that none of these plays actually will be presented before the interval has expired.

"One of the high points of our plan of accumulating completed plays is that in the possibility of circumstances arising under which any of our material should become of peculiarly timely value we would be in a position to substitute it upon our program at a moment's notice without disturbing the continuity of our productions in the least.

"For example, events in Europe might at any instant concentrate attention upon Russia in a way to render the public mind peculiarly receptive to a stirring story of life in the Czar's domain. In that case we would be ready to put forward Alice Brady in 'The Snowbird' at once, although this photoplay is not scheduled for release until March 19.

"'The Snowbird,' by the by, contains some unusual spectacular features, among them a complete production of the ballet 'Scheherazade,' the principal roles danced by Alice Brady and Alexis Kosloff, with a corps of 100 Russian dancers. This ballet was devised and directed by Kosloff expressly for the present picture, the scene showing the interior of the Imperial Opera House during a performance. Miss Brady for the past three months has been taking instruction in dancing for this particular picture, going to Mr. Kosloff's studio every evening, and I am free to say that her work in 'Scheherazade' is entirely remarkable.

"Following in due course among our new releases not previously announced will be Ethel Clayton in 'The House Cat,' with Rockcliffe Fellowes; Lew Fields in 'The Corner Grocery,' with Doris Kenyon; Alice Brady in 'Motherhood,' supported by Edward Langford and John Bowers; Gail Kane in 'Glass Houses,' with Evelyn Greeley, Frank Mills and Gerda Holmes; Carlyle Blackwell and Olive Tell in 'Who is Sylvia,' with June Elvidge and Arthur Ashley; and Kitty Gordon in 'The Haunting Shadow,' with Montagu Love and Alex Frances. There are four others in hand for which titles have not been chosen as yet.

"Definitely dated for release, subject of course to change, are Alice Brady in 'A Woman Alone,' January 1; Gail Kane and Carlyle Blackwell in 'On Dangerous Ground,' January 8; Robert Warwick, in 'The Man Who Forgot,' with Gerda Holmes and Doris Kenyon, January 15; Ethel Clayton in 'The Bondage of Fear, with Rockcliffe Fellowes, Arthur Ashley and Henry Hull, January 22; Marie Dressler, with Johnny Hines in 'Tillie Wakes Up,' January 29; Gail Kane in 'Her God,' February 5; Alice Brady in 'Frou Frou,' February 12; Carlyle Blackwell with June Elvidge, Muriel Ostriche and Henry Hull, in 'The Parasites,' February 19; Ethel Clayton in 'The Web of Desire,' with Rockcliffe Fellowes, February 26; Robert Warwick in 'A Girl's Folly,' with Doris Kenyon, March 5; Carlyle Blackwell, with June Elvidge and Arthur Ashley, in 'The Eleventh Hour,' March 12; Alice Brady in 'The Snowbird,' March 19.

Will Show Five Chapters of Metro Serial to Trade

In response to thousands of queries from exhibitors regarding "The Great Secret," the new Metro serial, with Francis X. Bushman and Beverly Bayne as co-stars, the Metro Pictures Corporation has arranged to show the first five chapters, for exhibitors only, throughout the United States and Canada.

The biggest of these showings will be in New York City. Arrangements have been made for projecting the chapters in a theatre on Broadway, with an orchestral accompaniment. Exhibitors are showing an interest in this, the first serial to be offered by Metro, and the demand for it already is much greater than had been anticipated.

"The Great Secret" is the first serial in which Mr. Bushman and Miss Bayne have appeared. It has been produced under the direction of William Christy Cabanne, who was chief of staff for D. W. Griffith.

Thanhouser Is Pleased with Coming Releases

Going over the Thanhouser-Pathe program for the next three months, Edwin Thanhouser, president of the Thanhouser Film Corporation, known as "a man of few words," announced "I am well pleased."

"'Her' New York," starring Gladys Hulette, is the first Gold Rooster comedy drama to be released in the New Year, on January 7. Agnes C. Johnston wrote the story. Others in the cast are William Parke, Jr., Riley Chamberlin, Carey Hastings, Robert Vaughn and Ethyle Cooke.

Then comes Valkyrien (Baroness Dewitz) in "The Image Maker," on January 21—a drama of reincarnation involving a motion picture company supposed to be working in Thebes, Egypt, with the ruins of temples and tombs for background. W. Eugene Moore is responsible for the direction, and Valkyrien was supported by Harris Gordon, Arthur Bauer, Inda Palmer and Morgan Jones.

"A Modern Monte Christo," starring Vincent Serrano, is the first February release. It is by Lloyd Lonergan and directed by Eugene Moore. Florence La Badie in "The Girl Who Wanted to Live" follows, the story being written by Philip Lonergan and directed by Fred Sullivan.

And then comes a classic that is the pride of Mr. Thanhouser's heart, "The Vicar of Wakefield," starring Frederick Warde under the direction of his son, Ernest Warde.

"For a story of its kind, I think this picture will thrill America," asserted Mr. Thanhouser. "It is a smoothly flowing condensation of Goldsmith's famous story, and nothing better has ever been done with a classic story in this studio, or elsewhere, if I may boast a bit."

One of the most elaborate features of "The Vicar of Wakefield" is a prison scene that is quite out of the ordinary. It is the debtors' prison, a great spacious rock-walled hall, that takes up the entire stage in New Rochelle.

"Truant Soul" Is Welcomed by the Trade

"The Truant Soul," Henry B. Walthall's latest feature, was shown to the trade Tuesday, December 12. The exhibition was given by George K. Spoor, president of Essanay, at the Studebaker theatre, Chicago. Five hundred exhibitors and newspaper men were present, scores of the former coming from Wisconsin, Michigan, Indiana and down state Illinois cities.

The film is released Christmas day through the Kleine-Edison-Selig-Essanay service. "The Truant Soul's" screen time is two hours.

During the intermission Henry B. Walthall was given an ovation. The star gave a three-minute address from his box, declaring the picture to be his masterpiece. Miss Mary Charleson, who appears in the leading feminine role, was also present. The dainty little star was almost inundated with roses floral offerings from her admirers. It was her first big production under Essanay's banner.



Max Linder Watching His Fourth Assistant Valet Changing Shoe-Trees at the Essanay Studio

Variety General Film Keynote

General Film Service for week December 25-30, inclusive, has reserved for its first day's entertainment, which is Christmas Day, very appropriate films. "The Golden Thought," a two-reel Selig drama featuring Tom Mix, Victoria Forde and the wonderful little juvenile actress, Baby Lillian Wade. As the title would imply, the story carries a good moral. "A Journey to Nowhere," a Vitagraph comedy, follows with "Some of Our Biggest Star Performers" to round it out to one reel. This is followed by the Selig-Tribune. "Two Men of the Desert," a Biograph one-reel drama, features Henry Walthall and Walter Miller. The scenes are laid in the gold fields of California and drift with the story to the city. Blanche Sweet plays the feminine lead in this heart-stirring picture of love and sacrifice.



Shirley Mason—McClure Pictures

The fourth of "The Black Cat Features" by Essanay under the caption, "A Tale from the Decameron," a two-part drama featuring Nell Craig and Ernest Maupain, will be the first picture screened Tuesday. This will be followed by a Kalem one-reel comedy, "The Quest of the Golden Goat," with Ham, Bud, Ethel Teare and Henry Murdoch supplying the fun.

The Essanay Canimated Nooz Pictorial, No. 21, together with some scenes of Lake Tahoe, Cal., is followed by a Vim one-reel comedy, "A Financial Frenzy," in which the comedy pair, Harry Myers and Rosemary Theby, are seen. A Biograph two-reel drama, "The Rehearsal," featuring Vera Sisson and Jose Ruben, will close the program for the day.

Selig-Tribune News reel showing pictorially all the news both here and abroad, together with the very latest fashions and a Vim one-reel comedy will be Thursday's offering.

Kalem supplies "A Mission of State," a one-reel drama of the "Grant, Police Reporter" series, in which Ollie Kirkby and George Larkin play the leads. Then Mary Anderson will be seen in "The Luck Charm," the second of the "Dangers of Doris" series offered by Vitagraph, followed by "The Property Man," a one-reel Vim comedy, featuring Pokes and Jabbs.

The third of Essanay's "Is Marriage Sacred?" series under the title, "Wife in Sunshine," featuring Marguerite Clayton, Edward Arnold and Sydney Ainsworth is the picture first flashed on the screen for Saturday. Helen Gibson, the "Railroad Girl," is seen in "A Race with Death," an episode of Kalem's "Hazards of Helen Series," followed by "The Right Hand Path," a Selig one-reel drama, featuring Robyn Adair and Virginia Kirtley. This closes the General Film program for the day, week and year.

HOW PICTURES ARE BOOKING

Selznick Pictures Booked in Cleveland

The Alhambra and the New Mall, Cleveland, have joined forces to pick forthcoming plums of the picture world.

It was said that these theatres have outbid others for the Selznick pictures, which include Nazimova in "War Brides," Norma Talmadge, Robert Warwick and Clara Kimball Young, after Clara's next production, "The Foolish Virgin," which had already been booked.

The joint management of the two houses is understood to have put up a $10,000 cash deposit for Selznick's output.

In addition, it is also made known, the theatres will have first choice of the Hearst International, Pathe and Metro pictures, including the latter's forthcoming serial, "The Great Secret," starring probably the most popular team in filmdom, Francis X. Bushman and Beverly Bayne.

The two houses will have a seating capacity of 2,500, and contemplate booking also the big super-pictures released by different producers from time to time.

"Life of Our Saviour" in Demand in Omaha Territory

The Pathe picture, "Life of Our Saviour," released two years ago in the Omaha territory, has developed an unusual demand. Two prints of the picture have been worn out, and the demand is growing, six being received in one day last week. Towns of 400 inhabitants willingly pay twenty-five dollars a day for the picture.

It is alone in its field in the Omaha territory. Exhibitors think producers should get out similar subjects. "The life of Paul, more exciting than any modern man's, would make a splendid picture," said one exhibitor.

"Little Mary Sunshine," and its companion, "Shadows and Sunshine," are in great demand, too. L. Weil, owner of the Strand theatre at Sioux City, Ia., showed the latter picture on Thanksgiving Day at the Strand, and it was such a success he immediately booked it for his other Sioux City house, the Royal, where it was an equal success. Now he is anxious for more like it.

GUY P. LEAVITT.

Backer Reports Good Booking for "Libertine"

F. E. Backer, general manager of the Mammoth Film Corporation, reports that "The Libertine" is booking so strongly that he has been compelled to purchase four additional prints.

He has just signed up the B. S. Moss and the Proctor and Keith circuits for all their theatres. He is also sending out eight road shows throughout New York State and the New England states, and has already received bookings for indefinite runs in Buffalo, Rochester and Syracuse.

The Rialto theatre in Brooklyn has played "The Libertine" for a week's run and did a smashing big business.

"Is Any Girl Safe?" Has Two-Week Run

Alfred H. McClelland, president of the Pittsburgh Screen Club, was in Cincinnati last week and delivered an address before the members of the Cincinnati Screen Club. He is at present associated with the Anti-Vice Motion Picture Company and is handling "Is Any Girl Safe?" for the company in southern Ohio territory.

The picture opened for a two weeks' run at the Alhambra theatre in Cincinnati and has since been doing capacity business. Mr. McClelland states that he has done better than be expected with the pictures and that the S. R. O. sign hangs out early.

G. L. McCOY, JR.

Extra Prints Made by Kalem

So many exhibitors using General Film Service have written in to the Kalem Company and to the head office of the General Film Company to report that they find it difficult to always obtain Kalem films, that action to remedy this condition has been taken.

Extra prints of "The Girl from 'Frisco" series, the "Grant, Police Reporter" series, the "Hazards of Helen" and the Ham Comedies, are now being shipped to the various General Film exchanges on a schedule well in advance of the release dates. Hereafter and henceforth there will be sufficient prints of all Kalem pictures on hand in the General Film exchanges to supply the growing demand for them.

The bad weather which has bothered every California producer recently assumed a critical state, but Kalem, at least, has overcome this temporary handicap and with a goodly supply of negatives in its New York factory is no longer worrying about the state of the weather on the Coast.

"Myra" Going Well in Ohio

International reports that "The Mysteries of Myra" is doing good business throughout the country. The latest returns come from Cleveland, Ohio, where the United States theatre began the serial December 4 before the largest audience in its history.

Yanks Like Billy West

S. M. Moscow, manager of the Boston exchange of the Unicorn Film Service Corporation, announces that the "Billy West Comedies" have proved to be a success, to quote from Mr. Moscow's letter:

"I have just seen 'His Waiting Career' at an invitation screening which was attended by exhibitors throughout New England territory and to say that they were pleased would be putting it mildly."



Gladys Hulette, William Parke, Jr., and Robert Vaughn in "Her New York"

Thanhouser-Pathe Gold Rooster Production for Early January Release



Scenes from "Humanizing Mr. Winsby" (Unity)

"Purity" Does Good Business in Jersey and Pennsylvania

The fact that the Pennsylvania Board of Censors withheld their verdict for so long a time in the passing of "Purity," the film in which Audrey Munson stars, is bringing this feature added returns in Pennsylvania and New Jersey, because of the ease with which it passed the censors in other localities.

Because "Purity" was withheld, has made the public inquisitive and insistent in their demands to exhibitors to show it in the theatres which they patronize.

Letters which have come in from the different exhibitors, all testify to the increased interest displayed in this feature.

"Gloria" Still in Demand

Reports from George Kleine's office states that "Gloria's Romance" is still being booked heavily by exhibitors. They are pleased to learn that the dominating note of the serial is sustained interest and that each chapter contains a genuine thrill.

A stirring fist fight, an automobile smashup, a rescue from drowning, the heroine's adventures in a Bowery dance hall, a running fight on a river, and a nip-and-tuck rescue of a woman seeking suicide on the railroad tracks are some few of the sensational episodes which await the exhibitor booking this serial.

"Gloria's Romance" is also notable for its many scenes of fashionable life at Palm Beach, Florida.

New Print of "Neptune's Daughter" in Canada

Clair Hague, general manager of the Universal Film Company of Canada, has announced that he is bringing out a print of Annette Kellermann in "Neptune's Daughter" for his territory. This film which has enjoyed a most remarkable popularity in Canada does not seem to lose its attractiveness at all, as it is now playing a double return in many towns and cities throughout Canada, as evidenced by the need of a new print in almost three years of use.

Omaha Wants More of "Girl from 'Frisco"

Manager C. W. Taylor of the Omaha General Film office has bought another print of "The Girl from 'Frisco." "They are wanting this series of pictures, each complete in itself and only two reels long," says Mr. Taylor.

Constant Demand for Constance

Constance Talmadge is the latest star to appear on the Triangle-Fine Arts program.

In recognition of her work in support of Wilfred Lucas in "The Microscope Mystery," and of Douglas Fairbanks in "The Matrimaniac," it has been decided to give Miss Talmadge the opportunity that her talents deserve.

A new play, replete with comedy situations, has been prepared by Mary H. O'Connor of the Fine Arts scenario department, and Miss Talmadge's company, under the direction of Paul Powell, has already left for the Santa Cruz mountains of northern California to begin active work.

Good Booking of "Gloria" and "Whip" in Capital

Rudolph Berger, manager of the Washington, D. C., exchange for Kleine-Edison-Selig-Essanay productions reports business in fine condition. "'Gloria's Romance' still continues popular," he commented, "while 'The Return of Eve' and 'The Cossack Whip' have surprised the exhibitors with their drawing power. When a production is able to show itself a bigger box office attraction than was anticipated, I feel its future is assured; and when the exhibitor takes the time and consideration to tell you this fact I know we have given the public what it wants. This is what I am receiving in my territory from 'The Return of Eve' and 'The Cossack Whip.'"

The Kleine-Edison-Selig-Essanay has an attractive office, being located at the corner of F and 6th streets, occupying the entire ground floor of the building. Mr. Berger keeps the window display alluring to passers-by, by making subtitle changes.

WILLARD HOWE.



Jane Grey in "When My Ship Comes In" (Golden Eagle-International)

"Fall of a Nation" Raises Attendance in Montreal

E. L. Perry, manager of the St. Denis theatre, Montreal, the largest playhouse in the Dominion, was arrested by the civil authorities early in the month for overcrowding his house. "The Fall of a Nation," by Thomas Dixon and Victor Herbert, was the attraction.

The seating capacity of the St. Denis is 2,600. Mr. Perry was charged with having permitted almost a thousand beyond this number to enter his house. The performances complained of occurred on the day after All Saints, a big French holiday, when a slump in attendance is usually the case.

A compromise between Mr. Perry and W. C. Gookin, Canadian manager for "The Fall of a Nation," which is being distributed by Vitagraph-V-L-S-E, was reached, so that the run of the picture at the St. Denis was extended, all other programs being shelved for the time being, and an extra print of "The Fall of a Nation" for Mr. Perry's use was obtained.

K-E-S-E Pictures Booked in the Strand, Nashville

One of the new arrivals in Nashville last week was Wallace Walthall, special representative of the Kleine-Edison-Selig-Essanay service of Atlanta, Ga. While in the city he was the guest of General Manager Carson Bradford of the Strand. Wallace Walthall is the brother of Henry B. Walthall, the distinguished screen artist. In speaking of the large amount of business his company was obtaining throughout the territory worked by him, Mr. Walthall had the following to say to a representative of the NEWS:

"You can go on record and say that my company is now enjoying one of the most profitable and most successful seasons of bookings that has ever been done out of the Atlanta office. Our season of 1916 has been a most profitable one in every way, but we intend to outstrip ourselves during the year of 1917.

"Our productions now are being sought after by a host of exhibitors throughout the territory out of the Atlanta office. General Manager Carson Bradford of the Strand has secured "The Truant Soul," with Henry B. Walthall. General Manager Bradford has now secured and is playing all of the big features of the Kleine-Edison-Selig-Essanay service. Another feature secured by the Strand is "The Cossack Whip." W. R. ARNOLD.

LIVE NEWS FROM THE PRODUCERS

"Hall of Fame" in Park for Fox Pictures

"Hall of Fame" for Fox Pictures Structure Will Be Erected in Central Park, New York, and Notable Subjects Preserved for Future

THE statement comes from the Fox offices that Mr. Fox plans spending a million dollars for the erection of a celluloid "Hall of Fame" in Central Park, New York.

It further says that John Frederick Harbeson, an architect of Philadelphia, is at work on the plans.

Mr. Fox, it is further stated, was inspired by a view of "The Honor System," which as a portrayal of prison brutality he thinks should be preserved as a warning to future generations.

He will have this "mausoleum" an immense building, fireproof, containg vaults for storing films in airtight holders to prevent decomposition. There Miss Bara and her associates will repose for fifty years, and on that anniversary of deposit shown to an audience of historians.

A large projection room is to be a part of the building, and the vaults will be filled at the rate of ten films a year, to be chosen by the board of trustees. It is not their intention to place in the collection any but films of historical value, but the storehouse will be open to the reception of any producer's effort if it meet with the trustees' approval.

The building will be commenced, it is said, as soon as the site is selected and the architect has his plans completed.

Pennsylvania Passes "Sex Lure"

Despite the fact that the title of "The Sex Lure," the last release of the Ivan Film Company, was stormed with adverse criticism by the authorities in New York City, the Pennsylvania Board of Censors, one of the strictest in the country, after due examination passed without restriction both the title and subject matter of this photoplay.

Francelia Billington Signed for American Film

Announcement is made by Samuel S. Hutchinson, president of the American Film Company, Inc., of the signing of a contract with Francelia Billington, one of the most brilliant young film actresses of today, to appear in a series of dramatic productions in support of and opposite William Russell.

Mr. Russell, who is famed for his work under American-Mutual auspices in "Soulmates," "The Highest Bid," "The Strength of Donald McKenzie," "The Man Who Would Not Die," "The Torchbearer," "The Love Hermit," "Lone Star," and "The Twinkler,' is already engaged in studying over several new plays in which he and Miss Billington are to appear.

The negotiations with Miss Billington have been under way for some time and they have now been completed. Mr. Hutchinson has just returned from California where he held the final conference with Miss Billington which resulted in her signing the American contract.

Announcement will be made shortly of the new plays in which Mr. Russell and Miss Billington will appear. These will include some new dramas of which no mention has as yet been made, their acceptance having been made contingent on the approval of the two stars who are now looking the manuscripts over.

Miss Billington's first experience in motion picture work was with the Kalem company, with which she played leads for a year before joining the New York Motion Picture Company under whose auspices she appeared in "Ruy Blas," "The Lovers' Plight," "The Peach Brand," "The Intruder" and other features.

"Snow White" is First Paramount Six-Reeler

Famous Players have decided to issue the fairy tale, "Snow White," starring Marguerite Clark, in six reels. It will be the first picture of this length ever released on the Paramount Program. The average Paramount picture consists of only five parts, any variation being in the direction of abbreviation.

All the exterior scenes in this picture were staged in Georgia, and the interiors at the Famous Players' studio in New York. The camera work, which was especially difficult because of the great amount of trick exposure in depicting the magic and witchcraft surrounding Snow White, was done by Lyman Broening.

Creighton Hale supports Miss Clark and Lionel Braham with seven midget actors seen as the dwarfs. It was Director J. Searle Dawley's inability to make cuts in his complete six reel film that suggested its release in the greater length.

After cutting out much footage, Dawley still had six reels of meat left and although repeated inspection convinced him he could make no further eliminations without injury to the entirety, he called in Frank Meyers, laboratory superintendent, as an unprejudiced party. Meyers declared it could not be cut.

Dawley then communicated with Adolph Zukor and Jesse Lasky and at the ensuing showing Miss Clark was also present. The consequent consultation proved him right, and an extra reel of Marguerite Clark in this delightful fairy story will be Paramount's gift to Christmas bookers.

Selig Folks Back Home

Director Al Green, and the members of the Selig Stock Company are in Chicago after a sojourn in Mississippi and Tennessee where they filmed scenes for "The Princess of Patches." Southern scenes called for in Mark Swan's play, including cotton plantations, etc., were filmed. The company were guests at many social functions while in the Southland.



Chapter 4 of the Sequel to "The Diamond From the Sky"—Mutual American. Breeds Defiant Attitudes in William Russell and Charlotte Burton, Stars

From "The Jade Necklace" Episode of "Perils of Our Girl Reporters."—Mutual



Mutual Stars—Left, Marjorie Rambeau; Center, Francelia Billington; Right, Marie Dressler

Kalem Signs Bechdolt for Scripts

IN line with its recently announced policy, that of establishing an "author's contributing department," the Kalem Company has contracted with Fred R. Bechdolt, writer of thrilling fiction, to prepare an indefinite number of additional episodes of "The Girl from Frisco." This acquisition to Kalem's scenario department follows closely the news that "The Girl from Frisco" series of two-reelers will be continued indefinitely in response to a general demand by exhibitors.

Robert Welles Ritchie, who has prepared all of the "Frisco" scripts up to this time, will now devote his entire time and attention to the "Grant, Police Reporter" series being produced by Director Robert Ellis with George Larkin and Ollie Kirkby as the stars. Authors Ritchie and Bechdolt are fast friends and, in fact, it was Mr. Ritchie who succeeded in interesting Mr. Bechdolt in scenario writing.

Bechdolt has been living all his life the stories that he is now writing for the Kalem Company. When but a small boy he ran away from home and was found later by his parents on the ranch of a relative in Montana. He attended the University of Washington at Seattle but, filled with the wanderlust, went to Alaska just before the big gold rush of 1897. He did placer mining, living in a tent when the thermometer registered 60 below zero.

Returning to the States, Bechdolt took up newspaper work in earnest and spent in all about ten years on first one newspaper and then another. When he was with the Los Angeles Examiner, Death Valley Scotty began his sensational spending and exploitation of fake mines. Refused an assignment to "get" the truth about Scotty, he shifted to the Los Angeles News and the story that he eventually turned in to the city editor of that paper, after trailing Scotty all over the Mojave Desert, was one of the biggest "scoops" ever put over in newspaperdom.

After this achievement, Bechdolt began to "land" regularly in the biggest magazines in the country. With James Hopper he wrote the serial "9009," the story of a convict which appeared in the Saturday Evening Post. He also wrote the Post serial, "The Hard Rock Man." His "Lighthouse Tom" stories ran for eighteen months in The Red Book, and he has been a consistent contributor to Collier's and Everybody's Magazine.

With such training and such a fund of experience to draw from, Kalem's newest scenario contributor should be able to weave a spell of enchanting glamor around Marin Sais, who as everybody knows, is the heroine of "The Girl from Frisco."

Photoplay Edition of Answer to Caine Novel

Beyond all other of Hall Caine's works, "The Woman Thou Gavest Me" created worldwide comment at the time of its publication. Indeed, an American novelist, J. Wesley Putnam, issued a special book in answer to the celebrated English author's remarkable story; and now Herbert Blache has made a special feature film of the "answer" for the Art Dramas program.

Because of the fresh interest aroused in the Caine-Putnam books by the issuance of the film, the Macauley Company, New York publishers, are putting out a photoplay edition of the Putnam story.

Jean Sothern is the star of the picture, whose title, like that of Mr. Putnam's book, is "Whoso Findeth a Wife." Miss Sothern is Elizabeth Ferris, the heroine, of course. Leo Delaney plays the husband, who discovers, immediately after the marriage, that his bride, Elizabeth, doesn't love him. At her clergyman's instance she endeavors to fall in love with him, but does not succeed.

However, her mate is a real man, and will not force his attentions upon his bride. Instead, he seeks to "clear the road" for her by taking his own life—but Elizabeth prevents, and her husband's act brings sentiment to the surface. In the supporting cast are: Kirk Brown, William O'Neil, Ina Brooks and George Henry Trader. Frank Hall Crane directed the production.

Marjorie Rambeau Picture Under Way

The first picture featuring Marjorie Rambeau, the newly acquired Powell-Mutual star, "The Greater Woman," by Algernon Boyeson, has been put under way at the studios of the Powell Producing Corporation at College Point, Long Island.

The actress in this Mutual production is surrounded by a cast consisting of Josephine Park, Sara Haidez, Margaret Gray, Aubrey Beattie, Frank Russell, Hassen Musselli and Frank Ford.

Frank Powell has engaged Robert Elliott as leading man for Nance O'Neil in the first of the series of O'Neil pictures, which will be distributed through the Mutual Film Corporation. This will be a picturization of "Mrs. Balfame," the first of Gertrude Atherton's novels to be transferred to the screen, in which Mr. Elliott will play "Dwight Rush."

He has played in drama, farce and musical comedy. He supported Forbes Robertson in repertoire, played the lead in "The Country Girl" in New York, and made a tour of the country in the leading role in "Seven Keys to Baldpate." For two seasons he was leading man with Margaret Illington in "Within the Law" and when that actress appeared at the Harris theatre in New York in Henry Arthur Jones's piece, "The Lie," Mr. Elliott was again leading man in that play during its season's run on Broadway. In musical comedy he played prominent parts in "The Arcadians," "The Quaker Girl," and "The Pink Lady."

In pictures Mr. Elliott has been equally active. He has played opposite many stellar lights of the celluloid firmament. Recently he played the lead with Ethel Barrymore in "The Kiss of Hate," with Irene Fenwick in "Children of Destiny," with Alice Brady in "Miss Petticoats," with Marguerite Snow in "Gallagher," and was featured with Irene Hawley in "Life's Shadows."

The picturization of "Mrs. Balfame" does not mark Mr. Elliott's initial appearance as leading man for Nance O'Neil, as he recently appeared with Miss O'Neil in "Greed."

Three Stage Hits for Essanay Subjects

THREE of the greatest stage hits of recent years—Cohan & Harris productions—will be produced by Essanay. President George K. Spoor has purchased the motion picture rights to these dramatic attractions and work of production will commence soon after January 1.

These plays are: "Hawthorne of the U. S. A.," "Young America" and "On Trial."

The first named was one of the most popular types of romantic plays ever staged. It enjoyed phenomenal runs in New York, Chicago and on the road. Douglas Fairbanks was the star. It deals with the adventures of a daring young American in a mythical kingdom. He reforms the entire system of monarchy and puts it on an American basis, naturally wedding the princess.

"Young America" was the intensely human story built around a boy's love for a dog which came out to make an instantaneous hit last season. It has the appeal required by film followers and is certain to make an ideal photoplay, in the belief of Essanay officials. The play was written by Fred Ballard.

Few dramatic offerings of the past decade have met with the success of "On Trial." This deep, appealing play won crowded houses wherever staged. Its success in New York and Chicago was notable in the history of the American theatre.

James K. Young, one of the best known directors of the industry, has been obtained to produce these features, each of which will be designed for a screen time of approximately one hour and twenty minutes. Mr. Young's career on the stage and in pictures has given him an excellent record, with many strong Vitagraph, World and Lasky features to his credit. His work has included the filming of the greatest work of America's best known playwrights.

No cast for any of the three productions has yet been announced by Essanay, but work on the first will begin early in January. In each the leading stars of the Chicago company will be seen, promises George K. Spoor. These plays will be put on with careful regard for detail and with every possible expenditure. Good backgrounds, both exterior and interior, will be obtained regardless of cost. Coupled with the assurance of excellent production, Mr. Spoor believes the success with which these plays have been met by thousands of theatre-goers will make them certain hits in photoplay form, and features that possess an extraordinary advertising value to the exhibitor.

New Studio at Berkeley, Cal.

The Italia-America Film Studio, located at1500 San Pablo avenue, Berkeley, Cal., is ready for business, having fitted up a plant at an estimated cost of $35,000. H. E. Wallace, director-general of the concern, announces that work will be commenced at an early date on a feature production. Moving pictures were produced in this city several years ago, but of late nothing has been done along this line.

Cooper Signs with Apollo

Bigelow Cooper, late of the Daniel Frohman, A. H. Woods and Charles Dillingham forces, and more recently identified with important picture productions, has been signed by Apollo Pictures, Inc., to support Alma Hanlon, the star of Apollo's initial offering: "God of Little Children," by Harry Chandlee.

Mr. Cooper is best known to picture-goers by his convincing work in "The Wrong Woman," "On the Stroke of Twelve," "Killed Against Orders," and others.

Vitagraph Gets "Captain Barnacle" Series

The famous "Captain Barnacle" series of stories have been purchased by Greater Vitagraph and a big photoplay will be made therefrom. Bobby Connelly will be featured, with "Bill" Shea cast for the role of the old sea dog.

Build Town for Last "Patria" Episode

Mrs. Vernon Castle and her supporting company are now in southern California hard at work filming the last five episodes of "Patria," the International's great patriotic photoplay. To provide a proper setting for the concluding scenes of this serial, an entire town has been built on the old Universal ranch near Los Angeles. It includes streets, stores, houses, adobe huts and everything that goes to make a typical Mexican town of the interior. An immense stage has also been constructed with all the accessories necessary for making complete and artistic pictures.

The number of people required for these concluding scenes of the great spectacle runs well up into the thousands. Nearly one hundred actors have been engaged, including riders and aviators, and besides these there are troops of cowboys, an aggregation of Indians, a company of cow-girls, cavalry, infantry, and artillery, Japanese soldiers, and a great number of Mexicans, who will participate in border raids, attacks and counter-attacks culminating in a battle royal in which nearly three thousand men will be employed.

Jacques Jaccard, the well-known director, will be in charge of this small army. In the land of never failing sunlight and under the direction of Mr. Jaccard, the work of filming "Patria" will be finished in ample time for New Year's Day, the date of release by the International.

In the company supporting Mrs. Castle and now with her in California are Milton Sills, Warner Oland, R. W. Stewart.

Vitagraph will Film "Mary Jane's Pa"

Commodore J. Stuart Blackton has approved the purchase by Greater Vitagraph of the famous old stage play, "Mary Jane's Pa," by Edith Ellis, in which Henry E. Dixey was so long and successfully starred. Peggy Hyland and Marc MacDermott will be featured in the Vitagraph-V-L-S-E production of this vehicle.



January Appearance of

Anita Stewart
"The Glory of Yolande"

In Vitagraph Blue Ribbon

Linder Comedy from Essanay After New Year

The year 1917 will mark the introduction of European film comedy to America, for in January Max Linder, the famous French funny man, will have completed his first picture with Essanay. Monsieur Linder has filmed nearly half of his first offering on his huge Essanay contract and hopes to complete scenes shortly after January 1. He is directing his own productions.

The European scheme of production forms an interesting contrast with American methods. Max assembles his picture as he goes along, subtitles and all. When he completes two or three sets he utilizes any studio delay to cut and trim his scenes. Thus it is soon possible for him to have complete continuity in several one, two and three hundred foot strips. When he has photographed his last scene he merely has to insert it in the proper space and his picture is complete.

In his thoroughness there is much for Americans to copy. He will not take a scene in a set until he has given it a thorough inspection, until he is certain that every detail has been worked out to its greatest advantage. His sets are some of the most complete ever constructed in the film industry. Every one is a "solid," no canvas enters into their construction. For instance, it took a week to build one small set. Max finished his scene in it in two hours. Preparation is his by-word.

His first comedy deals with his trip to America. Ernest Maupain, the well known character actor at Essanay, is playing with him in this production. Out of the myriad of beautiful blondes Max has finally selected a leading woman who is playing with him in the first comedy.

Morosco Is Putting "Wax Model" Into Solid Form

"The Wax Model," starring Vivian Martin, now nearing its completion at the Morosco-Pallas studios, was written by G. Vere Tyler, and published as a novelette in "The Smart Set" some months ago.

Miss Martin is cast as Julie Davenant, a French artist model.

As soon as completed a private showing of the picture will be arranged for the author of the story and the staff of "The Smart Set. George Jean Nathan, one of the editors, will express an opinion on the dramatic qualities of the picture.

Flatbush Welcomes Mary

When the Flatbush theatre, located in the Bedford section of Brooklyn, New York, exhibited the recent Vitagraph feature, "The Last Man," which had as its star Mary Anderson, the entire district turned out to welcome its popular favorite. Miss Anderson is a Flatbush girl and many of her intimates, which included players of the Vitagraph Company, reserved the entire orchestra of the house on the first night of the picture's run.

The showing was heralded by a slide reading "The Darling of Flatbush" and while the crowd was applauding this a flashlight was taken from the stage.



George Walsh in "The Island of Desire," William Fox Production

One Picture a Month from Artcraft

WITH the conclusion of 1916 not far off, the Artcraft Pictures Corporation, through its president, Walter E. Greene, announces that beginning with the new year it will inaugurate a policy of one production a month. The initial production, released on January 8, will be Mary Pickford's second Artcraft subject, "The Pride of the Clan," produced by Maurice Tourneur. This is to be followed in February by the first George M. Cohan offering, "Broadway Jones."

In connection with his company's plans for the coming year, Mr. Greene said: "Plans for the increase of our output to the extent of one production each month commencing with the new year, are now well under way. Although we are still young it has not taken us long to realize that Artcraft standards and policies will have material effect upon the motion picture industry during the coming year. The, fact that this has already been firmly established results in our plans for the enlargement of our scope and ideals.

"Artcraft intends to make the coming year one that will attract and hold the attention of all exhibitors. Having shown that we know what the exhibitors want we are going to continue and enlarge our policies. The best is always the most profitable and the best selling.

"With this in constant view and always confident of our plan, we intend to present this year more real things and more big things than have ever before been distributed by one concern. In fact, we are going to have for exhibitors a novelty, and a surprise novelty, every month of the coming year, this is saying a great deal but knowing our plans and what we expect to do we are ready to back the assertion.

"So with unfaltering belief we are coming forward with the greatest of stars of the motion picture and the theatrical world. Our new plans will result in the presentation of Mary Pickford in the best and biggest productions in which she has ever been seen; each succeeding one will outrival its predecessor.

"The George M. Cohan and other Artcraft subjects will present bigger and better pictures tending to advance the art of the screen. In the handling of all of these productions Artcraft will maintain the method of distribution built on experience, far-sightedness and with equity to all concerned."



William Garwood, who Will Play Opposite Enid Bennett in Her Second Triangle-Kay Bee Picture

"Rainbow" Shines in Clear Film Sky for Sherrill

Aside from the fact that it is a picturization of one of Broadway's biggest hits, William L. Sherrill's production of "The Rainbow" will have for its principals players who have been starred on other programs. Dorothy Bernard has been a star on the legitimate stage, having played the leading parts in a number of Belasco's productions. She has also for several seasons been the leading woman in Belasco's stock company in Washington, one of the most notable repertory companies in the country. Miss Bernard has also been starred in many of William Fox's photoplays.

Robert Conness, who plays the part in the picture that Henry Miller created in the original stage production, is starred in the current Paramount release, "The Heart of Philip Strong." He is also one of the star cast of the Frohman Amustment Corporation's picturization of "The Witching Hour." Mr. Conness has also been featured on Broadway in legitimate productions, having been one of the Frohman players for a number of years.

Jack Sherrill has been featured on both the World and Pathe programs.

The rest of the cast in "The Rainbow" is in keeping with the high calibre of the leading characters. Ralph Dean, the director, cast his players to conform to type.



Artcraft's January Release Will Be Mary Pickford in "The Pride of the Clan"

"The Innocence of Lizette" from Mutual December 25

MARY MILES MINTER, of Mutual, will appear in a five-part production entitled "The Innocence of Lizette," the week of December 25. It is from the pen of Bessie Boniel, was scenarioized by Arthur H. Gooden, and filmed at the American Mutual studios under the direction of Miss Minter's director, James Kirkwood.

"The Innocence of Lizette" is another great screen success to the credit of Mary Miles and is replete with delicately handled situations. The story of this newest production is decidedly novel. Miss Minter portrays the character of a little girl, of careful rearing, who is taken from the poorer districts into the home of a millionaire.

On Monday, December 25, Ethel Grandin, starring in a two-reel drama entitled "Indiscretion," will be offered.

"Tours Around the World," embracing beauty and historic spots the world over, will be shown Tuesday, December 26.

On Wednesday, December 27, "Mutual Weekly," showing all of the interesting news events of the week in one reel, and "See America First," a scenic, on the same reel with "Kartoon Komics," drawn by Harry Palmer, will be released.

A one-reel comedy, entitled "Peter's Perfect Photoplay," featuring Bud Ross, is scheduled for Thursday, December 28.

Alexander Clark, who is now starring in the stage production of "Princess Pat," is scheduled to appear on Saturday, December 30, in a one-reel Mutual Star comedy, the title of which is "Grimsey the Bell Hop." The story of this comedy tells of one Grimsey, a tall, lanky, awkward and equally homely bell hop, who answers the bells in a small hotel. The original "Uncle Tom's Cabin" troupe comes to town and Grimsey falls in love with Little Eva. She receives word that her mother is dying and is going to see her, when the manager of the troupe demands that she give him all of her money. Grimsey overhears all this and hides in one of the trunks. Arrived at the station, the bell hop jumps out and confronts the manager with a pistol. He gives Eva the money for her ticket and she kisses him just before she leaves on the train. The rest of the troupe leave the town via the railroad ties.

"Jealous Jolts," a two-reel Vogue comedy featuring Ben Turpin and Paddy McGuire, is scheduled to be released on Sunday, December 31, together with "Reel Life," the reel magazine.

"The Jade Necklace," the first of the stories of "The Perils of Our Girl Reporters," written by Edith Sessions Tupper and produced by the Niagara Film Studios, will be offered on Thursday, December 28.

These stories will be released in two reels, every week, for fifteen weeks.

Last "Vampire" Episodes

THE New Year will see Gaumont well on its way with the "Vampires." Episode 7 will be released on January 4, under the title of "The Master of Thunder." There will be but two more episodes. Henri Leubas and Tiny Tim, who will be recalled as the precocious child of Gaumont releases a year or so ago have parts.

The "See America First" of January 3, No. 69, shows Pasadena, California, and "Miss Catnip Goes to the Movies," a pen and ink comedy by Harry Palmer.

The day after New Year will be marked by "Tours Around the World," No. 9, showing Rio Janeiro, Brazil; Luchon in the French Pyrenees and some mountain views from the French railway.

"Reel Life," No. 35 for December 31, gives the spectator an insight into the olive industry of California, where there are two trees to every three inhabitants. The process of stuffing olives by hand is given prominence in this reel. "The Value of Venom" gives close-ups of the snake catchers of Brazil, and "A Most Unique Basket" is an armadillo shell put to unusual uses. Other things shown besides the usual modish coiffure construction, are labelled "Things Not Generally Known" and in one instance, how to open a glass stoppered bottle.

Push "Patria" Publicity Plans

The International has perfected arrangements for the campaign of publicity, in behalf of "Patria." The production has already been enormously advertised, but with the release date definitely fixed for January 1, the real campaign is now beginning.

On the Sunday preceding the release, all of the Hearst newspapers will carry a number of pages concerning "Patria" and its marvels as a screen production. Before the campaign is closed, announcements will appear in Cosmopolitan, in Hearst's Magazine, Harper's Bazar, Good Housekeeping, Motor and Motor Boating.

Five Well-Known Playwrights Will Write for Goldwyn

ARTHUR HOPKINS is credited with possessing a psychic sense in the little known art of discovering genuine sensations-to-be, and he is now guiding the literary destinies of the new Goldwyn Pictures Corporation.

As indicative of his success so far, Margaret Mayo has taken the desk labelled head of scenario department for Goldwyn. She intends to create a literary organization which will include famous names as well as individuals whose writings are popular with the great American multitude.

Irvin S. Cobb is preparing a multiple reel story for the firm. Avery Hopwood, Bayard Veiller and Roi Cooper Megrue will also contribute themes. Miss Mayo, who wrote "Twin Beds," "Polly of the Circus," and "Baby Mine," has two new dramas ready for the Goldwyn stars, and Edgar Selwyn is injecting his knowledge of stagecraft into the company already.

Director Taylor Joins Fox

William D. Taylor, the director, will start on his first picture for the Fox company at once. He will have for his star Dustin Farnum.

Mr. Taylor started his stage career at the age of nineteen, when he appeared with Charles Hawtrey in "The Private Secretary."

His first picture experience was with Thomas H. Ince, after which he went with the Vitagraph company as leading man. He played the title part in "Captain Alvarez" as well as other roles.

He went to the Balboa company to direct and quickly made his mark in this field of endeavor. He directed the "Diamond From the Sky" serial at the American company and then joined the Morosco-Pallas concerns and made pictures with Dustin Farnum, George Beban, Vivian Martin, Edna Goodrich and House Peters.

Some of his successes were "Pasquali" with George Beban, "The Parson of Panamint" with Dustin Farnum, and "Her Father's Son" with Vivian Martin.

Alice Brady to Write Business Talks to Girls

Over four hundred daily newspapers throughout the country will publish a series of business talks to young girls, by Alice Brady, the World Film star. The series will begin about January 10 and continue until May 1. They are being syndicated by Harry Reichenbach's Press Bureau.

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NOW SELLING
UNIVERSAL FEATURES PRESENT
A TREMENDOUS DRAMATIZATION
of DANIEL DEFOE'S THRILLING STORY

"ROBINSON CRUSOE"

With ROBERT LEONARD--supported by MARGARITA FISCHER and an all-star cast.

A beautiful, big production that appeals to young and old. A picture that will please everyone; that will prove a tremendous drawing card for neighborhood houses and down town theatres as well. The spirit of romance and adventure; realistic details visualized from the old and familiar story carry an appeal to every moving picture fan. State Rights on this superb dramatization NOW SELLING—Write or wire today for open territory, terms, etc. Address all communications to STATE RIGHTS DEPT.,

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1600 Broadway
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Grace Cunard

"The Purple



Written and
Staged by

Get aboard the Success Band-wagon. Hook up with the most successful of all serial producers Declare yourself in on the big box-office attraction tha will pack your theatre for continuous capacity. Don' hesitate, argue, stall or wait until your competito beats you to it. Better be sure than sorry. BOOK **"Th Purple Mask"** NOW, and get ready to boost hard.

If you are Running Your Theatre for PROFIT

You can assure yourself a big and profit able day every week that this smashing sensationa serial is running. If you have not received the bi FREE (to Exhibitors) Advertising Campaign book write you nearest Exchange today. Tells you all about this great pictur innumerable advertising helps; props that will make a big succes for you. Get the book and full information from any one of th 73 Universal Exchanges, or

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"The Largest Film Manufacturing Concern in the Universe

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Greatest SERIAL STARS on Earth

Francis Ford

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Francis Ford and
Grace Cunard

The Sensational
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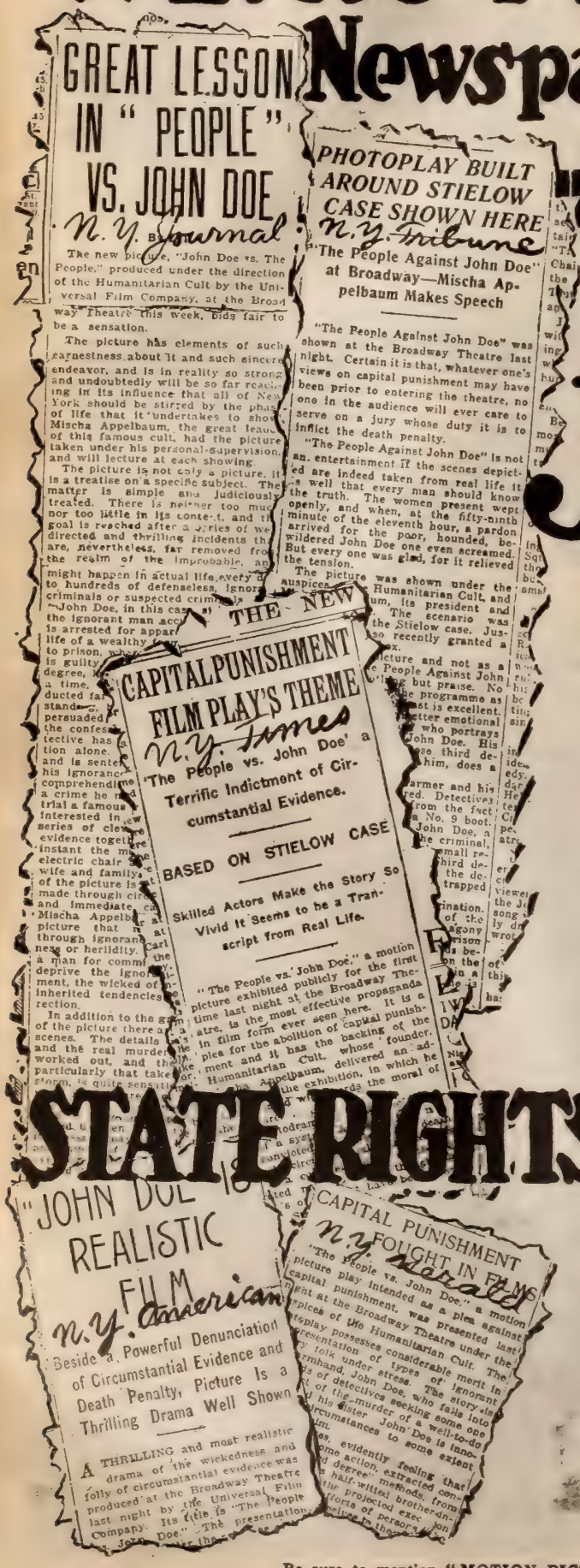
Mystery—Romance
Adventure—
Thrills-Stunts
Lavish Production

Huge and Brilliant
Cast Headed by
the two Greatest
Serial Stars
of Earth



You are wasting your opportunities if YOU ignore advertising.

What New York Newspapers Said About "The People Versus John Doe"



Produced by LOIS WEBER

Producer of Such Successes as "Where Are My Children"-"Shoes"-"Hypocrites"-"Jewel," etc.

Greatest Endorsement Ever Given a Picture

TIMES:—"Conveys the same feeling of reality and sincerity that the production of John Galsworthy's 'Justice' did.
AMERICAN:—"The audience forgot it was looking at 'pictures' and sat spellbound. . . . A triumph of screen-drama technique."
HERALD:—"Excellently acted."
TRIBUNE:—"As a picture it deserves nothing but praise. The cast is excellent."
EVE. JOURNAL:—"A great lesson. . . . Sensational as to realism. . . . Should be seen by everyone."—*Zit.*
EVE. TELEGRAM:—"Excellent motion picture 'thriller.'"
EVE. MAIL:—"A vivid and graphic screen argument. Acted with splendid realism."
EVE. SUN:—"Has its special appeal."
EVE. GLOBE:—"Whoever chose the cast is deserving of the highest commendation."

STATE RIGHTS NOW SELLING

Unanimous endorsement from the greatest papers in New York is your assurance of a big production that was enthusiastically received. That is the kind of picture that will get you immediate and constant bookings. "The People vs. John Doe" is the type of picture that people storm theatres to see. It is the most powerful arraignment of the evil of Capital Punishment ever presented. It creates enthusiasm which is reflected in huge box-office receipts. Wire or write for complete information, open territory, etc., to STATE RIGHTS DEPARTMENT.

UNIVERSAL FILM MANUFACTURING CO.
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Mr. Exhibitor:——

Something New and Original

Watch for the Smashing Big 1917 Comedy Feature

SPECIAL
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IN

"BALLOONATICS"

DIRECTED BY

J. G. BLYSTONE

DIRECTOR-GENERAL

This brand new and entirely original Novelty Comedy Feature will start the New Year off for you with a "bang"—It will be a "cracker-jack" and don't let 'em tell you different. Write today for complete information, etc., direct to the

L-KO MOTION PICTURE CO.

1600 BROADWAY, NEW YORK CITY JULIUS STERN, President

Better to read fifty advertisements than to miss the one YOU need.

IN THE STATE RIGHTS FIELD

What Individual Methods Accomplished in the Northwest

C. R. Coulter, a state rights buyer who books for the territory of Washington, Montana, Oregon and Idaho, has proved conclusively what results can be obtained by personal aggressiveness and individual methods.

Mr. Coulter booked the two features, "The Escape" and "Beating Back." In exploiting these productions he divorced them completely from program methods. By the use of typical "showman campaigns" he made the pictures successful.

Previously, he studied his territory exhaustively. He found that the sort of advertising that would appeal to the people in one town would not appeal to the people in another. Accordingly, in towns with a large religious element the advertising campaign and the lobby display was different than in towns where the religious element happened to be of no great importance.

In booking the pictures in various parts of the four states, Mr. Coulter, from his investigations, exhibited them at that time of the year when the communities were most prosperous. For example, he played the apple districts in the fall, the lumbering districts in the spring, etc.

His chief aim was to solve each exhibitor's individual problems. When he arrived in various cities and towns his lobby displays and general advertising would definitely meet the exhibitors' requirements for filling the houses to capacity.

The point to be emphasized in Mr. Coulter's methods, aside from the fact that he followed the plan long ago adopted by successful showmen, is that his relation between exhibitor and exchange man is reversed. By his method the exchange man does everything in his power to bring money to the exhibitor; and the exhibitor does everything in his power to increase the returns of the exchange man.

While Mr. Coulter extracted an abnormal amount of money from the northwestern territory for the exhibitor, it should be understood that the results were not necessarily due to the subjects handled. Even if he doubled the usual income of that territory, it would hardly be justifiable for the producer to charge higher rates there than formerly.

Independent Exchanges and Open Market Synonymous

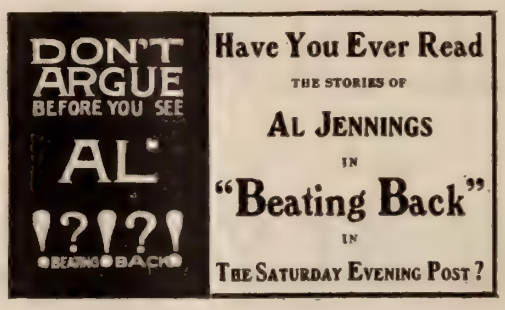
"I AM an ardent advocate of the independent exchange," remarked Harry A. Sherman, president of the Sherman-Elliott Company, on his return from a trip to the various state rights buyers of "The Crisis."

"The psychological moment has arrived for the exhibitor to get aboard the feature wagon through independent bookings of special features possessing unbounded drawing power. In speaking of features, I mean productions of more than average length, with a cast of high-class, well-known popular players adapted from some famous book by a well-known author or founded on a play that has passed the "and test" of intelligent and well-studied approval.

"The independent exchange is the thing. Mr. Exhibitor, lay your program with its uncertainty and its inability to maintain a high standard on the shelf. You have undoubtedly noticed the increasing number of stars that are breaking away from the program system and are being featured in photoplays of great length and quality. The open market is the exhibitors' salvation.

"From the box-office point of view, independent bookings mean long runs with capacity houses at advanced prices. The slow stream of nickels and dimes will be overwhelmed by an avalanche of higher priced admissions that more than balance the loss incurred by laying the program aside. This has been proven by my own experience with 'The Birth of a Nation' and 'Ramona,' the rights which I control for seventeen western states, and 'The Crisis.' I am following my own advice, for I am about to open in Chicago what will probably be the largest independent exchange in this country.

"Allow me to repeat, Mr. Exhibitor, the open market is the thing. Follow the fairest and most profitable way, and success is yours."



Mr. Coulter sent this card to exhibitors, and their curiosity was aroused.



Then he sent this one, and aroused it a little bit more.

Lesser Sells Denver Holdings, Including Rights to "Libertine" and "Purity"

Sol Lesser, president of the All-Star Features Distributors, Inc., of San Francisco, has sold out his Denver holdings, including the Triumph Film Corporation's production, "The Libertine," and the Mutual's special production, "Purity," featuring Audrey Munson, for the states of Colorado, Wyoming, New Mexico and Utah, to the Supreme Photoplays Corporation of Denver.

Mr. Lesser has made arrangements by which the Supreme Photoplays Corporation will handle all of the big independent features that he buys for this territory. As a result of this arrangement, Mr. Lesser will, in the future, include these four states in his state right feature purchases, making a total of twenty-four states.

Rights to "Nature" Film Sold in West

What is said to be one of the biggest business transactions on the Pacific Coast is a deal recently closed by Robert T. Kane with Del Clawson for the rights to a spectacular psychological drama "The Garden of Knowledge," staged in Los Angeles by a number of film men.

Robert T. Kane, upon learning that "The Garden of Knowledge" had been completed, started telegraphic negotiations from his New York office with Mr. Clawson, and they departed for the Pacific Coast, where he is now with H. L. Wallick engaged in arranging this new state right feature for immediate release. As soon as he completes some of his present plans, Kane will start back to New York.

Associated with him is H. L. Wallick, state right man, who recently exploited "The Unborn" in the Middle West and on the Pacific Coast.

Moss Feature Ready

B. S. Moss announces that he has ready for release "The Girl Who Doesn't Know," described as a photoplay sermon for parents. In the leading role Marie Empress is very much at home in her characterization of "Zelma."

"The Girl Who Doesn't Know," is a picture that is daringly sensational at times and yet its extreme sensationalism is pardonable as it has a moral lesson that is apt to get all the mothers in town talking before many days. Miss Empress receives adequate support from Henry Grey and Robyn Adair. Some of the gowns introduced by Miss Empress represent a small fortune.

Trick photography plays an important part in the appeal of the film which is dotted with a bewildering succession of camera intricacies.



Illustrating the First Art Drama Release from the Van Dyke Studio

Entitled "The Lash of Destiny" and Presenting Gertrude McCoy in the Stellar Role

Midwest Concern Acquires "Civilization"

A new company known as the Mid-West "Civilization" Corporation was recently formed with offices at Denver, Colorado, for the purpose of acquiring the state right of the Thomas H. Ince picture, "Civilization," for the states of Colorado, Utah, Wyoming, New Mexico, and Nebraka.

The president of the Mid-West Corporation is J. W. Burke, and the secretary and treasurer is Frank M. Mikels. The general manager is Max Schubach.

The first presentation of the spectacle in this territory will be at Denver, Colorado, on December 31, to be followed by offerings in Salt Lake City, Ogden, Omaha and Lincoln.

Women Endorse "Snow White"

Superintendent of Schools Graff of Omaha, Neb., and Mrs. Seiffert, president of the Woman's Club of that city, endorsed the picture "Snow White," following a special exhibition to the woman's and mothers' clubs of the city at the Sun theatre on December 7.

F. A. Van Husan, who has the state's rights to the picture, is securing the endorsement of bodies interested in the better pictures movement before releasing it over the state for special children's matinees. There is a big demand for this picture. Van Husan may follow it up with others. Sam Goldberg, manager of the Sun, booked the picture for Saturday, December 16.

Opens Rogers' Buffalo Exchange

A. I. Shapiro, who resigned recently as manager for Triangle in Detroit, has opened up the Rogers Film Exchange on West Swan street in Buffalo.

AL. THORNBURGH.

Tri-State Ready in Detroit

The Tri-State Film Company, Detroit, controlling Michigan on Art Drama and Christie comedies, has opened for business at 120 Broadway. Art Blankmeyer, president and general manager, will shortly announce his Detroit manager.

Cincinnati Market Building

The Tri-State Film Exchange (Inc.), distributors for the States of Michigan, Ohio and Kentucky of the photoplay productions of Art Dramas (Inc.), and Christie Comedies announce the opening of their Cincinnati (Ohio) Exchange, at No. 23 Opera place. This exchange will supply the territory of Southern Ohio and the State of Kentucky.

The Cincinnati Tri-State Exchange will be operated under the management of Ralph E. Peckham, who is resigning his management of the Cincinnati Unicorn office, where he has been located for the past three months. Mr. Peckham, before coming to Cincinnati, was special representative for the Unicorn since its organization and prior to that time was one of the owners and operators of the Detroit Universal Company in Detroit and Toledo. During this latter period he was associated with A. W. Blankmeyer, of Detroit, with the Universal, and now resumes the same association with Mr. Blankmeyer with the Tri-State, that gentleman being general manager of the organization.

Activity on Pacific Coast

The California rights to "It May Be Your Daughter" have been purchased by Charles Klopot, who is now making arrangements for offering it to distributors through his exchange maintained in San Francisco and the branch in Los Angeles.

Marion Kohn, of the Consolidated Film Corporation, is now in Los Angeles to open a branch film exchange in a fine new building erected for its needs and those of other film interests.

The Artograph Motion Picture Company has established offices on the fifth floor of the Pacific Building, which is becoming quite a home for film concerns.

Kunsky Buys Rights to Two

John H. Kunsky, 2206 Dime Bank Building, Detroit, has purchased the Michigan rights on "The Crisis" and "Idle Wives." The former ran for two weeks at the Washington theatre, ending December 9, and did tremendous business.

AL. THORNBURG.

Pittsburgh Supreme Changes Name

Pittsburgh, Pa.

George C. Wilson, the financial power behind the Supreme Feature Film Service, was in Pittsburgh this week and visited the office of the company where a long consultation was held with Mr. Greele the manager.

The company is about to change its name from the present one, and will be known as Supreme Photoplay Productions. There will be no other changes in the company, all of its present officers being retained.

The name was changed as it was misleading. Having no regular release dates for their service and not being in the regular weekly program service, they decided that it was time the name of the company be changed so as to not conflict with other companies in the regular program business.

G. L. McCOY, JR.

Rights to "Race Suicide" for Indiana

Frank L. Greenwald, of the Exclusive Photoplay Service, Inc., 212 Columbia Building, Cleveland, controlling the rights to "Race Suicide" in Ohio and Kentucky, has completed negotiations with Joseph W. Farnham, distributor of the subject, for the purchase of the Indiana territory. Mr. Greenwald reports a list of bookings in the new territory, which indicates a record equally as great as it has enjoyed in the Ohio and Kentucky territory. The Williamson-Waddington Pictures, Ltd., of Australia, has ordered a number of new prints for New Zealand and Australia.

Netter Discovers New York

The New York executive offices of the Masterpiece Film Attractions and the All Star Features Distributors, Inc., have been opened in 523-524 Longacre Building. Sol Lesser is President of All Star and with Leon D. Netter guides the destinies of the Masterpiece Attractions. The companies already are located in San Francisco, Los Angeles, Seattle, Denver, Philadelphia, Pittsburgh, Cleveland, Cincinnati and Chicago.

THE EASTERN STUDIOS

ANTHONY PAUL KELLY, not yet twenty-five years old and earning by his pen in each twelve months an amount, it is said, in excess of the salary of the President of the United States, received twenty-five dollars for his first scenario, paid by the Vitagraph Company. This was back in 1911. A few more scenarios brought him more $25 checks and recognition from the Balboa Company, with which concern he virtually began his career. The first big picture to be adapted for the screen was taken from Jack London's "The Sea Wolf."

That was sufficient to cause the motion picture producers to make hurried bids for Kelly's services, and as a result Essanay secured him as scenario editor, where he remained for little more than a year. Once more creditable work gained attention, and an offer made by the Famous Players was accepted.

For the Famous Players he adapted "The Ring and the Man," "The Redemption of David Carson" and "The Butterfly."

AMONG the many successful adaptations by Anthony P. Kelly are "The Pit," "The Man of the Hour," "Samson," "The Thief," "Body and Soul," "When a Woman Loves," "What Happened at 22," "The Little Grey Lady," "The Face in the Moonlight," "The Bridge," "The Great Divide" and "The Builder of Bridges."

THE latest work of Anthony P. Kelly is the adaptation of Augustus Thomas' "The Witching Hour."

"THE LASH OF DESTINY" script called for a cabaret setting, with Gertrude McCoy, the star, working as a performer. George Terwilliger, the director of the production, desired a larger and more elaborate setting for these scenes than could be obtained in a studio. After considerable difficulty, he obtained permission from the management of the Ansonia Hotel to take the necessary scenes in the tea room of that hostelry.

A NUMBER of lights were set up in the room, carefully concealed behind banks of flowers and cameras placed so that they would not be seen by the diners. No mention was made to the guests of the picture that was to be made there, and the camera men caught all of the dancing and jollification. Needless to say, the action was more natural and unaffected than could possibly have been the case if a number of "extras" had been utilized. For one thing, the dancing that is to be seen at the Ansonia is usually about two months ahead of that to be seen in almost any other hotel, and the crowds there are among the best dressed in America.

WHILE at work in "Who Shall Cast the First Stone?" a forthcoming Vitagraph, Alice Joyce, who is co-starred in this drama with Harry Morey, rode a horse.

Director W. P. S. Earle on one occasion found himself looking past the camera toward a plunging animal that no amount of coercion on Miss Joyce's part could make behave. Then the horse bolted, galloping directly at the camera from about twenty feet distance.

NONE can tell how it was done, but Earle seemed to make one long jump forward, caught the horse by the bridle, and, as the animal plunged on past the camera, held tightly on to the reins. A few spectators applauded thinking it was part of the scene.

FREDERICK WARDE, Thanhouser star, demonstrated the heartlessness of a great city last week to the complete satisfaction of everyone connected with the Thanhouser Film Corporation.

In a part wherein as a dejected middle-aged man he is out seeking employment, Mr. Warde was "taken" by a cameraman in a taxicab in many different parts of New York City. The negative is a record that not the slightest attention was paid to the distracted man by the thousands that cruelly brushed by him.

"We were both pleased and disappointed," said Ernest Warde, who is directing his father in the picture. "For one thing, we won't have to cut out any of our good stuff because of bothersome crowds butting in, stopping and winking at the camera. But it is disheartening to know that a man acting out a most forlorn part, can move about our busiest streets without winning the slightest amount of sympathy."

THE Rolfe and Columbia studios are at their busiest, preparing new productions for the Metro program. John W. Noble already has begun the direction of Frances Nelson and her company in a new five-part feature written by George W. Gunn, called "The Power of Decision."

Prominent in Miss Nelson's support is John Davidson, who has been seen in many Metro plays, among them the screen version of "Romeo and Juliet," in which he played Paris, and "The Brand of Cowardice," starring Lionel Barrymore and Grace Valentine, in which Mr. Davidson was seen as the Mexican bandit, Navarete. Another well-known player is Fuller Mellish, who has had a long and distinguished career on the legitimate stage. Mr. Mellish has the part of an aged artist in "The Power of Decision."

IN her newest Artcraft picture, "The Pride of the Clan," Mary Pickford has the novelty of having her brother-in-law as a stage lover. In other words, the popular Matt Moore, brother of the equally popular Owen Moore, the husband of Mary Pickford, has this part to play.

MARIE DRESSLER and Johnny Hines were in an automobile collision in one of the scenes of "Tillie Wakes Up," for the World Film Corporation, which has just sold the remnants of the auto for $3. A junkman bought it with the remark that the price was exorbitant.



Selznick Pictures Present Robert Warwick in "The Argyle Case"

MR. AND MRS. SIDNEY DREW continue to produce the one-act Metro-Drew comedies. Among the productions in preparation, scheduled for early release, are "Reliable Henry" by Mrs. Charles Corbaley, "Her Obsession" by Mr. Drew himself and "The High Cost of Living" by Mrs. S. J. Moyer.

At the Mary Pickford studio over in Fort Lee, N. J., the plant is working at top speed on the final work on the forthcoming Artcraft release, "The Pride of the Clan," to be released January 8. The last scene has just been taken and the developing and printing department is now getting the film ready for presentation.

PREPARATIONS are now also being made for the production of the Mary Pickford subject, "A Poor Little Rich Girl" on which work will be commenced as soon as the script is ready. Several elaborate sets are being planned for the new production which will display scenes in the luxurious homes of wealthy metropolitan families. The cast is now being assembled and the players expect to start work on the new Artcraft release in the course of a week.

"Bobby" Connelly, young Vitagraph player, apparently has taken Douglas Fairbanks as his guide. Several times, during the filming of "The Grand Duke," a forthcoming Blue Ribbon Vitagraph V-L-S-E feature in which Master Connelly is co-starred with Peggy Hyland and Marc MacDermott, the little fellow tried some dare-devil stunts that would not have shamed even America's greatest acrobatic actor.

WHILE making his escape from a castle the little Grand Duke, the same being Master Connelly, climbed out of a window on the top floor, swung himself out on the vines which hung alongside, and then clambered part of the way down and dropped the rest.

In another scene he is supposed to be pursued by some troopers, and Bobby rode so fast that he outdistanced his pursuers entirely too much to suit Director John Robertson, with the result that the scene had to be taken several times before Bobby had learned that it was not a game of tag.

Agnes C. Johnston, authoress of many of Thanhouser's most successful plays, is enjoying a short vacation at Atlantic City. Miss Johnston wrote the series of "lovely child" comedy dramas for Gladys Hulette, including "Prudence, the Pirate," "The Shine Girl" and "'Her' New York" to be released January 7.

SOLDIERS along the border must be plastering their tents with photographs of their film favorites. The Thanhouser Film Corporation reports an unusual demand for autographed pictures of Florence La Badie, Gladys Hulette and Doris Grey from the troopers.

Lina Cavalieri and her husband, Lucien Muratore, the French tenor, were the guests of Max Linder at Essanay studios. The famous songsters are filling their engagement with the Chicago Grand Opera Company. They have long been friends of Essanay's celebrated screen comedian, having known him in Paris, where all three reside. While at the studios they viewed a private exhibition of a photodrama in which Mme. Cavalieri and Muratore appear. Later they inspected Max's private studio at the plant and watched him in the filming of several scenes in his first comedy for Essanay.

EVER eat a turkey raised in Shelby County, Alabama? They grew 'em so big down there, they eat an ear of corn at one gobble. At least that is what they say. Anyhow, Shelby County's leading citizens have gotten together and found the biggest turkey in the district which they are sending to Henry B. Walthall, Essanay star, for his Christmas dinner.

LIONEL BARRYMORE soon will begin a new five-part production directed by Eugene Nowland. A strong supporting cast is being engaged for this favorite Metro star, who has just completed the Metro-Rolfe five-part production, "The End of the Tour," a picturization of a story by Earle Williams in which Mr. Barrymore is surrounded by such players as Ethel Dayton, Mary Taylor, Maud Hill, Kate Blancke, J. Herbert Frank, Frank Currier, Hugh Jeffrey, Charles Eldridge and Louis Wolheim.

Ethel Dayton has been added to the cast of Ethel Barrymore's new production, which is to follow "The Awakening of Helena Richie."

MONTE M. KATTERJOHN

Photo-Dramatist



PAST Year's Work: Ince Triangle Productions: The Killer, The Weaker Sex, The Female of the Species, Fingers With Eyes, Goody-Goody Halton, The Cobra, Bawbs o' the Blue Ridge, The Patriot, The Captive God, The Jungle Child, and The Apostle of Vengeance.

Fox Production: The Broken Law.

Charter Feature Corporation: Three of the Lincoln Cycle Pictures.

All of Five or More Reels.

Address: Waldorf Hotel, Venice, California.





Le Roy Stone

Film Editor

Thos. Ince Productions

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Merry Christmas

and a

Prosperous New Year

A STILL OF BERT ANGELES



STILL A "MOVIE" DIRECTOR

Screen Club

117 W. 45th St.

New York



EDNA HUNTER
MONMOUTH FILM STAR
Co-Star in "Jimmy Dale Serial"
"The Grey Seal"



MERRY
XMAS

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HAPPY
NEW YEAR

—



YULETIDE GREETINGS
TO FRIENDS AND EXHIBITORS

ETHEL CLAYTON
WORLD FILM STAR

JOSEPH KAUFMAN
DIRECTOR—FAMOUS PLAYERS



FANNIE WARD *and* JACK DEAN
Lasky Company

MOTION PICTURE
STUDIO DIRECTORY

NEXT ISSUE
PUBLISHED

LAST OF FEBRUARY

ORRIN DENNY

Superintendent
SIGNAL FILM LABORATORIES

Laboratory Expert
Negative Specialist

4560 Pasadena Avenue
Los Angeles, Cal.

ANTHONY KELLY

PLAYWRIGHT

LATE RELEASES:

An adaptation of "The Witching Hour" By AUGUSTUS THOMAS

with C. Aubrey Smith. Direction of George Irving.
It played at the Rialto Theatre last week.
"Excels the original stage version in many ways."—Augustus Thomas.
"The best screen version of a famous play that I have ever seen."—S. L. Rothapfel.

"THE HEART OF THE HILLS"

K. E. S. E.—With Conway Tearle and Mabel Trunelle. Direction of Richard Ridgley.

TO BE RELEASED SOON:

"THE RAINBOW"

Sherrill Art Dramas—with Robert Conness and Dorothy Bernard. Direction of Ralph Dean.

"THE ACCOMPLICE"

An original feature—Sherrill Art Dramas. Direction of Ralph Dean.

"THE GULF BETWEEN"

With Grace Darmond—Technicolor. Direction of Wray Physioc.
To be used as the feature vehicle for C. A. "Doc" Willat's exploitation of the late discovery of real color photography.

"THE BLOSSOM AND THE BEE"

With Pearl White. Direction of Edouard Jose. An original Pathe Gold Rooster Play in natural color.

"THE RECOIL"

With William Courtney and Lillian Greuze. Direction of George Fitzmaurice. An original Pathe Gold Rooster play.

"MRS. BALFAME"

With Nance O'Neill. An adaptation of the famous book by Gertrude Atherton. Mutual release. Direction of Frank Powell.

Victor Moore in **"DID IT EVER HAPPEN TO YOU?"** Paramount Release. Direction of Harold Jackson

A Seven-Part Adaptation for **EDGAR LEWIS**

A Seven-Part Adaptation for **FROHMAN**

HARRY C. MYERS and ROSEMARY THEBY

VIM COMEDIES DE LUXE





"Compliments of the Season"

VIM STUDIO, JACKSONVILLE, FLORIDA

KATE PRICE

COMEDY STAR

Amber Star Productions



"SEASON'S GREETINGS"

Amber Star Studios

Jacksonville, Fla.

IN AND OUT OF WEST COAST STUDIOS

By J. C. Jessen

Los Angeles, Dec. 12

Special to Motion Picture News.

AFTER weeks spent on the Sacramento River, north of San Francisco, Tod Browning, director; Wilfred Lucas, star and co-director, Olga Grey, little George Stone, Charles Lee, Winifred Westover, Sam deGrasse, James O'Shea, and Monte Blue, returned home last week, after making scenes for "Jim Bludso," Fine Arts subject. This photoplay is an adaptation based on the "Pike County ballads" by former secretary of state, John Hay. While on the northern California river the company had the use of two steamers, one of which was purchased outright and at the conclusion of a thrilling race burned and sank. Many levee scenes were made in San Francisco.

"THE LITTLE YANK," featuring Dorothy Gish, a civil war time tale, and "The House Built Upon Sands," with Lillian Gish and Roy Stuart, are being finished by directors George Seigman and Edward Morrissey, respectively.

BELIEVING a better characterization of the role taken by Lillian Gish in "The House Built Upon Sands," it was arranged this week to have a number of scenes made at the home of the Fine Art actress. A corps of electricians installed artificial lighting system in the Gish home, and the hundred thousand dollar bed-room suite rented for scenes in this production were used there. The antique is owned by General H. G. Otis, owner of the Los Angeles Times, and is known as the Madame DuBarry suite. It is of French desig nand was brought to this city by the millionaire publisher.

The entire Fine Arts studio is to be remade. Work was begun more than a week ago on the erection of a mammoth enclosed stage, and now Business Manager J. C. Epping gives out the statement that $50,000, are to be spent on improvements. The present enclosed stage will be converted into offices for the scenario department members, directors and heads of departments. A new paint shop, 30 by 50, scene dock 40 by 100 and other improvements are to be made.

DOUGLAS FAIRBANKS, Director John Emerson and another Fine Art Company which has Alma Ruben playing the lead opposite Fairbanks, Spottiswoode Aitken, Lillian Langdon and others, have returned from two weeks spent at the San Diego Exposition grounds, the buildings of which served for the capital buildings of an imaginary South American government. Fairbanks takes the name role in "The Pet of Paragonia," an American youth who has many thrilling experiences in breaking up an every day bit of warfare. While at the Exposition city a day was set aside as "Douglas Fairbanks" day, and a number of special features were added to the daily program to make it attractive. This picture will be completed by the end of the week, and Fairbanks will then leave for the East where he will work in other subjects.

Director Paul Powell has in rehearsal at the Fine Arts studio, Constance Talmadge and a company in a photoplay temporarily titled "The Girl Homesteader." A. D. Sears will play opposite Miss Talmadge, and a cast of well-known Fine Art players will support.

LOCAL railroad offices have sold the Signal Company a half dozen box cars which are to be used this week for a big smash-up scene in the twelfth episode of "A Lass of the Lumberlands," which will have the chapter title "The Mainline Wreck." During the past week a placer mining camp was built in the bed of the Los Angeles River just back of the studio which would have done credit to the Sutter Creek country in the days of '49. The camp was complete in every detail, including a saloon and dive, tents, shacks, etc. In making of an interior scene in the saloon second floor, the building collapsed and three extra players were sent to the hospital. One had a dislocated shoulder, another a deep cut in the arm caused by a piece of falling glass, and the third it was feared would suffer from concussion of the brain. All three were back at work before the end of the week.

HELEN HOLMES has been ill for the past week suffering from a slight attack of pneumonia, and although not fully recovered she has been working in scenes for the past few days.

Signal Film Corporation subjects in the future will have release in Cuba and Mexico, arrangements having been made last week for the handling of these films through Luis Camer, an exchange man of Cuba, who also has purchased the Mexican rights. His agency will be located at Havana.

THE Anchor Film Company, whose producing force arrived in Los Angeles during the past week, is busy with the filming of their multiple reel feature

Hollywood Hookum

Dec. 30, 1916 NEWS MORE NEWS

OUR BOW

Believing the fourth greatest industry of the nation can best flourish by intimate co-operation, and convinced that the poet was right when he said there is nothing new under the sun, this medium of transfusing information pertaining to the doings of leaders into the minds of others has been adopted.

The Hookum will serve to aid the plagiarists and thus benefit all. This making of shadow entertainments needs new blood and ideas, we appreciate, but at the same time we must retain all that have been accumulated.

The Hookum staff thinks Macaulay was right when he said: "Brevity is the soul of benefit." Therefore the size of the publication has been kept within the bounds of reason, especially with respect to the high cost of paper. What is lacking in size will be made up for by the far reaching influences for good.

Our motto has been selected from the choice sayings of our favorite poet: "A modest dog seldoms grows fat." So watch us grow.

Christmas Gift — we said it first.

HOOKUM

—David Horsley is having a trailer made for his autoped, which will make it more useful and serve to deliver film to the express company.

—Charley Chaplin has bought an automobile, even though the price of gasoline has jumped to twenty cents. A few thousand mean nothing to Charley when it comes to having a good time.

—Our town had a distinguished visitor this week, but there was no celebration, for no one knew he was coming or had been here until after he was gone. (Chamber of Commerce, please note.) Will R. Hearst was out and smoked a lot of Theodore Wharton's good cigars.

—A new corporation was formed at the barber shop Tuesday just after Ken McGaffey was there and had his hair cut. The firm will be capitalized like a film company, at fifty million, and will engage in the manufacture of crepe hair from sweepings at the barber shop. The supply secured Tuesday will keep the factory busy for some time.

—George Proctor has filed suit against one of our best citizens for fifty thousand; charge, plagiarism. It seems George was out at an entertainment where our b. c. told a story of a man that stuttered, and the scenario genius claims the speaker "is st-st-stealing my st-st-stuff."

—Al. Christie, for the first time in his life, regrets he is not an ingenue, for Al now has a big cold sore on his lip. "If I were an ingenue," Al told the editor, "I wouldn't be able to make up, and could then grab off a vacation."

—The sun came out so bright one day this week it took all the force of the Signal studio to prevent J. P. McGowan from rushing off to the barber shop to have his head shaved. He does this every spring.

—Addie and Charley Kessel and Charley Baumann pullmaned out from the other Broadway this week to o. o. the half million dollar studios of Thomas Harper Ince and the palatial home of Macklyn Sennett's Keystone comedies.

—Harry Davis, whom they call "H. O." is back at Universal City, after scampering along the seven-foot line in confabs with other chiefs at 1600 Broadway.

—A. Carlos has caused the dove of peace to skatter the olive branches on the doorsteps of Hollywood property owners' homes. The war against producing studios is over. Mr. Carlos settled it all by having the workmen leave one-inch cracks between the boards in the building of the ten-foot fence around the Fox studio lot. Every crack is working every minute during producing hours. As a studio builder Carlos is some plenipotentiary, or whatever you call them that brings about peace.

—Old Lady Rumor was again found to be false this week when Hank McRae was reported canned. He and the U bosses fixed it up even if he did take too much "Liberty."

—P. Hurst, Bill Brunton and T. Lingham have filed bill of expense with Signal Corp. for clothes worn out by packing and unpacking them. Filmin' is getting even more expensive because of the new kind of cut-back McGowan has introduced.

Society Notelette

G. DuBois Proctor and T. Garrity, Lasky scenario sculptors, were guests at a tea given by Mae Allison and H. Lockwood. The charming hostess says they dined like hungry actors who had been stranded for months. Good time was had by each (original expression).

Spec Woods is building a new barn 60 x 150 that will be the scene of several dances and maybe lovers' quarrels. It is going to have electric lights and everything. Folks said there wasn't room for another building on the place, but they left it to J. C. Epping and—well, he can get in most any place. Wark won't know home when he gets back.

"Hell Hath No Fury." Director Charles Bartlett is in charge of the filming and Grace Davison is the featured player. Most of the parts will be taken by Los Angeles players who have been engaged during the past week. The company has leased stage space and will work at the Signal studio.

OSCAR APFEL, pioneer Fox producer of the coast studios, who prior to that engagement was affiliated with the old Reliance Company in the East, Lasky and Pallas-Morosco, it was learned last week, has accepted an engagement with the Yorke Film Corporation, and will take up the first subject there the latter part of this month, or upon the completion of the present subject, "The Promise," directed by Jay Hunt.

Harold Lockwood and May Allison, stars of "The Promise" will work under the direction of Mr. Apfel. General Manager Fred Balshofer has also engaged George Fisher to play in support of these stars. He has been cast for a good part in "The Promise." Negotiations are now being made for the staging of a football game in which the first and second teams of the University of Southern California will be matched. Lockwood will appear as the hero of the football game. To prevent any delay during the California rainy season the Yorke-Metro studio has been equipped with an artificial lighting system.

PLANS for the annual Pasadena Rose Tournament made known last week announce that Dorothy Phillips has been selected by the management as the herald to lead the big floral parade. It is probable she will also take the featured part in a photoplay laid about the tournament. The story for this was written last year and plans were made for the filming of the story by Joseph deGrasse, Universal director, but owing to continuous rain throughout the day, it was impossible to make the film. Miss Phillips is one of the best known of the Universal actresses, and has been on the coast for the past eight months playing in features made under the direction of deGrasse.

DIRECTOR William Worthington is making the final scenes for the five reel comedy melodrama "Face Value," which offers Franklyn Farnum and Agnes Vernon in the principal parts.

A one reel comedy "What Physical Torture Did" is bringing bruises to the members of Director Allen Curtis' company, Ralph McComas, Milton Sims and Eileen Sedgwick.

RUTH CLIFFORD and Douglas Gerrard play the leads in the three reel photoplay Gerrard is now directing. It is titled "The Coming of Jessica."

Eddie Lyons and Lee Moran with Edith Roberts and Fred Gamble are playing in the one reel Nestor, "Jealousy and a Key" being filmed by Director Louis Chaudet. This Nestor gives Moran an entirely new role of the comedy type.

EXTERIOR and interior settings with a Persian atmosphere are being built at Universal for a feature, "The Broken Bowl," which is to be made by Allen Holubar. The story was written by Grace Helen Bailey, staff author, who has been collecting data for more than three months.



Thomas H. Ince and William Eagle Shirt, His First Leading Man

DIRECTOR W. W. Beaudine and players of the Joker Company made a thousand people gasp in the downtown Los Angeles business district when he staged a leap for life scene in a Christmas comedy. William Franey in making a get-a-way with a stolen turkey, dives from the top of a ten story building to one of six stories. The people down below didn't see the net that caught Franey, and consequently thought him injured. But he came up smiling, and when he waved his hand to the crowd they dispersed.

William V. Mong, little Zoe Bech, and Harry Holden, the character actor, are working in a two reel Universal "Toto Interferes." Mong directs and plays the featured lead.

LEE HILL and Lois Wilson are the principals of the Universal program drama "To Him That Hath," written by Eugene B. Lewis, the scenario editor, now in production under the direction of Jack MacDermott.

Charles Swickard will next direct the picturization of a big story by J. G. Alexander. It will be in five reels, and Claire McDowell will play the featured part.

HERBERT RAWLINSON is again to be seen in a patriotic photoplay which will give him a part equally as stirring as the one he portrayed in "The Eagle's Wings." "Peace at Any Price" is the title selected by the author, Eugene B. Lewis, and Stuart Paton will be the director. Neva Gerber has been cast to play the leading feminine part.

"MARCEL'S BIRTHDAY PRESENT" is a five reel photoplay put into production this week at U City. The story was written by H. H. Durant and prepared for the screen by E. J. Clawson. This subject, like all others prepared by Clawson, will be filmed by Rupert Julian, who with Louise Lovely will play the important roles, with such supporting players as Emory Johnson and Elsie Jane Wilson.

ADDITIONAL one reel subject to the Mary Ann series, originated and produced by Ruth Stonehouse, are to be filmed at once. The directress-authoress-actress is now filming one with Mary as a philanthropist. The only other important part is taken by Lydia Titus, character woman. A number of the Universal child players appear in this plotoplay.

TO have been a resident of San Francisco during the earthquake and fire that laid the city low a few years ago is going to be quite a help to Director James W. Horne of Kalem. Horne is working on an episode of "The Girl From 'Frisco" that calls for an earthquake. It is reasonable to suppose that the effects he will secure will be remarkably realistic. His recollections are very vivid, and he will stage the interior scene, in which the room rocks and pictures fall, just as he saw it happen.

LETTERS have been received at practically every producing plant where children are employed asking for information concerning the care of the boys and girls. The information that has gone back was to the effect that in each instance schools are provided with a competent teacher selected by the Los Angeles county or city school authorities in charge. Education is compulsory with every one employed, and when the child is not in school, it is in the care of its mother or nurse. School continues four hours each day, and several of the studios have playgrounds and all furnish the children with speciai dressing rooms.

IN answer to a letter from Mrs. C. N. Greening, well-known sociological and child-welfare worker of Los Angeles, Marshall Stedman, director of employment at U City, wrote: "It has always been unexplainable to me why so much discussion and legislation should be gone into about theatrical children, and yet tiny newsboys and newsgirls and sweat-shop children are allowed to suffer and slave.

"The life of a theatrical child or moving picture child is as delightful and innocent as can possibly be imagined. Their little brains are trained to think right, their little lungs are filled with pure air, their little stomachs with good food, and their entire environment is one which might be envied by the children in the outside world."

ROBERT T. THORNBY, accompanied by Nigel Barrie, leading man, and Harry R. Haskin and Lloyd Brooks, assistants, arrived in Los Angeles last week for a short stay, during which scenes were taken for the adaptation of the Gouverneur Morris story, "When My Ship Comes In," for the International Film Service. Players will be selected here for the other parts required in the scenes. The company expects to remain on the Coast until in January.

DOCTOR H. G. STAFFORD, former scenario editor at Universal City, and Cameraman Gilbert Warrenton have returned from Honolulu, where they made a film for a Honolulu company, which has been titled in Hawaiian which, translated, means "Sent from Heaven."

Exhibitors and Film Clubs Cross Swords

(*Continued from page* 4189)

thought that the F. I. L. M. Club was such an outrageous institution they had better go to law about it.

"The F. I. L. M. Club," said Mr. Buxbaum, "Is quite as much of a protection to the honest exhibitor as it is to the exchanges. The F. I. L. M. Club was formed to prevent the dishonest exhibitor from practising his methods. If an exhibitor cheats one exchange, he will cheat another; and we want to know about it. His dealings go on record with the F. I. L. M. Club, and his dishonest practices are stopped in short order.

"We extend credit from one to seven days. Usually our collections come in on Wednesday. Seventy per cent. of our collections are in by Wednesday. The exhibitor does a cash business. Why shouldn't he pay us in cash? If he doesn't pay by Saturday, we put the account into the hands of Charles B. Hoy. Mr. Hoy carried on investigations for the Chicago F. I. L. M. Club, and he recently established an office in Boston.

"The league's criticism of the F. I. L. M. Club is not justified. Only through such an organization can the exchanges prevent switching. As for our seven day collection limit, it seems to me that that is absolutely fair, especially when you consider that many feature companies are making their collections months in advance."

L. L. Levine, first vice-president of the Brooklyn local, in a letter addressed to W. A. Johnston, protests vigorously against the activities and the attitude of the F. I. L. M. Club.

Mr. Levine's letter follows in part:

"This organization, as is commonly known, was formed to promote a personal friendship among film exchange managers, and form a better relationship between the exchanges and between exchanges and exhibitors.

"It has been publicly stated by various members of the 'F.I.L.M. CLUB' that they are not members of this 'F.I.L.M. CLUB' as exchange managers, but only personally, and any acts of the 'F.I.L.M. CLUB' are not binding upon the respective exchanges.

"The very men, who are the general heads of these exchanges appear to be in ignorance of this 'F.I.L.M. CLUB' and do not recognize it as a means of arbitration or to *subdue* an exhibitor, *BUT* still, this 'F.I.L.M. CLUB' goes on making overtures to the various exhibitors' leagues for conferences tending to a settlement of differences.

"It has become known that an agency in New York, known the 'HOY COLLECTION AGENCY' is now in existence as a clearing house for the settlement of accounts in dispute with exhibitors. The very importance of such work demands a more authoritative means of settlement. This 'HOY AGENCY' has been designated by this 'F.I.L.M. CLUB' as its official clearing house. Is it the official representative of exchanges? Now, if the various heads of the distributing agencies do not recognize the 'F.I.L.M. CLUB,' how are they going to recognize the acts of arbitration, if any, of this agency; and last but not least, if this agency is supported primarily by the exchanges, is it psychologically able to arbitrate the questions?"

Famous Team of Turner and Trimble Back

Brief Tale of the Roaming Accomplishments of Larry and "The Vitagraph Girl"—to Say Nothing of Jean

FLORENCE TURNER, whose likeness in colors goes to NEWS readers this week as a supplementary insert, has the distinction apart from her qualities as an actress, of being the first woman to be given publicity as a screen star; also one of the first women to have her name associated with a corporation for producing moving pictures.

Events crowd so quickly on each other these days that the public are apt to forget the fact that ten years ago a thousand-foot picture was booked upon as a dangerous experiment.

For that reason the "Doyenne" of the screen—a title which on the face of it suggests stately white-haired old age—is still a young woman with the best years of her life still a long way ahead of her.

Starting her screen career long before most misses are out of the school teacher's charge, Miss Turner had the good sense to forsee that what looked like a very small affair at that time had every chance of growing into a colossal industry, so she attached herself to the Vitagraph Company and for ten years the "Vitagraph Girl" was screened in every kind of a picture then made.

Then the public—its curiosity excited—began to ask who the "Vitagraph Girl" might be, and the "Vitagraph Girl" lost her identity as such and blossomed out into Florence Turner, the first screen star. In course of time there arrived, via Texas and Mexico, the dynamic personality of Larry Trimble, from Maine, and with him came the dog "Jean" whose intelligence soon gained for her the position of the first canine star. From directing the dog in somebody else's picture was but a step to being a director on his own, and very soon Larry Trimble was directing for the first "Vitagraph" star—Florence Turner.

Presently Miss Turner, who had long been wanting to widen her experiences took counsel with her director and together in a business partnership they sailed for England.

In those days, as now, the English Vaudeville, or Variety Houses as they are sometimes called, had a rooted objection to any kind of "turn" which would make for variety or be in any way new, and at first Miss Turner's suggestion that she should appear on the vaudeville stage was received with considerable doubt. However, after much consideration two of the West End London halls aggreed to bill Miss Turner for a week, at the same time openly expressing their doubts as to the wisdom of the scheme.

Heading the bill with such well-known stars as Wilkie Bard and Harry Tate, and, in fact, sandwiched between those two performers, the reception given to the "photoplayer" was such as to leave no room for doubt. Fifteen minutes was the time allotted to Miss Turner for her "stunt," but full twenty-seven had elapsed before the London audience, roused out of its customary stolid apathy, would consent to listen to the next "turn."

As a result Miss Turner was invited by the Moss and Stull circuit—the equivalent of the Keith circuit in this country—to make a thirty-weeks' engagement to head the bill in their theatres.

The arrangement was completed in such fashion as to leave convenient intervals during which Miss Turner could get on with picture production, and the reception in each city of the British Isles was a triumph. The local theatre managers, who were always in doubt as to the wisdom of the engagement on the Monday night, had never any room for doubt after that, for each night following resulted in business and an enthusiastic reception for Miss Turner.

During the intervals between her theatrical engagements Miss Turner in cooperation with her side partner Larry Trimble, steadily produced the kind of pictures that has brought her the fame she so well deserves. So two years rolled by and in 1915, owing to the illness of her co-star, Henry Edwards, Miss Turner found herself with several weeks of what might legitimately have been used for much-needed rest. But Miss Turner is not the "resting" kind. So arrangements were made for her to appear at the various picture theatres of the principal cities of the British Isles.

In all, some 250 theatres were visited and Miss Turner appeared before and addressed more than three-quarters of a million people.

In each theatre she held a reception after the performance and there sold photographs of herself and other "movie stars" for the benefit of the Red Cross Society, incidentally realizing more than $40,000 by these sales, every cent if which was handed to the Red Cross for the benefit of the wounded.

On the recovery of Henry Edwards Miss Turner completed another picture, and then, as war conditions were making production almost impossible in England—actors were called to the colors, actresses grabbed for munitions work—Miss Turner and her partners came to the conclusion that a return to the United States was advisable. With many regrets, therefore, Miss Turner and Larry Trimble sailed again for the land of their birth.

Now a career of uninterrupted success is not always the best thing for the human head; it is apt to increase in diameter until a larger sized hat is urgently necessary, but Florence Turner remains the same, simple, unaffected soul that she was in the early Vitagraph days. Her appearance is so well known to the public that it needs no description here. Not a few of the public, American and British, has good reason to know that her looks do not belie her—that no case of distress has ever appealed to her in vain, for the list of her kindly actions would fill a book. An artist to her finger tips—just watch those expressive hands of hers the next time you see her in a picture. Florence Turner has the retiring, modest disposition which goes with all genius; success has not spoiled her and never will. May she have many years of it.

JUST FOR FUN

THE Christmas season is upon us with a vengeance. When we got back from our shopping the other day, we found on our desk a wheeze from J. C. Jessen about the "return of five days" line on an envelope, a list of Eddie Lincoln's dogs, submitted by John Henry Goldfrap and a story about a blind man cheating and going in to see a picture show.

COMMUNICATIONS on the ostrich and the egg are piling up fast. Kate Price and Babe Hardy uniting their forces sat on an egg of the species down in Jacksonville recently. If it hadn't been bald it would have possessed full grown whiskers according to the twain who are only now recovering from the effects. According to Kate the soldiers in the trenches revel, by comparison, in the sweetest of perfumes when a gas bomb bursts.

AN exhibitor up in Siwash county, Oregon, writes in that he has a live ostrich which he will be glad to sell on a states rights basis to exchanges handling "The Plow Girl." He is now in a position to accept territorial bids. He will retain the original copy of the bird himself and furnish prints to all buyers, these same to be accompanied by one (1) egg per each. Our correspondent doesn't guarantee the eternal youth of the egg, but pens a P. S. to the effect that each one will be unhatched on its delivery.

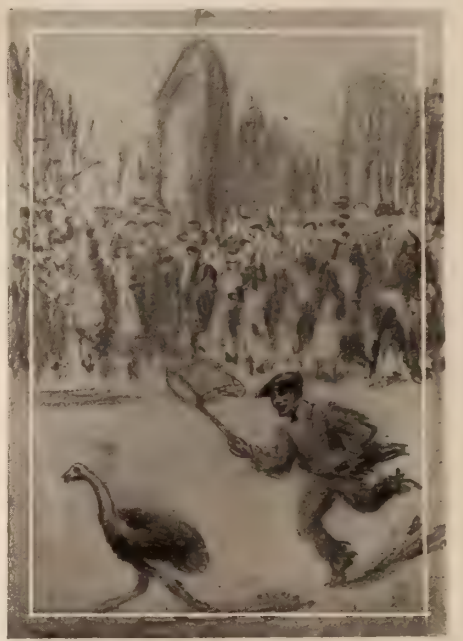
ANOTHER reader takes exception to our statement that the ostrich is now inclined to elude the exhibitor. He offers as proof that ostriches possess so little sense that any one with a little persistence can easily catch one and substantiates his statement by the following poem of Carolyn Wells:

The ostrich is a foolish bird,
It has a feeble mind,
It often runs so very fast
It leaves itself behind.
And then it has to stand around
From morning until night
Without a single thing to do
Until it comes in sight.

JOHN F. BOWMAN, manager of the Chicago International Film Exchange is the conventional proud father of a baby girl who was born Thursday, December 7.

WORD comes that Frank Keenan is to go on with his work before the camera at a later date. Just at present he is reading plays at his new office in the Knickerbocker Theatre Building.

MARIE DRESSLER is thinking seriously of becoming a member of the Motion Picture Exhibitors' League. The dainty comedienne set out to run a picture show at the Russian Bazaar, but the Fire Department closed it and now she wants protection.



A Recently Unearthed Woodcut. Ye Exhibitor in Pursuit of Ye Elusive Lobby Display

THE PATHE CLUB with their friends attended in a body the performance of "The Century Girl" in New York recently. Supper was served in a private ball room at Reisenweber's afterwards. During the evening a thousand francs were raised by C. R. Seelye for the benefit of the widows and children of Pathe employes in France, who have been killed in the war. One hundred and ninety attended the affair.

JACK WEIL, manager of the World Film Corporation's St. Louis exchange, who by the way was recently promoted from the position of salesman has penned the following rhyme after the fashion of Walt Mason. Mr. Weil is modest and says nothing, although Leander Richardson claims that Weil is the Mason of the picture business. Providing the reader is not overconvulsed at that which has gone before let him peruse.

WHEN you know that you can do it, and you have the nerve to try, and the grit to stick right to it, and all obstacles defy; when you've confidence behind you, and determination too, then success is bound to find you; fortune's bound to smile on you. When no thought of failure presses, and on laziness you frown; when misfortune and distresses cannot keep your courage down; when you smile at every fetter, and all barriers can buck, then the "world" will like you better for your fortitude and pluck. When no pessimistic spouter can discourage you a

The Longacre Lampoon

All the News That Fits, We Print Longacre Square, N. Y., December 30, 1916

EDITORIAL

Just because an actor has made good in a bad-man-who-reforms part, just because another has scored successfully in a role in which he fights alone against twenty and wins, just because an actress has been appreciated as a wild girl of the mountains, or as a homeless street waif, is there just cause for putting him or her out in such roles until audiences get to know them by heart? We appreciate the fact that if a certain picture containing a certain star player in a certain advantageous part has made money for the producer, the natural desire is to present the same player again in the same sort of part. But it strikes us that this is merely another case of "killing the goose that lays the golden egg." Variety is the spice of life, and it also puts the spice in the theatre's bill. There are two players who we can call to mind at the present writing who are presented in role after role of the same sort merely because they made a success in it at first. If these same two are listed with the cast-offs a year or so hence, the reason for their downfalls will be quite obvious.

LOCAL NEWS

—Merry Christmas say we, this being the usual season for such greetings.

—Jake Gerhardt is looking out for a good bit of the m. p. adv. of the dramatic mirror these days, Fred Beecroft now working for the recently debuted trade review in his conventional capacity. Fritz Tidden is drawing pay from the mirror and A. H. Shirk has bought a new suit, he working around the mirror so much that he must of necessity reflect a comely appearance. This finishes the news of this sheet for the wk.

—The advent of so many female reviewers in 2 the m. p. business is looked upon with alarm by the mere males of the same profesh. Things are Bcoming so largely feminine in the projecting rooms that Fred Gunning is thinking of carrying around a portable chair, this being for the excl'sive use of his feet.

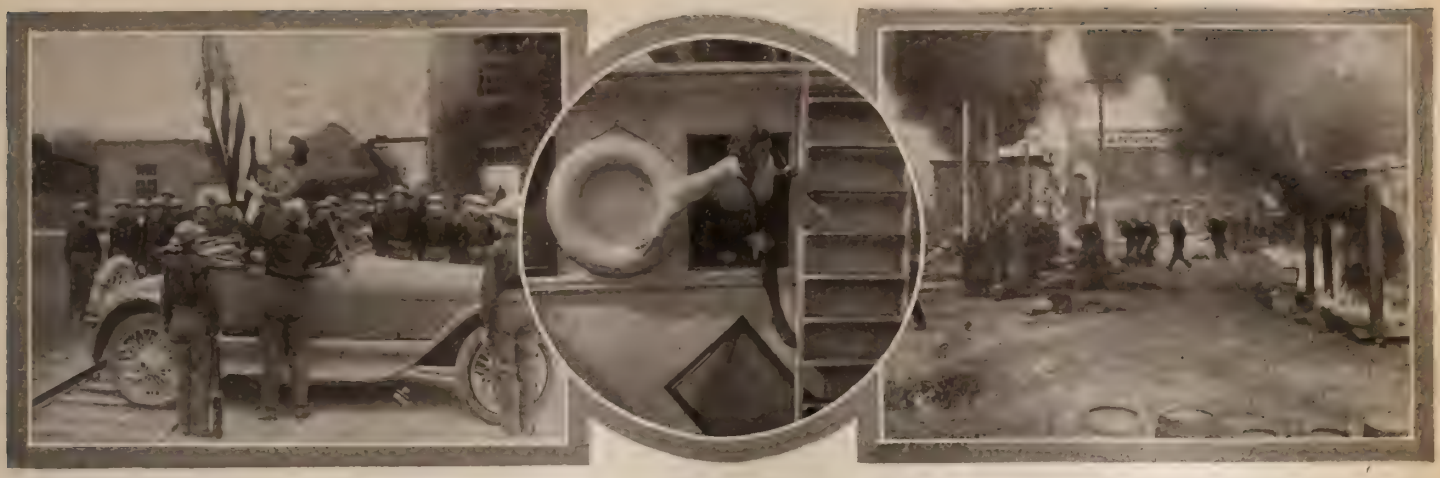
—Tony Kelly, the w. k. and justly celebrated writer of screen plays was a lampoon caller the wk just past.

—Ye ed begs to make a correction in behalf of R. Baremore, he spelling his front name Randel and not Randall as printed in these pages last wk. An associate tells a tale of great interest on Randel he having once chided a pretty cashier in a chop house to such an extent that she succeeded in passing off several coins of negligible value on him.

—H. Reichenbach has pulled his big stunt at last, he having broken into photo-print for the first time in many moons. The joke of it was that Harry sent out a picture taken several yrs ago when he was said to be handsome and no one knew it was a reproduction of him, those who saw it even believing the eds were mocking the trade when his name was printed beneath it.

—R. M. Vandivert, adv. mgr. of this paper and of the m. p. news is home from the great and glorious west. Ye ed delayed printing this valuable news item Bcause Van wanted to lead a straight and narrow life for a wk. or so. Many from here continue to misspell this man's name.

—Press showings of motion pictures have been very irregular the wk. just past.



Mrs. Vernon Castle Working for the International Film Service, Inc., Serially, in "Patria"

bit, when you cease to be a doubter, but can show that you are "it"; when you're feeling in fine fettle, and hang on with courage bold, then's the time to prove the metal in your makeup is pure gold. You can win the daily battle, and can wear the victor's crown, and you're bound to make things rattle if you'll just refuse to "Down." Chuck your coat and show your muscle, and you'll reach the top some day, just by keeping on the hustle—it's the safe, sane "Brady way."

THERE comes from the Lasky studio the little gem reprinted below. It was written immediately on the departure of Cecil B. De Mille, director-general, for New York City with the original print of "Joan the Woman." It is credited to the Poet's Corner, this being we suppose a base subterfuge to cover up the crime committed by one of the Lasky bards.

SHE'S SHUT

When the Prop room's closed
And the door is locked,
And the Spears and Lances
All are docked,
When the wardrobe people sleep at night
And Billy Horwitz's head is light;
When the Laboratory can go to bed,
And the ache has gone from Wyckoff's head;
When Sam Duval can have some rest
And eat his food with some small zest;
When "The Chief" has gone to Gotham town
To show Joan of great renown—
She's Shut
Ol' Top
She's Shut.

A CANVASS of the various Metro studios in an endeavor to discover the New Year's ambitions of all the company's stars reveals a wide variance in desires. Francis Bushman wants stories similar in artistic good fortune to "Romeo and Juliet," Beverly Bayne wants more stories that will give her the chances she had in "Romeo and Juliet," Ethel Barrymore hopes for more good stories, Viola Dana wants more plays suited to her and her work, Mr. and Mrs. Sidney Drew want to discover a mine of comedy authors, Frances Nelson would like to get good stories, Mabel Taliaferro desires good stories, Lionel Barrymore wants more stories as pleasing and effective as those he had in 1916, Emmy Wehlen is on the hunt for stories such as her friends most enjoy seeing her in, May Allison is on the lookout for more stories like "Pidgin Island," Harold Lockwood wants stories that will keep him in the great outdoors, and Maxwell Karger wants stories, stories and still more stories.

PETE SCHMID having exhausted himself of stories concerning the crab and duck has now turned to the camel. This creature was used in several scenes of "Less Than the Dust," and was later employed by a New York exhibitor for advertising purposes according to the Teuton Bard. But there was an Hawaiian quartette singing in the same house. The members were clad in straw garments, and the camel got hungry, and then—(the rest of this story was not passed by the National Board). In Pete's own words, "Abdul crabbed the act," and he thus brings the crab to the fore once more.

THE fact that the World Film press department admits a gown worn by Alice Brady in a forthcoming production only cost $1.50, seems to create one of those epochs that have so much to do with the motion picture business.



Fred R. Bechdolt, Who Will Write "Girl From 'Frisco" Scenarios for Kalem"

IN AND OUT OF TOWN

H. A. Sherman, president of the Sherman-Elliott company, is in New York.

Carl Laemmle, president of Universal, left for Chicago last week to confer with Lois Weber and Phillips Smalley.

Marcus Loew and Joseph Schenck are in Los Angeles. Mrs. Schenck (Norma Talmadge) is with her husband.

W. H. Linton of Little Falls, New York, owner of the Hippodrome theatres in Little Falls and Utica and of the Richmond theatre in Herkimer, was in the city last week. The Hippodrome in Little Falls, recently remodeled, is one of the most attractive houses in Central New York.

C. W. McGee, manager of the Majestic in Detroit, and Professor Hutton, musical director of the same house, have been in New York on business. They spent a good deal of time listening to the musical programs of the Strand and Rialto theatres.

Herman Wobber of the Progressive Film Exchange, San Francisco, is in town.

Louis Marcus of the Notable Feature Film Exchange, Salt Lake City, Utah, is looking the New York trade over.

McMahon and Jackson, prominent exchange men of Cincinnati, Ohio, arrived in town last week.

Joe Grossman, manager of the Standard theatre, Cleveland, Ohio, arrived in New York last week on business.

Clubwomen See "Seventeen"

The last annual luncheon and reception of the Athene Club held at the Waldorf-Astoria was devoted to the discussion of motion pictures.

Louise Huff was invited as guest of honor. Jane Stannard Johnson was a third speaker on the general subject of photoplays.

Owing to the illness of Mr. Turnbull, Robert E. McAlarney, former city editor of the New York Tribune and a member of the Famous Players-Lasky scenario forces, appeared in his place, making an address in which he pointed out to his audience that the majority of motion picture producers are making serious and conscientious efforts to give the public an increasingly higher type of photoplay.

AMONG THE EXCHANGES

Denham Palmer Is in Charge of Vitagraph, Omaha

To the Omaha, Neb. list of exchange managers has been added Denham Palmer, who is in charge of the Vitagraph exchange, just opening at 1111 Farnam street, in that city. Mr. Palmer is a World veteran, the Omaha exchange being his first as a Vitagraph manager. He was never an exhibitor, but his association with exhibitors has been close. The Omaha Vitagraph exchange in starting takes from the Kansas City exchange the block of exhibitors in Iowa and Nebraska, who have been using the service. Mr. Palmer, who is in charge, went to Omaha from Denver.

The Vitagraph releases in the new Omaha territory began Monday, December 4. Two road men were out even before the rugs in the new exchange's office were laid. Mr. Palmer was accompanied by Ben A. Braasch of Kansas City, expert booker; R. L. White, salesman, and Oscar Hanson, shipping clerk. The other employes are Omahans.

GUY LEAVITT.

Well-Known Schlank to Minneapolis

Izzie Schlank, brother of President Ike Schlank of the Unicorn Film Service Corporation is now doing the booking at the Minneapolis exchange of that concern. Manager Hewitt states that Mr. Schlank possesses an unusual acquaintance among the exhibitors of the Northwest. His personal attention to each and every account has resulted in cementing a friendly feeling, which has had the result of big business.

Vitagraph Service Spreading

W. C. Gookin, who has had much experience in Canada introducing the Vitagraph film service there, is now in Kansas City in charge of the Vitagraph exchange.

Canadian Censors Harsh

Leon F. Ouimet, general manager of the Pathe organization in Canada, came out to British Columbia and arranged to route pictures eastward from there, so that new prints might be available for Vancouver and Victoria. The first one, "The Test," on being submitted to the British Columbia censors, was condemned.

E. C. THOMAS.

Beck with United in 'Frisco

A. Beck, who entered the employ of the United Film Service about four months ago, has been appointed manager of the San Francisco branch. The serial, "The Yellow Menace," has been booked unusually well throughout this territory, where the question of Oriental immigration is a leading one.

Interstate Is Second Des Moines Exchange in Six Weeks

THE second exchange to open headquarters in Des Moines in the past six weeks is the Interstate Film Corporation, recently incorporated for $50,000. This company contemplates handling the Mutt and Jeff comedies, and some good feature in Iowa and Nebraska. Abe Frankel, proprietor of the Garden theatre in Minneapolis and of the Casino in Des Moines, is business manager of the new company.

Associated with Mr. Frankel are Ira B. Thomas, W. C. Eddy and J. W. Jeffries. Mr. Eddy is an active worker among the exhibitors of the State, and for the last two sessions of the Iowa exhibitors had charge of the fight against censorship. Mr. Jeffries will act as office manager. Shipping rooms and the office are located at Seventh and Mulberry.

Charles Stevenson, of the publicity department of the Laemmle Film Service, was forced to go to his home in Kansas City for a two weeks' lay-off under the care of a physician. He will probably be back at his desk by the first of the year.

A recent visitor to the Metro Exchange in Des Moines was S. G. Sladdin, general representative of the Consolidated Film Corporation. Mr. Sladdin, who has been touring the United States in the interests of "The Crimson Stain Mystery" was making his second visit to Des Moines in three weeks. Great receptions are being given this serial, according to Mr. Sladdin, and it is being booked in great shape.

A new traveler with the Pathe office in Des Moines is Herbert G. Billings, formerly assistant booker with the Universal office. Mr. Billings worked his way up to his present position from the place of assistant shipper. He will travel in Southeastern Iowa. His position at the Universal office goes to Charles Diehl, formerly shipping clerk. His position will be filled by John Wright Schnack, night booker and shipper. This place will, in turn, be given to Slater O'Hare, who was connected with the office previously.

Stanley Mayer, traveler for the Paramount in Iowa, and Assistant Manager Coleman, of the Des Moines Film and Supply Company, recently took a flying trip to Kansas City.

L. A. Sheridan, manager of the Pathe office, is exceptionally enthusiastic regarding the new Pathe serial, "Pearl of the Army," but not any more so than is Harry Hiersteiner, Des Moines serial man for the Mutual. Mr. Hiersteiner boosts "A Lass of the Lumberlands," while Mr. Sheridan, when not talking of "Pearl," is constantly telling of the virtues of "The Shielding Shadow."

Fred Wickerhorst, head of the poster department of the Des Moines Universal office, recently resigned to go to Davenport. Mr. Wickerhorst has been with the Laemmle Film Service for several years, previously being connected with the Davenport office of this company. He will take a two weeks' rest and then begin work in another line. Harold Bowlby, an assistant in the shipping department, has been given Mr. Wickerhorst's position.

C. S. STEVENSON.

Rhoads and Hoffman Join World in Atlanta

J. L. Marentette, manager of the Atlanta, Ga., branch of the World Film Company has added Charles R. Rhoads, formerly traveling representative of the World, Washington, D. C., office and George Hoffman, formerly traveling representative of the General Film Company to his sales force.

Mr. Marentette reports that business is increasing daily and that there is a great demand for the World-Brady made pictures.

Actor Selling Fox Films

Frank A. Brown, who formerly covered the southern section for the Metro Film Service of Washington, but who more recently handled State right films, has returned to Washington as a member of the sales force of the Fox Film Corporation. Mr. Brown is well known in this territory and is one of the most popular men in the sections he has covered. He succeeds Thomas Hildebrand, who is now managing the Strand Theatre, in Baltimore, and who for several weeks was a traveling representative of the Washington office of the Fox Film Corporation. For the past five years Mr. Hildebrand has been an assistant director and actor for the Fox company, but was recently injured in making a photoplay. He has also been a director for the World Film Corporation, an assistant director of Francis X. Bushman, and has supported and directed Theda Bara.

EARLE A. DYER.

Mining Man Tries Films

Sam. J. Coffland, a mining engineer of Baker City, Oregon, has recently purchased from W. P. Nichols, vice-president of the National Film Service, Ltd., of Vancouver, B. C., his interests in that company, and has now become vice-president, succeeding Mr. Nichols. W. P. Dewees, managing director of the Rex theatre Company of Vancouver, and J. A. Schuberg, general manager of the Province and Bijou theatres in Winnipeg, are the others interested in the National Film Service, which controls the distribution of the Triangle program in Western Canada.

E. C. THOMAS.

Lynn Is in Charge of Publicity for Progressive

J. V. Lynn, a well-known figure in the motion picture industry in the western part of the country, who has grown up with the business, has been appointed the publicity and advertising manager of the Progressive Motion Picture Company, of Seattle, Washington, distributors in that district of Paramount Pictures.

When the Famous Players first began making feature subjects, nearly four years ago, Mr. Lynn opened and operated the Grand theatre at Everett, Washington. He foresaw the great possibilities of the book-length films with stars of acknowledged reputation, and he was the first exhibitor in the Northwest to sign a contract for Famous Players, Lasky and Morosco, then being released as Progressive Service, one each week.

He later took over the Princess and Star theatres of Everett, and operated them in conjunction with the Grand. His interest in Everett was sold about a year ago, from which time he has been acting as manager and publicity agent for the People's Amusement Company, Paramount's first run exhibitors in Portland, Ore.

Mr. Lynn has always been a firm believer in extensive advertising, particularly newspaper advertising, and his slogan has always been "Don't advertise unless the picture justifies it. Get the show first, then advertise." And this, is the reason he always showed Paramount Pictures.

Omaha Has Film Row

E. H. Brocker, for three years chief booker with the Mutual in Omaha, has gone to the newly established International exchange in Omaha as chief booker and assistant manager at an increased salary. Fred Solomon, Brocker's working partner at the Mutual, has joined the staff of the General Film Company in Omaha. Fritz Bierman, four years with the Mutual in the shipping department, has joined the staff of the International. The Mutual and International are next door to each other on Harney street, which, with the World just a half a block up the street, promises some day to be Omaha's Film row.

Manager Moss of the International is rapidly completing the exchange rooms, and is adding an exhibitor's rest room—something new for Omaha. Writing desks, a library table with its ever present MOTION PICTURE NEWS and other motion picture literature, telegraph blanks and other writing material, all free to the visiting exhibitor.

Mr. Moss is delighted, he says, with the reception given International pictures in Omaha's territory. The first releases, several weeks ago, were hailed with many contracts, he says. Three road men are constantly meeting people, declares Mr. Moss, who says they are delighted that International pictures have come into the territory. Mr. Moss, with his progressive ideas and his attractive personality, is making many personal friends among the film men and exhibitors of Omaha.

GUY LEAVITT.



Tom North.

"V" Deliveries from Omaha Cut Express Charges

Letters by the score tell how glad exhibitors in Iowa and Nebraska are to welcome the Vitagraph Exchange to Omaha, says Denham Palmer, manager. Many exhibitors, he says, took the Vitagraph releases from Kansas City, but the express charges were so excessive it made the price almost prohibitive, because of the long haul. Oscar Strine, of Boone, Ia., went to Omaha to meet Mr. Palmer and express his pleasure over the new arrangement. With Omaha as a shipping centre, Manager Palmer can make deliveries to his farthest point in Iowa or Nebraska within eight hours. The remodeling of the new exchange is rapidly nearing completion. A projection room where exhibitors will be invited to view releases is being built.

GUY LEAVITT.

"Bluebird" Uses "News" Department Stunt

Manager Calvert, of the Bluebird Exchange in Omaha, copying after the exhibitor's department in the MOTION PICTURE NEWS, has launched a "Bluebird Bulletin" with a special feature of correspondence space. Exhibitors are invited to write letters to be published in the Bulletin, and they will be published, whether boosting or knocking Bluebirds. If an exhibitor found one advertising idea worth while in "putting a picture over," as Calvert expressed it, he will say so in the Bulletin, and give the idea there that his brother exhibitor might be helped—a department similar to the famed "Live Wire Exhibitor" department of the MOTION PICTURE NEWS. The Bulletin will be circulated among the exhibitors of the Omaha territory.

Johnson Is Assistant to Bachmeyer

P. K. Johnson, former manager of the Syracuse, N. Y., branch of the William L. Sherry Feature Film Company, of New York, distributors of Paramount Pictures in that section, has accepted a position as assistant to Manager W. C. Bachmeyer of the Paramount Cincinnati office.

Mr. Johnson is one of the best known men in the film industry and had a successful career as roadman for the William L. Sherry Feature Film Company.

Plan Film Building in Detroit

G. S. Trask, who recently resigned as manager of the Mutual exchange, Detroit, and who is promoting a new film exchange building there, says that most of the firms have signed for space, and that the contracts and leases only await the signatures of the head offices to assure the erection of the building.

The building proposed is ten stories high, and will be on East Elizabeth, near John R. The contracts call for completion of the building by June 1. AL. THORNBURG.

"Secret Kingdom" Shown to Exhibitors at Midnight

MANAGER F. F. HARTICH, of the Syracuse, N. Y., exchange of Vitagraph V-L-S-E, recently had a special midnight showing of "The Secret Kingdom," the new 15-episode adventure serial in which Charles Richman and Dorothy Kelly are starred, for the benefit of Rochester exhibitors, at the Victoria theatre.

The episodes selected were those chosen by lot from the full fifteen. In addition, several chapters which had not been specifically called for also were screened. The first two episodes were well received, and many theatres are arranging to run them together as a six-reel feature, thus starting the serial off in a new and highly profitable manner. The other two-reel episodes then will follow weekly.

Mr. Hartich made a short address to those present, the attendance almost filling the house.

The showing began at 11 o'clock and lasted well into the morning hours. The audience of exhibitors seemed to like the innovation, as it did not take them from their business during necessary office hours.

Manager Hartich pursued the same methods in Buffalo later, at the Palace theatre, loaned for the occasion by Manager Mosher. The largest attendance that ever attended the private screening of a picture in Buffalo was present, Vitagraph reports.

G. F. Moves in Pittsburgh

The General Film Company in Pittsburgh, has moved into its new quarters on the third floor of the Seltzer Building at Twelfth street and Liberty avenue.

Manager Flarity of the General Film Company's offices states the moving was done in record time, and that it was finished a few hours after the start had been made. The company moved late Saturday evening, and the booking and other work of the office was not interfered with in any respect. G. L. MCCOY, JR.

Christmas 1916 71,400 lines of advertising

Christmas 1915 59,220 lines of advertising

LIGHTNING SUCCESS

Christmas 1916
Motion Picture News
is carrying
12,180 more Lines
of Cash Advertising
than Christmas 1915
and
55,876 more Lines
than our first Christmas
Issue three years ago

These advertising figures prove that we are giving you the best picture trade paper published

Christmas 1914 39,260 lines of advertising

Christmas 1913 15,524 lines of advertising

SCREEN EXAMINATIONS

"The Purple Mask"

(Universal Serial—Four Episodes—Two Reels Each)

REVIEWED BY PETER MILNE

"THE Purple Mask," the new Universal serial, marks the return of Francis Ford and Grace Cunard to this program, from which they have been missing with the exception of a smaller picture now and then for the space of a number of months. This ought to be welcome news to the Universal exhibitor, for at one time or another the names of Ford and Cunard meant exceptional box office receipts. And considering past performances there is no reason why they should not mean the same today for "The Purple Mask" is founded on the same wildly melodramatic and pugilistic action as were their former releases.

The serial is being written and produced under the joint direction of Mr. Ford and Miss Cunard. As a consequence the former is given ample play for his boxing-ring tactics and for that matter so is the latter. Neither do they hesitate in awarding this feminine percentage of the dual combination plenty of opportunities to place on display her profile, her full face and in fact her entire figure. Before the first four episodes have flickered out she has appeared in black tights and has condescended to pose for an artist after the accepted fashion of motion picture models. These models are never known to be very strong for clothing.

No production that Francis Ford had a hand in would ever be complete without its various fistic encounters. On second thought fistic is the wrong word. A bottle is the accepted weapon. We wish particularly to call the reader's attention to the fight in the fourth episode. Something like a French Students' ball has been given vent to by the co-directors. The gay participants are in various weird costumes. The women run to abbreviated skirts, the men to anything at all. The enemy breaks down the doors and thereafter it is a bottle-smashing hors du combat waging for nearly a full reel. Thrills are as plentiful as the bottles. The Yale-Harvard football game never gave a bigger sensation.

Miss Cunard is introduced in the first episode as Patsy, a tom-boy. You know she is a tom-boy because she punches one of her gentlemen friends in the face. A well known and supposedly justly celebrated detective, Phil Kelly, snubs her and she resents it. She steals some of her aunt's jewels just for spite and dares Phil to find them. Before she knows what she is doing the jewels are stolen from her but undaunted she follows the thief to one of the low dives of Paris, steals them back again, and then sees that Phil has the honor of returning them to her aunt. This much is told in the first episode entitled "The Vanished Jewels."

Through the next three chapters, "Suspected," "The Capture" and "Facing Death," the combat between Patsy and Phil, continues with Patsy still fighting against the detective just for spite but also working deeds of charity as she goes along. At the end of the fourth episode poor Phil is just about slipping into a tank full of crocodiles while Patsy is hewing away at the ceiling above, intent on his rescue. In the matter of ending at a wildly exciting moment the fourth number has nothing on the other three. The exhibitor can sing "Bring Back My Audience to Me" with a light heart for they'll come again, once they are started.

The whole production is produced in a fashion that exhibitors well know. Realism is served a la Ford and Cunard. With its fights, its Paris sewers, its abbreviated feminine costumes and its action which is furious if not always progressive, "The Purple Mask" looms up as a big box-office attraction for those exhibitors who cater to Ford-Cunard fans and the admirers of their work.

"The Ninety and Nine"

(Vitagraph—Five Reels)

REVIEWED BY GEORGE N. SHOREY

LUCILLE LEE STEWART and William Courtenay have attractive roles in this story of small town bigotry and casting your bread upon the waters moral. Ruth Blake is the village belle, and when she befriends the handsome stranger from the city, pleading with him against his black sheep ways, the jealousy of Buddy Bryson, a half-wit hand about the place, and the gossipy proclivities of some of the village maidens who have been unsuccessful in securing a man for themselves, combine to make the path of true love beset with obstacles.

Of course we know, when Ruth sings to him the powerful sacred song, "The Ninety and Nine," that this black sheep is coming back into the fold sooner or later, but it does not spoil the charm of the story, which is in its simple and straightforward unfolding of the regulation sympathy-compelling factors, the opposition of father, the shunning of Ruth by the village folk, and the harboring of the black sheep by Ruth against her father's expressed command.

Several strong scenes punctuate the rocky road to love. When Ruth refuses to attend the barn dance, and the half-wit reports to her father that the black sheep is trying to blacken his own home, and when Abner Blake rushing home finds the suspect has been concealed in Ruth's own room, his rage knows no bounds, and Ruth is ordered away. Then Tom follows, and we have a succession of powerful scenes, including the picturing of the murder which Tom has been falsely accused of, and finally, as the big thrill, the sudden sweeping over the town of a forest fire that threatens to consume the entire village with its thousand inhabi-



Francis Ford and Grace Cunard in "Purple Lady"—Scene from First Episode





Thrilling Climax, Second Chapter "Purple Lady," Universal's Newest Serial

tants, women and children, terrified and with the only chance for succor in securing an engine to carry them away.

Here the hero commandeers an engine from the man we knew was going to be the villain, and a thrilling dash is made, Ruth



Always a Sure-Fire Thrill in "The Ninety and Nine"—The Call for Help Vita-Blue-Ribbon

firing the engine that brings the aid to the stricken populace just in the nick of time.

"The Ninety and Nine" is a well balanced story of pathos and thrills, and with the double star cast is sure to please all classes of audience. The religious touch is deep and sincere, but not over done A clean, wholesome, effective drama women and children will especially enjoy.

"Pearl of the Army"

(Pathe—Fifth Episode—Two Reels)

REVIEWED BY PETER MILNE

THERE is a distinct advantage in Pearl White. She is not afraid of being thrust from a taxi as it is going at high speed or of being thrown from a horse which has the Saint Vitus dance in its hind legs. In brief, she is not afraid of anything but in episode five of "Pearl of the Army" she is merely thrust from the taxi and thrown from the horse, which is about enough for the short space of two thousand feet.

In this number entitled "Somewhere in Grenada," there are other exciting moments besides those in which the gallant Pearl figures. Many of them are merely melodramatic and not physical. The entire episode teems with suspense and we unhesitatingly prescribe it for those who are hankering for a diet of sensations. Produced in the usual swift and straightforward manner, which



Somewhere In Grenada

is inseparable from all Pathe serials, this episode continues with a vengeance the breakneck pace set in the preceding chapters.

After an opening of several scenes showing America awakening to the need of preparedness the story shows the manner in which Pearl retrieves the stolen plans from the members of the Foreign Alliance. She returns them to her father. T. O. Adams, the mysterious gentleman who disappeared at the time of the death of Pearl's fiance, manages to steal them and replace them with worthless newspaper. Adams is engaged to act as the Colonel's orderly and accompanies a party headed by his master and Pearl to the Mexican border.

Knowing that Pearl now has the plans in her possession the leader of the Foreign Alliance orders an attack on the town with instructions to take the girl and Adams prisoners. This succeeds and the two are imprisoned in a secret chamber in the quarters of the enemy. A shot from an American cannon bursts the water tank on top of the prison room, and when the episode closes Pearl and Adams are in danger of drowning. Before the last scene disappears the mysterious Adams seizes the frightened girl in his arms and plants a kiss on her lips.

"The Traveling Salesman"

(Famous Players-Paramount—Five Reels)

REVIEWED BY GEORGE N. SHOREY

FRANK McINTYRE and "The Traveling Salesman" are inseparably associated on the speaking stage, and now we have this well known comedy drama transferred to the silent screen. That it has lost much of the character which Mr. McIntyre's personality gave it when you could see him in the flesh, goes without saying. The trivial mannerisms that will set an audience into fits of laughter when enacted by a living character on the stage, where they can laugh both at and with him, usually fall flat when pictured. And so the cumulative force of a continuous rapid fire



The Drummer Finds a Special Attraction at Her Station

of bright lines and comical actions can not be had in the pictured comedy. Many humorous bits are registered in the first two reels of this play, but the real interest only begins when the serious dramatic theme is introduced and the matching of wits to see who will win the girl get well under way. From this point the complications of plot unreel, including a race against time to the court house to save the girl's inheritance from the clutches of the village skinflint.

To say that Mr. McIntyre and Doris Kenyon did not make a pleasing play of a plot that is certainly not burdened with excess weight, would not be doing justice to the stars, who carry an otherwise ordinary picture through five reels that will entertain but not cause any extra enthusiasm. This picture is up to the average of five-reel comedy dramas so far created, but not a picture that will pull extra dollars into the house except where those who know Frank McIntyre's fame come to see his debut in pictures.

It is, by the way, a Christmas picture, as those familiar with the story will know, the action happening on Christmas Day, when the traveling salesman gets carried by his regular stop and falls in love at first sight with the lady station agent at the small town beyond. Snow scenes abound. Excellent photography and a number of trick fade-ins as a means of conveying the thoughts of the actors, as for example in the poker game the vision of home and loved ones on the cards of each of the players, add very greatly to the enjoyableness of the play.


BLUEBIRD PHOTOPLAYS PRESENT
CLEO MADISON
IN
'BLACK ORCHIDS'
The Love Affairs of a Heartless Woman
Produced by Rex Ingram



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1600 BROADWAY, NEW YORK

Two Triangle Pictures from Kay-Bee

("Truthful Tulliver"—Five Reels. "The Weaker Sex"—Five Reels.)

REVIEWED BY PETER MILNE

"TRUTHFUL TULLIVER" presents William S. Hart in the role of a fighting editor who locates in a lawless western town and reforms it by means of his guns, rather than his editorials. It is refreshing to see this star as a good man straight through from beginning to end. The climax is reached through a series of situations that are as thrilling as they are dramatic, and Truthful Tulliver sails through to victory minus any deep struggle with himself. In many pictures Mr. Hart has been cen-



The District Attorney's Son is Not Proof Against Temptation

tered in countless closeups registering all sorts of emotions while the good and the bad raged within him in wild tumult and as a consequence the spectator, if he was a Hart fan, knew just what was going to happen. And now thanks to J. G. Hawks, the author of "Truthful Tulliver," familiar traditions have been shattered. The picture is mute, but strong in its proof of that and goes to show that traditions deserve to be shattered occasionally.

On the other hand, the crude western town with its crudeness centered in York Cantrell's bar room and with its drunken brawls, furious gun play and accessory action is there to lend a vivid background to the story. Mr. Hart himself contributes several big thrills. For instance, when he rides into the saloon and lassoes his two enemies and drags them out up through the main street of the town, one experiences something of a big sensation. Again, when he leaps from the back of his horse to the rear platform of a speeding train he accomplishes a conventional feat of daring in excellent style.

Mr. Hawks' scenario is replete with action. There is no excess footage. Truthful Tulliver, besides cleaning up the town, indulges in romance. He has to fight for the girl all along and eventually just when things are beginning to look bright he believes her in love with another. Then comes the ride, the swing to the train and the capture of the man. Truthful takes him back to the girl and then comes the discovery that her anxiety was evinced for the sake of her sister.

Nina Byron, Walter Perry and Milton Ross do creditable work in parts of importance. About the best of Mr. Hart's pictures since, say, "The Patriot."

"The Weaker Sex" was written by a feminist, Alice C. Brown, and no doubt some will herald it as "teaching a great lesson," i. e., that in some specific cases of business woman has mere male beaten to a frazzle. This, however, can be overlooked in passing on the merits of the picture when its entertainment value is considered. It is a strong picture, unusually good until a court room scene that forms the finale is approached. Here the picture takes something of a slump, not because of the court room scene, but because the district attorney has undertaken to prosecute his son who is the very apple of his eye. To us this is most unconvincing and we believe everyone who sees it will wonder what froze the gentleman's blood so suddenly. Ties of relationship would surely have triumphed over a sense of duty in a case like this. The attorney's wife steps in to save the day and by a rapid-fire cross examination succeeds in breaking down the defense of the prosecution's star witness. There is no doubt left then in the spectator's mind as to which is the weaker sex.

The district attorney's son gets into all this trouble over a vampire, a role which offers Louise Glaum at her best. The vamp sets out to entrance the fellow so as to get some of his money, but instead she falls in love with him. This angers the vamp's associate in crime and he kills her and throws guilt on the son. The story is splendidly constructed over the greater portion of its length and even with its weakening finally, the ultimate impression made is one that leaves the spectator well satisfied.

Dorothy Dalton is the woman lawyer and plays her part exceedingly well, noticeably eclipsing all her recent performances in other roles. Charles Ray as the weakling son gives a fine characterization, while others are Robert McKim, Charles K. French, Margaret Thompson, J. Barney Sherry and Nona Thomas.

"Joy and the Dragon"

(Balboa-Pathe—Five Reels)

REVIEWED BY PETER MILNE

WEBSTER did not define Joy as being synonymous with Baby Marie Osborne, but he never knew her. Otherwise he would have done so. "Joy and the Dragon" is the third picture featuring this little actress, and by the enthusiasm with which the former two were received, it is not stretching the point at all to assert that this one will be another record breaker. Marie is a child distinctly apart from the theatre and the studio. She is not an actress. She doesn't affect mature mannerisms and, thank heavens, those who are handling her do not picture her as falling in love with another juvenile. When Hal improvises a nightgown for her from the flour bag on which is printed "Guaranteed Pure and Wholesome" he just about describes the character of the picture. The bag guarantees it and so will we. Baby Osborne is a natural child who has at her command a series of wonderful expressions. She uses them to excellent effect.

"Joy and the Dragon" was written by Will M. Ritchey, and apart from giving the observer cause to be pleased over the actions of the child, he sustains the interest throughout by introducing a generous bit of villainy and several elaborate thrills. So if your patrons are inclined to shy at the thought of a child playing the featured lead, bring them in by dwelling on the fact that there is an explosion, a melodramatic twist to the plot which introduces a villain ever bent on taking the life of the hero, and which is responsible for a brace of sensational falls executed by



Guaranteed Pure and Wholesome

two of the actors. But when they go away these things will not be uppermost in their minds. It will be Baby Marie Osborne first and they will come back to see her again.

The mere thread of the story concerns the manner in which little Joy succeeds in softening a hardened miner and restoring him a changed man to his father. On the side she is responsible for saving the miner's life twice and is the means of rounding up a band of crooks. But it is not the plot that counts; rather is it the opportunities that are given the star to play upon the sympathies of the audience.

Henry King plays the miner pleasingly, and it is he who directed the picture in such a satisfactory manner

"The Right to Be Happy"

(Bluebird—Five Reels)

REVIEWED BY STEVE TALBOT

A PRETENTIOUS adaptation of Charles Dickens' classic of the holiday spirit, known everywhere as "A Christmas Carol." Scrooge is enacted by Rupert Julian, who has a considerable task in that he is repeatedly shown himself at different ages and under widely various circumstances and influences, by the ghostly visitors who seek to impress the lesson of charity upon him.



Old Scrooge is Cheered by His Ghostly Guide in the Bluebird Adaptation of Dickens's "Christmas Carol," Released as "The Right to Be Happy," on Christmas Day

The story of Scrooge the miser is too well known for repetition in describing the picturization, especially as the company directed by Mr. Julian to film E. J. Clawson's version, sticks faithfully to the theme. The only criticism that could be leveled at the production is that the players seemed too cold by far. They fairly reveled in mufflers and top-coats, while the California sunshine bathed everything in its rays. Too, the shrubbery in the exteriors showed green and plentiful, while the juvenile players rolled about on grassy knolls as Scrooge shook and shivered his way along the highway.

As Bob Cratchit, John Cook shone in the cast. Claire McDowell was his wife, and Frances Lee as Tiny Tim, was perfect. The others all played like genuine Dickens enthusiasts, especially Emory Johnson and Francelia Billington, as Scrooge's nephew and sweetheart respectively. Much fine photography and an air of Christmas homeliness pervades the whole production which cannot be too highly spoken of as an ideally wholesome photoplay from every angle. Some years ago the Edison Company cleaned up on their version of this story, in one reel, as a Christmas special release. It is highly probable that Bluebird will do the same this year with this five-reeler. Theatres with a semi-refined and well-read class of patrons can pack them in if it is made known that this is really "A Christmas Carol."

"A Double Fight"

(Signal-Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

IN Chapter 9 of "A Lass of the Lumberlands" Helen Holmes indulged in some remarkably daring feats. In one scene she is shown to be deluged in tears over her mother's death, but this state of mind does not last long with the nettlesome Helen. Whenever there is trickery abroad—and it seems to permeate the air of the Lumberlands—this little girl is on the warpath.

A jump from an automobile into the baggage car of a fast moving train is the work of a second. This is what Helen performs with neat precision. After grabbing from a stowaway on a train the stolen records of her mother's marriage the dauntless girl, in order to retain her treasure, leaps from the train, over a bridge rail, into the river below. Holmes, the villain, is ruthless in his attempts to destroy all proofs of his marriage to Helen's mother. Dawson's fight with the two men engaged to steal the court records furnishes as much excitement as is ordinarily found in a picture.

Whoever has followed this series will eagerly await the next issue to see whether Holmes will succeed in this and his other bold schemes, with the fearless Helen opposing his every move.

"Just a Song at Twilight"

(Dixie Films—Five Reels)

REVIEWED BY F. G. SPENCER

A BEAUTIFUL story of love and disappointment and consequent resort to drugs on the one hand, and on the other hand an elopement and a struggle for existence, and a misunderstanding as to the source of certain monies and the consequent ousting of a bank president by the man he once befriended are all portrayed in "Just a Song at Twilight" by Henry Albert Phillips. The film derives its title from the song of that name, because that was the favorite song of the unhappy girl's mother.

It is clearly photographed; the scenes are all remarkably reproduced and the picture carries with it a powerful example of the workings of conscience, even though that conscience had been allowed to slumber for years.

It is a picture that is sure to be well received by almost any audience and in using the word "almost" the quantity governed by the word will be hard to find.

The picture opens with a death scene in which a dying woman gives to her nephew an antique necklace and informs him that his father, whom he long thought dead, was in prison for manslaughter. The boy therefore decides to hunt for his father and in the course of his travels he secures a position as gardener and becomes enamored of his employer's daughter, to whom he presents the necklace in lieu of an engagement ring. The girl's father, Stephen Winter, recognizes the jewel as having been given to his wife many years ago by the man he persecuted and he discharges the youth. During a troubled sleep, however, Winter's conscience compels him to review his past life and reveals the fact that the man who gave the necklace to his wife had befriended them in their poverty and he (Winter) had wrought his downfall and subsequent conviction for the manslaughter, of which Winter knew him to be innocent.

Upon his discharge, the youth George Turner returns home and comes across a letter from his father accusing Stephen Winter of being the cause of all his troubles. The youth determines on revenge and returns to the Winter mansion, but anger gives way to pity and the old man, now thoroughly overcome by the dictates of his conscience, approaches the Governor of the State and secures the release from prison of George's father.



From "Just a Song at Twilight," by The Dixie Film Company

A happy, though somewhat sad reunion ensues and the two old men are reconciled, and decide to devote the wealth of the banker and the devotion of the ex-prisoner to the welfare of the young couple—the daughter of the former and the son of the latter.

Evelyn Greeley and Pedro de Cordoba are featured as Lucy Winter and Carlyle Turner, respectively.

"A False Clue"

(Mutual—Two Reels)

REVIEW BY AGNES D. CAMP

THIS is an unusually good picture. The story is neatly told with no padding or obscurities. Although a mysterious death forms the basis of the plot there is no violence or anything

gruesome. There is just sufficient mystery to stimulate the imagination and keep an audience on the *qui vive* for the climax.

The screen shows the body of Henry Ross, banker, on the floor of his library. The only clue to the mystery is a sheet of paper clutched in his hand. The story is told by a maid and a butler. Detective Lindsay hears the maid's evidence, which discloses a quarrel between her employer and a visitor. This is shown to be true as far as it goes. Her story causes the arrest of Robert Stanley, a favored suitor of Marjorie Ross, but not of Marjorie's father.

The arrest leads to the butler's confession. He has been a witness to Marjorie's secret wedding with Stanley. After writing to tell his wife, Marjorie old nurse, about the marriage the butler dropped a part of his letter in the library. Mr. Rose read it and was so shocked at his daughter's disobedience it brought on a fit from which he did not recover. Everything ends happily, as such a good little story deserves.

"King Lear"

(Thanhouser-Pathe—Five Reels)

REVIEWED BY PETER MILNE

"KING Lear" is a hundred per cent. feature for the exhibitor who caters to a discriminating clientele. It is Shakespeare at its celluloid best; as good as it can be, deprived of the beautiful lines of the playwright. Frederick Warde, who appears as Lear gives a performance full of sympathy. His several big scenes are effective to the last degree. His work is not stagey and this despite the fact that he must needs use gestures in place of expressions, for his face is covered with a white beard. Mr. Warde understands the technique of the picture and this combined with his thorough understanding of the role results in satisfaction entirely complete.

In point of advertising value his performance is the dominating note of the picture. He has played Lear so many times that his name must of necessity be well known throughout the country. People will welcome this immortalization of his best known part. Ernest Warde as director has made a most pleasing production. The costuming and scenery is as good as it is in the most prominent Shakesperian presentations of the stage. By a judicious but not superfluous use of closeups he has emphasized the salient points of the play to such a strong extent that even those unacquainted with it will readily understand its most intricate situations. But these of course are not many.



Lear Mourns the Death of Cordelia

Shakespeare stripped of spoken lines is narrowed down to Shakespeare the plot-builder and nothing else. At building plots he was only fair. "Macbeth" in film form was a melodrama and not a tragedy. "King Lear" sometimes takes on a like aspect. It is the finish given it by the star, an understanding director and a competent cast that gets its more strained points over with conviction. Then, of course, there are the subtitles, practically every one of which is an excerpt from the play. Mr. Warde's acting is quite successful in making the spectator feel the meaning of the lines "How sharper than a serpent's tooth it is to have a thankless child." Kindred speeches of a like nature reach the spectator nicely. These subtitles are excellently well placed.

The story in brief concerns the wandering of the ancient King Lear after he has foolishly placed his kingdom in the hands of his two eldest daughters. They take matters into their own hands and make known their attitude that they wish to be left alone. Heart-broken, the king takes refuge in a cave and finally his youngest daughter who has loved her father always, brings her armies to his rescue. They are defeated in battle and Lear and she are to be murdered. But the enemy's camp is thrown into confusion by the clashing of leaders. When these quarrels are straightened out the victor hastens to release Lear and his daughter, but already she has suffered death while the king, unable to stand this final loss, is completely overcome with grief.

The suspense in this plot is strong. We think it one of the best of Shakespeare's works to be brought to life on the screen. The plotting is thick; no ardent motion picture fan will complain of a lack of it. There are duels, and grewsome details that keep the suspense at a high mark throughout the duration of the five reels. And added to it all there is the sympathetic, pitiful character of the ancient king, shorn of support when most he needs it.

Ernest Warde plays the king's fool in good fashion. As the plotting sisters Ina Hummer and Edith Diestal do nicely. Hector Dion in a heavy role contributes one of the most polished pieces of acting of the supporting cast. Lorraine Huling, Wayne Arey, Charles Brooks, J. H. Gilmour, Boyd Marshall, Edwin Stanley and Robert Whittier are seen in the other principal roles.

"The Challenge"

(Astra-Pathe—Five Reels)

REVIEWED BY PETER MILNE

AFTER seeing "The Challenge," you come away with the impression of having seen a big picture. Your mind is full of the winning fight the hero made against desperate odds. He did it in a big way and won your sympathy the minute he got up and



Solitaire and Hearts

made a speech in his club, deploring the fact that he, an accomplished engineer, was a mere automaton in the hands of his employer. When he was sent to jail through the trick of his enemy, the secretary of his company, you started in to hate the villain just in the very fashion the writer calculated you would.

But the most exciting part of all came when the hero, pardoned by the governor went west to put through an immense engineering project. There he met again his old enemy, had to fight every inch of the way to make good and win a girl besides. And a thrill was furnished you when you saw the hero rescue a worker who was hanging on the edge of a steep precipice—he might have fallen any moment. Perhaps his struggle to convince the tomboy girl of his honesty and combat the connivings of the villain was the best part of all. It certainly was handled nicely with a welcome appreciation of its comedy angle.

Besides its big story, "The Challenge" has everything else to its credit; the fellow who picks a flaw in it should be arrested for "taking the joy out of life." The direction was in charge of Donald McKenzie.

Charles Gotthold played the hero in a style that fascinated from the start. Montagu Love acted the villain with a conviction, a firmness of expression with which he always characterizes his parts. Helene Chadwick, a little slip of a girl, took the heroine's role and scored a decided success in it. She has never before appeared either on stage or screen, but she has personality, ability, vivaciousness and earnestness.

"The World Against Him"

(Peerless-World—Five Reels)

REVIEWED BY PETER MILNE

"THE World Against Him" presents a story that is wildly improbable and in the second the production tendered it lacks the proper gradations of tempo. So the effect produced is never satisfactory. A better story might have overshadowed the poor production and vice versa. But as the picture is offered now it is full of glaring inconsistencies and aggravating scenes intended to be as powerful as they are weak.

Mark West, a prospector, comes to New York with his invalid sister and places her in charge of Doctors Welsh and Boyd. These gentlemen operate on her, knowing that their work will result in death. After the tragedy Mark discovers something of the dirty work and kills Dr. Boyd. He is arrested and sentenced to die. In the meantime Alice Ridgeway has learned that she must marry immediately or lose her fortune. Her fiance, Dr. Welsh is in Japan. So a kindly old judge arranged for her to marry Mark, believing he will be executed shortly afterwards. After the marriage Mark escapes. He goes west again and when Alice and Dr. Welsh arrive kidnaps them both. They seek refuge in a cabin and there are attacked by bandits. Dr. Welsh proves a coward and of course Mark is a hero and Alice begins to love him. When she learns that Dr. Welsh was a party to the ignoble operation, all her sympathies go out to her much abused husband.

It is rather trying to accept many of these situations as serious.



Dr. Welsh Proves a Coward

That the state would allow such a marriage, that the prisoner should escape so easily, that he should come out in the open and remain unapprehended, that the bandits should attack the cabin; none of these things convince. In addition the subtitling is very poor, probably because an attempt was made in the writing of them to cover up the loopholes in the story. It was written by A. B. Himes and produced by Frank Crane.

E. K. Lincoln and June Elvidge are the leads. In support appear John Sainpolis, Ruth Findlay, Fred Truesdell, Julia Stuart, Nicholas Dunaew and an Indian by the name of Scar Face.

"Charity"

(Powell-Mutual—Seven Reels)

REVIEWED BY AGNES D. CAMP

LINDA GRIFFITH'S impersonation of a city orphan shows that the way of the friendless is hard and the grafters get along very comfortably. There is a line to the effect that the makers of the picture do not assert that every charitable institution is conducted as badly as the one shown on the screen, but that there are entirely too many that come under the description.

"Charity" is as full of orphans as a walnut is full of meat. The film shows clean orphans, dirty orphans—light, dark, pretty and ugly orphans, but they look like well-fed orphans; the majority appear plump as pigeons. Neglected they certainly are. The matron apparently has no ambition for her charges beyond turning out good washwomen. The boys run away as soon as they are old enough to know there is a world beyond the walls of the institution.

The picture gives a rap at birth control and the laws that prohibit its practice. The story that "Charity" deals with is in that strain. It is told by a young woman, who is being tried for the murder of her consumptive baby. While she is relating the incidents of her life other scenes follow the fortunes of her brother Jimmie, whom she has not seen since he ran away from the institution in which they were placed at their mother's death.

Jimmie has some very hard times, but he finds friends and is at last successful. He appears in court as the junior partner in the law firm that is defending his sister. She is acquitted and a touching reunion between the orphans follow. The court scene is poorly enacted. The jury do not adjourn before a verdict is found. Neither is it likely that a district attorney who fails to get a conviction admits to his opponent that he has been mistaken. That, however, is a very small defect; the purpose of the picture is too great to be made or marred by a trifle. Creighton Hale makes a very real and appealing Jimmie. Sheldon Lewis impersonates effectively the brutal father. Linda Griffith's good screen face enables her to tell a disagreeable story convincingly. On the whole the picture is good and instructive; there is nothing objectionable in it, nor anything that a good many children do not see at home.

"The Awakening of Helena Richie"

(Metro—Five Reels)

REVIEWED BY GEORGE N. SHOREY

MARGARET DELAND'S novel, from the press of Harper and Brothers, interpreted into pictures with Ethel Barrymore as the star, will be a box-office winner. But we would not want to go on record as saying, from a purely "motion picture" standpoint, if Miss Barrymore and the book were totally unknown, this Metro production would cause a furore.

The theme of the plot is simple—too simple in fact for our present standards of motion picture requirements. The elements are too elemental. The love of a child, not her own child, and the restoration of the child to her after she had been convinced that the child's own welfare demanded her to give him up, furnished the whole basis for the sympathy. And all the arts of the camera and of director, visible tears and close-ups of expression, fail to bring this up to the highest pitch of tension.

We do not wish to be misunderstood as judging this picture other than of the highest merit. The utmost possible is gotten out of the story by director, star, and in the main by the supporting cast. There is no important role outside of that of Helena and Little David (Maury Steuart). The kindly Doctor Lavendar, the unpleasant Lloyd Prior, the Wrights, son, father and grandfather, are the principals in the cast. Hassan Mussali, as the poet



Ethel Barrymore in "The Awakening of Helena Richie"—Metro Rolfe

dreamer playwright, whose ideal was the woman who had voluntarily gone to live with the other man to await the death of her drunken husband, acted the part well. It is quite logical his suit is not acceptable to the older woman, and that he should commit suicide when his ideal was shattered.

The underlying motive of action is not clearly brought out. Lloyd Prior's pleading that Helena leave her husband is suggested. He is a poor type of villain, not bad enough for picture audiences.

"The Awakening of Helena Richie" will please, and as a careful delineation of a popular story will be a big box-office attraction. It measures up to a high average.

"The Love Thief"

(William Fox—Five Reels)

REVIEWED BY F. G. SPENCER

THIS film, directed by Richard Stanton and featuring Gretchen Hartman and Alan Hale, reflects creditably upon the trio, the last named for their absolutely correct delineation of the characters assigned to them, the Mexican Juanita of Gretchen Hartman being simply superb. Frances Burnham as Clare Nelson goes through a turmoil of doubt concerning the constancy of her lover and later through the valley of death by his side in Mexico, where they are shackled and bound and he (Alan Hale) is compelled to look on while his sweetheart is tortured and insulted. It's a beautiful picture and the photography is all



Alan Hale and Gretchen Hartman in Fox's "The Love Thief"

that could be desired. All the scenes are laid on the Mexican border and are faithfully reproduced.

The theme is a virile one from the pen of N. P. Niessen and has not a single break in its continuity.

It tells the story of a Mexican and a women he calls his sister, who cross the border into the United States as refugees, although their real purpose is to purchase ammunition for the Mexican revolutionists and, of course, they have to obtain permission from Captain Arthur Boyce. He passes them and later when spending Independence Day with his sweetheart in sunny California he comes across the same pair—guests at the ball given by his fiancee's father.

Recognition ensues. He is snared into a téte-a-tête with Juanita, and is seen by Clare Nelson, who breaks off the engagement. Enraged, he calls on Juanita next day and denounces her. She laughs at his tribulations and again tries her wiles upon him. He throws her aside and leaves the hotel. In the meantime a murder has been committed in the hotel and the murdered woman has been clothed in Juanita dresses and passed off for Juanita.

Capt. Boyce is arraigned, found guilty and sentenced to death, but the real murderer, conscience stricken, acknowledges his guilt and Boyce is freed and reinstated in the army. Now things move apace. Juanita knows her doom is sealed should the facts become known—well, skirmishes ensue, a village is devastated and in the end Juanita is shot in the breast. Captain Boyce and Clare are united and the whole episode ends favorably to all who survive.

Others in the cast are Edwin Cecil as Costa, Willard Louis as William Nelson and Jack McDonald as Charles Rogers.

"The Fighting Chance"

(Mutual—Five Reels)

REVIEW BY AGNES D. CAMP

THIS is a good box-office picture, although watching Stephen Siward cure himself of an inherited drink habit is not as pleasant on the screen as it is in the pages of Robert Chambers' "The Fighting Chance." Admirers of this author's work will miss in the plain facts on the film the effects of the easy, graceful style in the story. The picture shows a young man who, making vow after vow never to drink again, seizes upon every excuse to break his word. The reform is a tedious process and demonstrates that something more than a promise is necessary to overcome hereditary weaknesses.

Although the drunken scenes are not pleasing they are very true to life. There is no doubt that the picture has more than a Fighting Chance of becoming as good a seller in film as it is in book form. E. R. Lincoln in the role of young Siward is natural and likable in an unpopular part. Violet Horner impersonates the patient Silvia, who encourages Stephen with her faith in his reform. It is unnecessary to dwell upon the plot of this widely read novel. The best advice is to see the picture and judge with a temperate mind an excellent version of an intemperate subject.

"Treed"

(Vogue-Mutual—Two Reels)

REVIEWED BY AGNES D. CAMP

THIS picture starts off in quite a rough-and-tumble fashion. An old man with a hoary beard is knocked about in a manner that rather shocks our respect for the aged, but it soon settles down to really good comedy. There is a complicated courtship between two grocery clerks and the grocer's two daughters.

An eloping couple are turned back on the road by the police, who have been notified by the girl's father. The auto in which Rube and Lillian are escaping jumps from a high bank into the topmost branches of a large tree. Here they nest until the police and the grocer's family come up. A lively fight ensues.

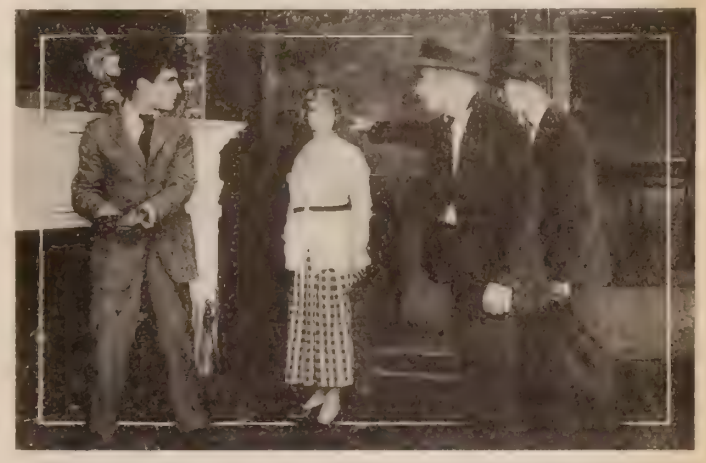
For a while it looks as if they are going to win the fight, but the course of true love never did run smooth, and pretty soon an axe and a saw bring down the tree and the young people are caught with the money taken from the grocery store. The penalty is jail for Rube or marriage with the other daughter—Rube prefers jail. Lillian is less heroic—she marries Rube's rival. Lillian Hamilton and Florence Rosee are the grocer's daughters. Harry Huckins is the funny old man with the beard and Owen Evans is the successful clerk who wins Lillian. Rube Miller is the Rube of the story, but he does very lively work.

"The Shielding Shadow"

(Pathe—Fourteenth Episode—Two Reels)

REVIEWED BY PETER MILNE

THIS episode "Absolute Black" is next to the last in the serial but the thrills do not abate in the least. Sebastian and a policeman engage in a fight on a housetop which results in the



Leontine Has Destroyed the Code Book and the Pellets

fall of the latter to the ground. Again Sebastian is in a motor car directly in the path of an oncoming train and he only dashes away to miss it by the proverbial hair's breadth.

In this chapter also comes a partial explanation of the mysterious disappearing power given to those in possession of the magic black mantle. This is covered with a solution of absolute black made from the black pellets.

While Ravengar is explaining this to Leontine the house is attacked by Sebastian and his followers. Ravengar holds them off and Leontine succeeds in burning both the valuable code book and the black pellets. The fact that Ravengar is Jerry with a false wig and moustache is also substantiated in this number but not fully proven—there must be a final chapter.

"The Rise of Susan"

(Peerless-World—Five Reels)
REVIEWED BY GEORGE N. SHOREY

A VERY good story gives Miss Young an opportunity to be all she knows how to be to her audience in "The Rise of Susan." We were pleasantly surprised, in fact, at the substantial merit of the play—for the title suggested to us anything but what actually was presented—and with such a good play and Miss Young in the title role, the exhibitor cannot overbill this attraction. It will more than meet expectations. Susan "rises" through the strange fortune of being selected as a model in a fashionable shop, where she is employed in the work-room, to fill the place of a girl suddenly called to leave, and from there being employed by an unscrupulous "social climber" to impersonate a countess at one of her social functions. She succeeds so well in attracting people of wealth and refinement to her, that the daughter of her scheming hostess loses a fiancee to her. This causes much planning on the part of mother and daughter, as may be imagined, and the usual black villain is on hand to try to take advantage of his knowledge of the deception, but Susan stands by her guns and refuses to he bulldozed or cajoled into giving up her new-found love. When, with the wedding guests assembled, the villain threatens to expose her, she gives him no opportunity, but rushes out and makes a full confession herself publicly. This of course is a profound shock



Susan Impersonates a Countess So Well She Is Made One for a Needed Occasion

to the scheming woman who has shared the prestige of having a real countess in her salons, but she is equal to the emergency and declares Susan insane as the result of being a drug fiend. Susan of course does not know this, and breaking down is taken to a public hospital where she later conceives the idea of remaining as a nurse herself.

Ninon it is whom Susan has deprived of the love of Clavering Gordon, and on Susan's disappearance the old love revives, and Ninon continues the awful curse of the drug habit which has been hers even from girlhood, even as the wife of Gordon whom she has married. Six years pass and Ninon, weakened by the drug, collapses in the streets one morning and is carried to the hospital where Susan is nurse. The inevitable scene ensues, and Ninon, insane with jealousy and the influence of the drug, picks up a pair of small scissors and stabs at Susan's eyes, blinding her and then leaping to her death from the window of the room, just as Gordon arrives. It is years later when the real love between Gordon and Susan is rekindled, and in spite of her infirmity, which the doctor says can be overcome by gentleness and kind treatment, the earlier happiness expected is taken up where it is left off through the base chicanery of the scheming mother.

Miss Young has several opportunities to meet tense situations during the action of the play, and on every occasion more than meets expectations. Her refusal to be blackmailed, and spontaneous confession were well planned climaxes which relieved a very tense situation, at just the right moment. Eugene O'Brien, as Clavering Gordon, failed to register as well as he might the unfaltering devotion the character undoubtedly called for and did not seem to be quite enough perturbed over the sudden interruption of his marriage. To be told the girl about to be his bride had gone insane from drug terror and almost immediately to become again obviously the target for his previous flame, seemed hardly natural, but these points will be overlooked by the audience for the several splendid moments of inspiration in the main plot as a whole. The picture is sure to make a hit. Its clean, good dramatic force is in fine contrast to the flood of problem plays.

"Marriage a la Carte"

(Clara Kimball Young Reissue—World—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS delightful comedy drama from the story, "Marrying Money," by Bertram Marburgh and W. Pezet, has been very cleverly titled for its presentation under the new name, "Marriage a La Carte." The novel idea is carried out of having each title in semi-cartoon style, illustrate the story, clearly and not in symbolic style, and the work has been done in such a manner as to distinctly help the picture along. For example, following the scene where Jim Sweeney puts the count out of commission by an application of several doses of pure rye, the title shows a row of whiskey glasses, eight or nine at an angle indicating their having been emptied, two or three still standing completing the row; a very graphic and well thoughtout aid to the continuity.

The story is a very natural and enjoyable one. Mildred Niles (Clara Kimball Young) is the daughter of a wealthy broker, who gets caught in a bad stock deal, after Mildred has met and had a case of love at first sight with Ted Vandeveer, a poor relative of the Archie Vandeveers. Ted is equally smitten with Mildred, and is egged on to propose marriage to the (supposed) wealthy girl by his chum Sweeney. Mildred's mother urges Mildred to accept at once and elope with the (supposed) wealthy scion of the Vandeveer millions, before her father's failure becomes known.

Both the lovers have qualms of conscience, but the one egged on by mother, and the other by his best friend, the elopement is carried out and the marriage takes place. Then, after each has confessed and they find they love one another just the same, a codicil to Ted's uncle's will is learned of, giving him a million dollars should he marry.

Clara Kimball Young as the lovable pampered girl is as charming as possible in a light role. E. M. Kimball plays the role of the ruined banker acceptably. The other parts are well cast, including Ina Brooks as Mildred's mother, Chester Barnett as Ted Vandeveer, Winthrop Chamberlain as Count Castellanini, and William Jefferson as Jim Sweeney.

"The Right Direction"

(Pallas-Paramount—Five Reels)
REVIEWED BY GEORGE N. SHOREY

THIS is undoubtedly one of the best pictures Pallas has yet produced, and way up in the ranks of good pictures which combine a sympathetic and clearly told story, with the special charm of a pleasing character well delineated.

As Polly Eccles, child of the slums who finds herself mothering "Billy Boy," her frail baby brother, at an age when she herself sadly needs a mother's care, Vivian Martin finds herself in a role completely adapted to her talent. The brief scenes in which the brute father causes the death of the mother, and himself suffers the penalty of his drunken irresponsibility, are realistic, perfectly handled, and not morbidly melodramatic. When Polly decides she will take little Billy and "go to California," the pathos is dominant over the comedy of the situation, and we at once accompany her on her seemingly impossible journey, wondering how the author is going to provide the way to make the story seem at all probable. There are no "obvious" situations in this plot. Several surprises are registered, out of the ordinary, in its unfolding. For instance, when the brute father sends Polly with the usual pail for beer, we are totally unprepared to find she has brought milk, instead, and we are naturally relieved, after seeing Little Billy consume a large portion of the liquid, to learn it was milk. Again when Kirk Drummond, on his way to California in his automobile, picks up the rambling party and says he will take them to California, we settle down thinking the plot is to be commonplace and just a series of impossible coincidences to an obvious end, when lo! He does the natural thing and drops Polly out in the country and we find the story hasn't really begun. Again, the author has Big Bill befriend Polly, and when we are certain her troubles are to end, Big Bill is separated by the clever

business of having the car Bill is on sidetracked, while Polly is carried on to her destination. Then after Polly has arrived and we have forgotten about Big Bill, he again comes into the plot at a very necessary juncture and lends her comfort and assistance.

The main theme, and the final working out of the meeting of the lovers, furnishes the real thrills, the attempted blowing up of father's mill, and saving of the property and winning of father's respect and of course later consent to the necessary marriage of his petted son to the waif of the slums that was.

Colin Chase as Kirk Drummond, the son, and Herbert Standing as John Drummond, the father, with Alfred Hollingsworth as "Big Bill" and Baby Jack White as "Billy Boy," are the principals in a truly all star cast. For every part is handled to get the utmost possible out of it.

"Rags," Polly's Irish terrier companion, and "some dog," added much to the enjoyableness of a thoroughly pleasing play. As a relief from the sob stuff and the sex dramas of the present season "The Right Direction" is a more than welcome arrival. Incidentally, it means Pallas can give us plays with brains in the plot and direction appealing for themselves rather than the elaborate staging which has pulled through many past productions of this company that have not had the merit inherent in the play



Bessie Love in "The Right Direction"

itself. We have already said Miss Martin has found herself in this play. Pity the scenes of actual mine interiors at Grass Valley were cut so short. They were great.

"The Foolish Virgin"

(Selznick-Young—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

CLARA KIMBALL YOUNG may be depended upon to save a poor picture or add lustre to a good one. Her acting in "The Foolish Virgin," from the novel of Thomas Dixon, is characterized by its usual finish. She makes Mary Adams, a romantic school teacher, a very real person. Miss Young brings out the varying moods and shades of character called for by the role, with a sureness of touch expected from an actress of her reputation

The plot gets well under way before Miss Young appears on the screen, but her tardy entrance is a signal for a rapid development of the story. All the scenes leading up to her appearance, however, are necessary to the picture. They have been introduced to show the effect of environment on Jim Anthony, who afterwards marries Mary Adams, and these glimpses of his early life in a tenement district account for many of his actions.

The chances young women take who marry men without knowledge of their past history is the main idea of the story, and the telling points of the novel have been made effective on the film.

Mary Adams tries to forget everyday reality in highly colored romance. All her spare hours are spent in reading legendary tales, and she longs for a "Prince Charming" to relieve the monotony. In this susceptible frame of mind she falls easy prey to Jim Anthony, who through disappointment has become a criminal.

After their marriage he takes his bride to the home of his mother in the moonshine district of a southern state. So many years have elapsed since mother and son had seen each other, that she failed to recognize him. He intends to wait until morning before making known his identity. In the meantime, his mother, an ignorant, half-demented old woman, constantly under the influence of home-made "hundred proof," spies ten thousand dollars in his valise and at night attempts to murder him in a scene of melodramatic force.

She only wounds him and he recovers. His mother on learning that she had attempted the life of her own son, dies from the shock. Anthony and his wife remain apart for a number of years. On his return she finds that he has reformed and consents to a reunion.

Jim Anthony was played by Conway Tearle; Paul Capellani made a capable Doctor Mulford; Nance Anthony, a disagreeable role, was well acted by Catherine Proctor; Anthony's dissolute father, in the hands of William Welsh, became a vivid representation of a reprehensible type. Anthony at the age of eight was played by Sheridan Tansey with boyish energy. All the other parts were intelligently interpreted—Jane by Maire Lines; Ella Swanson by Agnes Mapes; Harden, the thieving patent lawyer, by Edward Elkas; and Dora by Jacqueline Morhange. Albert Capellani directed in his usual capable manner, and has made some of the scenes particularly striking.

The picture will please the majority of audiences—and wise exhibitors will book "The Foolish Virgin."

"A Child of Mystery"

(Red Feather-Universal—Five Reels)

REVIEWED BY PETER MILNE

THE principals in "A Child of Mystery" are Italians. The girl dances on the city street while an old man cranks the organ. She is loved by a son of Italy who tends a corner fruit stand, but a villainous person higher up, the ward boss, has other plans in store for her. In reality the girl is the grandchild of a rich man whose daughter ran away and married an Italian count. And after a lot of trouble the girl is restored to her rightful home, marries a society man and then goes back to console the folks of her slumming days.

Willard Mack wrote this for Universal and there is a conventional fault to be found with his story. It is not big enough. The first two reels are perhaps the slowest. Much is pictured in them but nothing of consequence; the story has advanced nowhere in particular when the third reel commences. Hobart Henley produced the picture after an average fashion. The casting director, however, did not display keen judgment in the selection of types. Gertrude Selby, the mysterious child, is pretty and cute and all that, but unfortunately for her role her nose turns up. Some of the other players, including Thomas Jefferson and Alfred Allen, are in appearance remotely removed from the members of the Italian race.

Mr. Henley has the lead opposite Miss Selby as the fruit vendor and save for a few overacted scenes fares nicely. Miss



Curious Characterizations in the Red Feather Play, "A Child of Destiny"

Selby, who it will be remembered was formerly with L-Ko comedies, is not capable enough to make a strong impression. Her appeal is in her appearance.

"The Truant Soul"

(Essanay—K. E. S. E.—Screen Time Two Hours)
REVIEWED BY WILLIAM C. ESTY

IF you want a summary of this review in the first paragraph, here it is: this picture should be sure-fire in any house from a nickel tenderloin joint to the most fastidious neighborhood theatre in America.

Henry B. Walthall is too big to fit into an ordinary scenario. He needs a story of almost epic proportions to give him elbow-room for his artistry. "The Truant Soul" emphatically meets this requirement. Victor Rousseau was the author of the script. This is not the eighteenth century Rousseau of France, but a young American writer.

From the very start the plot maintains a tremendous tension. Just as the spectator believes that the dramaic pressure is lessening, a new thrill, bit of suspense, or surprise gives him a jolt.

Walthall plays the part of Dr. Lancaster, a great surgeon. This man, of normally noble instincts, possesses a despicable second nature. He is a drug addict, and when doped appears cruel, vindective, and unscrupulous. When in his normal condition he is able to perform great feats of surgery, and in other ways to do good. He is the absolute slave of Myers, his secretary.

One day Dr. Lancaster discharges Joan Wentworth, a hospital nurse, for a slight breach of discipline. The same day she goes to Lancaster's house to plead for reinstatement. He tells her to



Henry B. Walthall in "The Truant Soul" (Essanay)

go to the Lancaster Hospital to help a man who is in a critical condition. She finds that the hospital is a farmhouse, and that the patient is Lancaster himself. When Joan starts to help him fight his craving for drugs, Myers arrives at the house. He intimidates Lancaster, but Joan refuses to give up. She stays with Lancaster night and day, enduring his crazed insults and frightful deliriums. Little by little she reduces the dose, and fighting against Myers at every turn, she finally rids his system of the poison. He then proposes to her and is accepted.

When she is sure of his recovery, she lets him go to a neighboring city to perform an operation. Two hours later he returns, raving drunk, escorted by Myers. Joan is prostrated, but resolves to fight for him again. He tries to rape her, but she is rescued by—Dr. Lancaster.

Then the secret is out; the cruel cynical Lancaster is the surgeon's half-brother and double. This man had debauched his brother, robbed him, and posed as him before the world, only letting the real Dr. Lancaster come out of his coma when delicate operations are to be performed.

Baffled, Myers sets fire to the house that night, but is caught in the flames himself. An insane woman whom the evil Lancaster had wronged shoots him, and avenger and victim are burned. Dr. Lancaster rescues Joan.

The drug fiend has been enacted numberless times on the stage and screen, but it is safe to say that nobody has ever given such a portrayal as Walthall does. In its stark, terrible realism it is a true classic. You forget its tingling horror, its revolting brutalism, in your fascinated watching of the man's struggle. Some critics may assert that these scenes are too protracted and too realistic to be relished.

When the evil Lancaster and the good Lancaster are together on the screen you don't even wonder how one man could create two characterizations so utterly different. You don't wonder simply because it does not occur to you at the time that the two characters are the same man. In the opinion of the writer this is the best screen work Walthall has done.

A perusal of the plot will show that the part of Joan could not be done by a flapper ingenue. It required the services of a real emotional actress of no mean ability. Mary Charleson is this and more.

Patrick Calhoun makes an admirable heavy. Others who impress are Anna Walthall, Mary Parkyn, and U. K. Haupt.

Harry Beaumont, the director, deserves credit for his share in the picture's success. He shows a keen sense of dramatic values, and by attention to every detail evolved a virile yet dignified whole.

The settings are fitting and the locations are beautiful. The photography is uniformly excellent, the double exposure work in Walthall's fight with himself being particularly remarkable.

"The Twinkler"

(American-Mutual Star Production—Five Reels)
REVIEWED BY WILLIAM C. ESTY

THE ordinary "thriller" film can be manufactured to order from a number of reliable formulae. The only fault of these machine-made spinetinglers is that they fail to thrill the intelligent fan. The devices employed to raise the hair are too transparent, the theatricalism too obvious.

"The Twinkler" is a rip-snorting melodrama that piles thrill on thrill most lavishly. The best part of it is that a rational adult can and will respond heartily to these nerve-stimulants. The methods used to create suspense are not wholly new, but they are most capably managed. The type of story (a crook play) always seems to get the public.

It is claimed that the plot was furnished by Sing Sing convict No. 65368. This probably accounts for the realism of the prison scenes, which occupy the lion's share of the five reels.

This release ought to add to William Russell's following. The star is provided with a congenial role which he handles excellently. Charlotte Burton plays opposite him. Many of the players in the support are particularly well cast.

The settings are adequate, and the photography very good.

Bob Stephany, a criminal "doing time," is engaged to Rose, daughter of an ex-convict, Daddy Burke. Rose makes Bob promise to reform when his sentence is served, and he keeps his promise. Corregan, a political boss, insults Rose, and Bob comes to her rescue. The next day Corregan has Bob arrested on a false charge, and again attempts to attack Rose. The girl, struggling in his arms, discharges a revolver. Her father, who is at the window, also shoots and his bullet kills the man.

Rose is charged with murder, and Bob resorts to stealing to fight for her freedom. She is convicted and sentenced to be electrocuted. Bob obtains a confession from Daddy, who is dying, and takes it to the governor. The governor sends his secretary to the prison with a pardon for Rose. Bob sees this emissary, and not knowing who he is, steals his wallet. He is horrified to find that he has stolen the pardon, and makes a desperate race for the prison. He arrives an hour after the time set for the execution, and asks for Rose's body. He finds her alive, however, for a friend had delayed the execution by throwing a file in the dynamo.

"Dancing with Folly"

(Second Episode of "Is Marriage Sacred?" Essanay—Three Reels)
REVIEWED BY WILLIAM C. ESTY

THE title "Is Marriage Sacred?" is one well calculated to bring big sums into the box-office. It arouses curiosity. One cannot help wondering, however, why this picture was released under that title, for if there is any connection, it is certainly vague.

As for the picture itself, it is a program short-length of some merit. The players are capable, the settings very good, and the photography fair. The story has been used often, but it has a good appeal.

The motivation was not well constructed. The cold, selfish husband suddenly becomes affectionate and self-sacrificing. The tender, domestic wife turns abruptly to wild parties and neglect.

The cast includes Marguerite Clayton, Sydney Ainsworth, Lillian Drew, Edward Arnold, and Thomas Commerford.

INCE STUDIOS



Thomas H. Ince

Producer of "Civilization"

and

Director General Ince Triangle Studios

INCE STUDIOS

Inceville, Wonder City

BRIGHT and early on a crisp morning in the fall of 1915—to be exact, September 27—a squad of men alighted from a big automobile truck before a vast expanse of bare territory in the little town of Culver City, Cal., and shouldering a varied assortment of instruments, proceeded to "stake out" the property.

Six months later—or, on March 27—four hundred and eighty-nine men and women took possession of the premises and commenced to make motion picture plays thereon.

From a stubbled field of fifteen acres, unkempt and uninviting, the tract had been converted, during the passing of four moons, into what is now one of the wonder-spots of the West; the transformation had been that of a territorial "eyesore" into a magnificent photoplay-factory—the new and permanent home of Thomas H. Ince productions.

Many men and women—competent, each of them, to criticize—have inspected this mammoth organization in the period of nine months since it became the headquarters of Ince and his little army of employes, and all have pronounced it unequivocally to be the handsomest, evidently costliest and most efficiently-equipped institution of its kind in the industry. They have departed, marvelling at the beauty and stability of the structural work, the remarkable adaptability to year-round production, and the smoothness and celerity which characterize the achievements of the several departments.



Thomas H. Ince and Gov. Bamberger of Utah

Building activities, more than any other branch of the business, have marked the progress of the plant, since it first was occupied by the Ince players. There has been no increase in the number of persons on the payroll, or in the number of productions for release, but the plant is bigger by several buildings than it was in March. The last nail has been driven, the last trowelful of cement has been applied, and all that now remains to be done to make the plant complete is the grading of a few square rods of territory in the far corner of the premises.

This gigantic plant stands as a monument for the men who were in charge of its building and the untiring efforts of its head, Director General Thomas H. Ince. The planning fell to Business Manager E. H. Allen. Mr. Allen, being thoroughly familiar with every detail of producing work, gave the architects the elementary design. In laying out the grounds, he had the aid of Raymond B. West. Mr. West had a number of years' experience as cameraman, and mathematically laid out the stages so that each receives the maximum amount of sunlight with the minimum shadows.

The Milwaukee Building Company, from the rough plans furnished by Mr. Allen, designed and erected all buildings. They made a careful study of the needs for a motion picture producing company, and so well did they accomplish their task, they have since been awarded contracts for the erection of other producing plants. Their work here is an achievement of which they can be justly proud.

With but one or two exceptions, all of the building are of steel and re-inforced concrete or hollow tile construction, which makes them absolutely fireproof. Cement stucco in a cream white was used on practically all of the buildings which gives the plant a soft color tone pleasing to the eye, and advantageous from the standpoint of light effects.

From a standpoint of attractiveness, the administration building is, perhaps, the most notable structure on the "lot." This is two stories in height, measures 65 by 80 feet and is of the Italian Renaissance architecture. The main entrance leads into the reception foyer, which, in turn, opens into two halls, along each of which the executive and business offices are located. The upper portion of the building is devoted to the offices of the authorial staff and the stenographic department. Of particular beauty, in this structure, are the offices of Producer Ince and Business Manager E. H. Allen. Ince's quarters consist of a spacious office, finished elaborately in mahogany and a handsomely appointed loungingroom, with a beautiful marble bath-room attached. Allen's office is finished in quartered oak panels. All of the interior woodwork was furnished by the Southern California Hardwood and Manufacturing Co.

The largest building of the group is the wardrobe. This is three stories in height and measures 48 by 125 feet. The ground floor, in its entirety, is devoted to the storage of the great mass of costumes that have accumulated during the past few years, including hats, shoes, wigs, etc. The second floor is occupied by the staff of dressmakers constantly employed at the plant in the work of creating and remodeling feminine apparel. On the third floor are to be found the men's tailor shops, where a staff of expert designers and cutters is daily augmenting the supply of male attire.

Next to the wardrobe building is a little building, 25 by 25 feet, used as an emergency hospital. This contains cots, operating tables and complete "first-

(*Continued on page* 4246)

INCE STUDIOS



Administration Building

and Entrance of
The Most Completely Equipped
Photoplay Producing Plant
in the World—
Where Artistry and Efficiency
Combine to make
Dramas that Live

CULVER CITY, CALIFORNIA

INCE STUDIOS

(*Continued from page* 4244)

aid" outfits for the ready alleviation of possible injuries to employes.

Then follows the receiving depot. This is a structure measuring 48 by 50 feet and is designed for the invoicing of all goods delivered for any of the departments. Several times every day automobile trucks drive up to this depot and there deposit consignments of merchandise, which, after being systematically checked up, are given over into the custody of their respective departments.

A short distance from the receiving depot is the carpenter shop. This measures 50 by 190 feet and, when in operation, it provides one of the most awe-inspiring sights of the place. Humming with activity from sunrise to sundown, its giant machine saws and long work-benches, presided over by master-carpenters, constantly are turning out the finished settings daily required on the stages. In a loft at one end of the building are employed a staff of wood-carvers, whose rare skill is responsible for the pretentious decorative effects in many of the Ince settings.

The last in the line of buildings fringing the eastern boundary of the plant is the garage. This measures 50 by 90 feet and houses the trucks and "location" automobiles used daily by the company. This is fitted with all devices necessary for a machine shop, where almost every "ailment" of an automobile or truck may be remedied. On the outside of the building is a 500-gallon underground tank for gasoline equipped with Bowser automatic measuring pump, similar to those used at all gasoline stations The large number of cars needed by the company require a corps of expert mechanics for their proper care. About thirty automobiles are included in the equipment of the studios.



Business Manager A. H. Allen

The northern side of the property is bounded by the dressing-rooms. These are in the nature of a two-story structure, measuring 500 by 25 feet, and never have failed to stir the admiration of those who have inspected them. Each is equipped with all modern conveniences, such as hot and cold running water, closet-room, ventilation, etc., and is plentifully furnished with a make-up table, mirror, chairs and a couch.

Immediately inside the main entrance gates, is the fireproof film vault. This measures 20 by 32 feet and houses raw stock, finished positive and negative, and the battery of cameras. It is built of steel and concrete and equipped with time-lock vault doors furnished by Hall's Safe Company of Cincinnati. Business Manager Allen had special fire protection prepared for this building. A two-inch water pipe extends around the top of the building on all sides, and another extends to the roof. In case of fire, water is automatically turned on here, thus keeping a sheet of water running on all sides of the building and creating a pool twelve inches deep on top.

Just beyond the film vault is the varied arts building. This is two stories in height and measures 31 by 90 feet. On the ground floor are located two projecting rooms and a department wherein the tinting of the sample positive is done. In this are installed three 6A and one 6B Power's Cameragraphs, supplied to Mr. Ince by the Pacific Amusement Company, who have been handling these machines for a considerable time. The upper floor is devoted to the cutting and assembling rooms, sub-title art work rooms and "still" department, and on the roof is a thoroughly-equipped portrait gallery for publicity purposes.

Even greater pains have been taken to secure absolute fire protection for this building. There are five rooms for film cutting. Each is fitted with fire shutters furnished by the Variety Manufacturing Company, of Chicago. In case of fire, a shutter drops on both sides of the door, and over the windows. At the same time a ventilating flue is opened. Such equipment assures that in case fire in one cutting room starts, no other portion of the building will be injured in the least. The Varied Arts building is also fitted with water pipes extending on all sides which gives the same protection as for the film vault.

Next, in alignment with the Varied Arts building, is the commissary. This measures 100 by 60 feet and is capable of accommodating four hundred persons at a sitting. The food is prepared by culinary experts and served at cost to the employes. In a corner of this structure is a barber-shop and manicure-parlor for the convenience of the players. It has an elegant soda-fountain and well-equipped cigar-stand.

Horizontal to the dressing-room building and bisecting the premises, is the scene-dock. This measures 500 by 30 feet and contains costly settings, in addition to the furniture and miscellaneous properties. It is estimated that the contents of this building approximate a value of nearly $200,000.

Adjacent to the scene-dock is a little structure, measuring 30 by 50 feet, and devoted to the work of the sculpturing department. Fifteen men are employed in this department, the function of which is to supply statuary and other artistic adornments in plaster for the richer settings.

The stages are five in number. Four of these are built of glass and each measures 150 by 50 feet, while the fifth is exposed and measures 200 by 50 feet. An idea of the completeness of the glass stages is available from the fact that each required a carload of glass, making a total of 54,600 square feet. In addition to this, a half ton of white lead was used in the construction of each. This is designed to prevent leakage of rain. Here you will find a battery of Bell and Howell cameras at work.

(*Continued on page* 4248)

INCE STUDIOS

The entire Studio of the New York Motion Picture Corporation, the most complete in the world, designed, engineered and constructed by the MILWAUKEE BUILDING COMPANY.

Our experience in Motion Picture Studio construction permits our offering a most economical and efficient service.

MILWAUKEE BUILDING COMPANY
316 Wright & Callender Building
Los Angeles, California

(*Continued from page* 4246)

Each of the four enclosed stages are equipped with a battery of Cooper-Hewitt lamps of sufficient number to light the entire stage for night photographing. Diffusing system employed is one worked out by the men of this studio, which assures no shadows, but at the same time, gives the maximum light. The diffusing cloth was furnished by Cooper, Coate & Casey, a wholesale dry goods firm of Los Angeles, who make a specialty of supplying the needs of studios.

In a far corner of the lot, stands what is unquestionably the most amazing building of the Ince group. It is the laboratory—a structure that measures 57 by 135 feet—and is veritably a magic city for its astounding output. It is operated by a crew of forty-one men, and is responsible for the original developing and printing of all the Ince-Triangle plays. The building embraces one negative-examining room, two negative-cutting rooms, four positive examining rooms, four printing rooms, two dark rooms, one drying room (capacity 16,000 feet), one projecting room, one chemical room, one experimental room, facilities for the making of distilled water, and a refrigerating plant for the manfacture of ice. The capacity of the dark rooms is 100,000 feet of negative and 300,000 feet of positive film per week. A carload of chemicals, demanded by the laboratory work is kept on hand at all times. In the projection room of this laboratory the Power's Cameragraph is also used.



The Fire Department at the Ince Studios

Great care has been exercised in selecting the equipment for the laboratory. A building which houses boilers using crude oil as fuel, has been built a short distance from the main building. In this place is operated a filtering and distilling plant, automatic refrigerating equipment and air cleansing device. All air that goes into the laboratory is first washed through several sheets of water. A part is then heated, and by means of temperature regulators manufactured by the Johnson Service Company of Milwaukee, and installed by Melville C. Hill, their Los Angeles office manager, the desired temperature is maintained in all departments of the laboratory at all times. Each room is fitted with a thermostat, which by compressed air device, automatically operates a mixing damper which controls the intake of hot and cold air. The temperature of the different departments is kept as follows: Washing room, sixty-five degrees; drying room, seventy-five degrees; negative cutting, assembling, printing and chemical rooms are kept at sixty-eight degrees, and the projecting room at seventy. Another thermostat is connected with the hot and cold water intakes for the laboratories and various tanks, and these automatically keep the water at the desired temeprature. Tests made at the studio show that the Johnson system prevents more than two degrees variance either way.

All water used in the factory is either filtered or distilled. Hygeia Stewart Agitator Filter of seventy-two inches in diameter, and a capacity of 6,000 gallons per hour cleanses all water used for washing by the coagulation process. The filter was manufactured by the Hygeia Filter Company of Detroit, Michigan, and installed by their licensed agents, Horstman & Plomert of Los Angeles.

This Los Angeles firm is also responsible for the installation of a distilling system manufactured by the Standard Water Systems Company of Hampton, N. J. This is known as the Tripure. By it, water absolutely free from all mineral or organic matter, and ideal for use in photographic work is obtained. The solvent action of Tripure distilled water, it has been found, tends to make the films sharper in detail, and eliminates all danger of chemical reaction, which is sure to follow when raw or filtered water is used The Standard Tripure still has 250 gallon capacity, and connected with this is a heat exchange and a distilled water storage tank, lined inside with heavily tinned copper. The Fessco automatic oil burner system also installed by Horstmann & Plomert, gives forth the proper heat.

The laboratory is equipped with four Angelus printers, manufactured by the Los Angeles Motion Picture Company. These are especially designed for Alfred Brandt, superintendent of the laboratories. The machines are all extra heavy. The cabinet is of hardwood, divided into two compartments. The upper one contains the motor and mechanism, and the lower the light shift. The printers are designed to prevent scratching and give an extremely sharp print.

The laboratory was built under the personal direction of Alfred Brandt, its superintendent, and by the very few who have had the pleasure of being shown through it, it has been spoken of as the most highly efficient one of its kind. It is spotlessly clean, and not a grain of dust is to be found. All doors and windows are dustproof, and air-tight, and the walls, ceilings, and floors are cleaned several times daily. All of the employes wear white clothes while within the laboratory, and each suit is laundered daily.

The Automatic Refrigerating Companyof Hartford, Conn., installed the plant for keeping both the air and the water in the laboratory at the proper temperature. The system maintains a temperature of about sixty degrees in the developing room and supplies a continuously flowing stream of cool water for washing the film at a capacity of approximately four thousand gallons per hour.

The coils for cooling the developing room are placed in bunkers overhead. The air is blown in from

(*Continued on page* 4250)

INCE STUDIOS

COOPER, COATE
& CASEY
DRY GOODS CO.

Gents Furnishings

Rugs
Linoleum
Drapery
Sheeting

WHOLESALE ONLY

7th *and* LOS ANGELES STREETS
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In THEATRE or STUDIO

The Right Temperatures are
Automatically Maintained by the

JOHNSON SYSTEM

OF

Temperature Regulation

HEALTH - COMFORT - ECONOMY

The new Development Plant of the New York Motion Picture Corporation at Culver City, California, is one of our recent installations.

"SERVICE IS OUR MIDDLE NAME"

For further information, phone or write to our offices at Los Angeles, San Francisco, Portland, Seattle, Chicago, New York, Toronto, or at one of Eighteen other cities in the United States and Canada.

JOHNSON SERVICE COMPANY

FACTORY AND MAIN OFFICE AT MILWAUKEE.

THE NEW INCE STUDIO



is equipped with a

Tripure Still

Why? Because the TRIPURE still excels in

1-Simplicity

2-Economy of Operation

3-Purity of Distillate

Producers desiring a 100% chemically pure distilled water should use the product of the TRIPURE Still which has been conceded to be

"The Purest Water in the World"

When used for washing films and in the mixing of developing fluids, details of the pictures are brought out more clearly.

Write for TRIPURE Catalog

Standard Water Systems Company
Hampton, N. J.

Horstmann & Plomert, Agents
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Los Angeles CALIFORNIA

THE SOUTHERN CALIFORNIA HARDWOOD & MANUFACTURING CO.

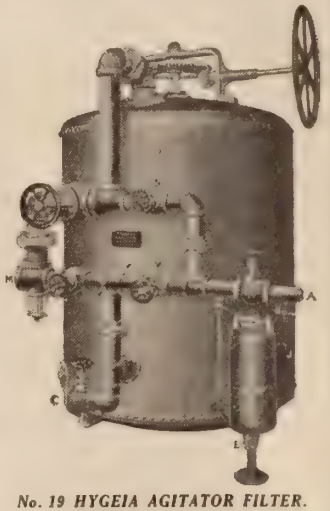
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INTERIOR WOODWORK

FOR THE

INCE STUDIOS

WE manufacture WATER FILTERS of all sizes and capacities, and make a specialty of FILTERS for Moving Picture Companies.



No. 19 HYGEIA AGITATOR FILTER.
Capacity 5000 gals. per hour. Specially constructed for New York Motion Picture Corporation, Culver City, Calif.

HYGEIA FILTER COMPANY
340 Denton Ave., Detroit, Mich.

Pacific Coast Agents:
HORSTMANN & PLOMERT
1117 Baker-Detwiler Bldg.,
Los Angeles, Calif.

New York Office
4 Cedar Street

(*Continued from page* 4248)

the outside over the coils and allowed to circulate through the room. Sufficient air is supplied so that it is completely changed every fifteen minutes during ten hours of each day. The remainder of the time the blower is shut off.

The water supply storage tanks are divided into two sections. In the smaller section the greater part of the expansion piping is installed and in this the water is cooled to within one or two degrees of the desired temperature. From this it is allowed to overflow into the larger tank. In order to regulate this flow, a float valve is installed. Sufficient expansion piping is installed in the larger tank to cool the water one or two degrees in order that when it flows into the developing tank proper, it may have the scientifically correct temperature.

The Ince studios had a most complete water and sewerage system installed as the plant was built. This work was in charge of F. G. Schilling & Son of Los Angeles. Their first work was that of laying water mains to all parts of the grounds, the dimensions of these being four and six inches. From these attachments to every building were made. The dressing-room building has more than one hundred connections, there being hot and cold water in all of the rooms. The work on this was completed in three weeks. Other buildings have the same conveniences.

The plumbing work on the laboratory by Messrs. Schilling required careful planning and suitable material. The laboratory has three kinds of water. The distilled passes through brass pipes tinned inside, to a tinned copper storage tank on roof, and is delivered by gravity through block tin pipes to the developing, fixing and toning rooms. The plumbing firm of Schilling & Son was also in charge of the plumbing work connected with the installation of the laboratory heating and ventilating system, and fulfilled the contract for the laying of the sewerage and drainage system which involved an expenditure of several thousand dollars.

The Ince Studios Wish to the

Motion Picture Trade a

MERRY CHRISTMAS

and a

HAPPY NEW YEAR

COOPER HEWITT STUDIO LAMPS



Mr. Thomas H. Ince in one of his five enclosed stages, each fitted with a similar equipment of Cooper Hewitt Lights.

Write for new Motion Picture Bulletin No. 68.

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COOPER HEWITT LIGHT INCREASES PRODUCTION

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General Offices and Works, 8th and Grand Streets, Hoboken, N. J.

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PLUMBING & HEATING

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INCE STUDIOS

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and

Temperature of Water for Washing Films Automatically Controlled

by an

AUTOMATIC REFRIGERATING PLANT

Manufactured and Installed

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THE AUTOMATIC REFRIGERATING COMPANY

Main Office and Works : HARTFORD, CONN.

Grand Prize (Highest Award)
Panama-Pacific International Exposition

THE RECORD BREAKER OF ALL TIMES
A MORALITY PLAY THAT WILL EXPOSE HUMANITY'S GREATEST DANGER

"IGNORANCE"

STARRING **EARL METCALFE** SUPPORTED BY A WELL-KNOWN CAST OF POPULAR PLAYERS

WRITTEN BY ANTHONY P. KELLY
DIRECTED BY JAMES A. FITZGERALD
PRODUCED BY THE PRIVATE FEATURE FILM CO.
IN SIX STIRRING PARTS —500 THRILLING SCENES

Presented With the Co-operation of the
YOUNG WOMEN'S PROTECTIVE LEAGUE

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Props, Locations, Studios, Stage Space, Expert Help, Autos, Electricians, Property Men, Cameramen, High Grade Extra Help, Carpenters; we do expert Developing and Printing.

Anything you wish to know here just ask us. "Mighty glad" to be of service to you.

"Public Cooperation Is a Feature of This City"
"YEAR ROUND PLAY GROUND"
"27 Hours from Broadway"

STATE RIGHTS

Alexander Dumas' Famous Story

THE THREE MUSKETEERS

An Elaborate and Spectacular Production in *Seven Acts*

The Price is Right
The Film is Right
The Time is Right
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Bookings being solicited for Greater New York, N. Y. State and New Jersey

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CAPITAL: $100,000.00
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CLEVELAND OHIO

PRODUCERS & DISTRIBUTORS OF THE BEST ADVERTISING FILMS IN FILMDOM
FOR NATIONAL & LOCAL ADVERTISERS
THE MOST EFFECTIVE, ECONOMICAL & ADVANCED FORM OF PUBLICITY
INVESTIGATE OUR PROPOSITION
"VISUALIZED PUBLICITY TELEGRAMS"



Many a packed house is directly traceable to an advertisement in the "News."

LATE NEWS

Prosperity Is Inter-Mountain Keynote

Montana Exhibitors Show Pictures to Capacity at 15 and 25 Cents—Salt Lake Welcomes Wholesome Subjects

THE film situation in the inter-mountain region, embraced in Utah, Colorado, Wyoming, Idaho and Montana, is considerably brighter than it was one year ago.

Specially was this noticeable last summer when practically every exhibitor kept open for business—and made money.

The exchange situation, too, has materially cleared during the past twelve months, the price of service generally meeting the posibilities of the towns. The old cry of "cutting prices" has been remarkably faint even in the face of keen competition. Taken all in all, the announced schedule has been maintained and equitable revenue based on population has been the order of the day. All this is in the face of the fact that some exchanges have lost money.

In Montana exhibitors are generally getting fifteen and twenty-five cents and playing to capacity. It is safe to predict that should any prospective exhibitor pitch his tent in Montana with the announced intention of returning to the old "jitney" theatre that he would be promptly run out of town.

The elimination of the unfit exhibitor has gone on apace and the close of 1916 sees the progressive man forging to the front.

The leading exchanges in Salt Lake and Denver are doing good work in aiding the exhibitor along the lines of publicity, accessories and suggestions for advertising stunts and the proper display of advertising matter generally. Today the agent of a film exchange talks other than the excellence of his goods and the poor quality of the other fellow's. He is getting to be an expert in projection and a perambulating ready-reference on problems, with advice on tap for the asking.

Open market booking has been tried and found wanting owing to the uncertainty of service, the auctioning of a feature to the highest bidder and general filibustering methods employed by many traveling men. While the average exhibitor has always been more or less suspicious of the motives of the exchange it has been demonstrated to him during the past year that the exchange is the lesser of the "two evils."

Taken all in all, the representatives of several of the new star companies have experienced decidedly hard sledding in this territory owing to the fact that all sorts and conditions of prices were quoted exhibitors regardless of population conditions, capacity and previous records for the house in question. Where such features have been shown at advanced prices but little money has been made owing to the reaction. Then again, whenever an established star under the new banner has been presented at a house other than the one heretofore associated with the star, the last named house has put on a week of rebookings of the old favorite at the same old prices. In several cities the rebookings have shown a big profit away ahead when the rentals involved are taken into consideration.

The public wants clean pictures. Salt Lake gave a demonstration recently in this direction. One theatre put on Marguerite Clark in "Miss George Washington"; three others put on suggestive subjects. On the first night attendance honors were about even; on the second, the Famous Players film was slightly in the lead. The third night saw the wholesome picture draw the biggest crowd entertained by that theatre since it opened, while the other houses were far behind in patronage.

There is a demand for juvenile programs and quite a number of exhibitors are talking of instituting a circuit, as under existing conditions it is practically impossible to import this class of film from either coast and pay charges both ways. While children's matinees are not big money makers the wide awake exhibitor realizes that they are the best kind of advertising. The children talk about the theatre at the family table; father and mother subconsciously absorb the enthusiasm and in a brief space of time they too become confirmed picture patrons.

Taken all in all, 1916 has been a good year for the majority and the best year yet for the man handling high class pictures. It has been one of the worst for the man handling mediocre and medium goods.

But this section's crying need is more of the advanced type of modern exhibitor calculated to afford dignity and standing to the business.

GEO. E. CARPENTER.

Fairbanks to Produce in East

Douglas Fairbanks, who will return East this month to reopen the Triangle studio at Fort Lee, N. J., left Los Angeles on December 16, and will be in New York during the holidays. He was accompanied by Mildred Harris, the fifteen-year old Fine Arts player, who was cast in the role of the ingenue with Sir Herbert Beerbohm-Tree in "The Old Folks at Home."

Miss Harris will appear as Fairbanks' leading lady at the star's personal request. She recently won first prize in a California beauty contest.

It is said that John Emerson, who is directing Fairbanks' current production, "The Americano," will continue to direct the comedian during his winter season at Fort Lee.

Censors Want Stated Time for Children in Theatres

At the last meeting of the Minneapolis Censor Board for the year the speakers agreed that children should not be habitual patrons of the motion picture theatres, and that more children's films should be made and shown.

Long before this idea was given to the censor board, the Minneapolis exhibitors worked out a program for showing children's films. The exhibitors do not want children in their theatres all the time. They admit that children should be out of doors some time and at home some of the time. Exhibitors generally prefer to have their houses filled with adults at all times, but there is a demand for juvenile films in Minneapolis.

By having separate performances for children the average exhibitor will lose money, it is said, for two changes a week are the rule in Minneapolis. Juvenile films will have to be run on Saturday afternoons, when the streets are crowded with shoppers who expect to drop into the theatres for rest and entertainment, declare exhibitors.

The censorship body will become on January 1 an advisory committee created by the mayor to view films and make recommendations. The mayor-elect, Thomas Van Lear, will listen to recommendations, but the committee will go to the theatres and see the films just as ordinary patrons.

The board has changed its name to The Minneapolis Motion Picture Review Board.

It will continue to work along lines it has mapped out. These are not radical and the film men believe that in the end good will result. Men and women who are familiar with the film business will speak at their meetings, and the board by co-operation and diplomacy will try to get the Minneapolis film attractions on a basis that it approves.

President George E. Vincent of the University of Minnesota, who on May 1 becomes president of the Rockefeller Foundation, in his address to the board said: "Negative censorship does not remedy evil."

Leon C. Warner a hardware merchant, not a reformer in any sense of the word, but a citizen of sound ideas, is to be head of the board for 1917.

R. G. MARSHALL.

Spanuth Addresses Convention

H. A. Spanuth, president of the Commonwealth Pictures Corporation, has just returned from a visit to Detroit, where he made an address before the exhibitors' convention.

Mr. Spanuth states that Mr. Kunski and other prominent Michigan exhibitors viewed the co-operative plan of the Commonwealth Pictures Corporation most favorably.

Sheer Casts Players for Prominent Companies

Although but a few months old, William A. Sheer, Inc., under the guidance of William A. Sheer and his associates, has become prominent as a players' representative and cast director. In the past two weeks the company filled three of the most important casts in the east, among which were the Mary Pickford Company, Popular Plays and Players-Metro, Thomas A. Edison, Inc., and Tom Van Planck, Inc., a new corporation of very promising aspects.

Mr. Sheer, although a young man in years, has already established a reputation as a cast director, during the past five years in which he was connected with the Keystone, Fox, the Equitable Motion Pictures Corporation and the World Film Corporation in that capacity. Mr. Sheer now personally represents the following stars, who are under absolute contract to him, viz.: Gail Kane, Al Jolson, Marguerite Leslie, Earle Foxe, J. Herbert Frank, Olga Olonova, William H. Tooker, Marie Chambers, Robert Whitworth, Zena Keefe, Alma Hanlon, Katherine Kaelred and many others.

Among those recently placed by Mr. Sheer are: Stanley Forde, Earle Foxe, J. Herbert Frank, L. Rogers Lytton, Frank Andrews, Alma Hanlon, Lionel Adams, Olga Olonova, Edna Whistler, Robert Whitworth, Marie Chambers, Frank McGlynn, Marie Shotwell, Edwards Davis, Nell Morgan, Livingtson Masson, Zena Keefe, Gilbert Rooney, Betty Randolph, Winifred Harris, Grace Griswold.

Paramount Makes Effort to Recover Two Pictures Stolen in Boston

Efforts are being made throughout the country, through the Paramount exchanges, to locate two Paramount Pictures which were recently stolen from the Famous Players Film Company of New England, Boston, Paramount's exchange.

The prints were those of Mary Pickford in "Esmeralda," produced by the Famous Players Film Company, and Donald Brian in "The Voice of the Fog," produced by the Jesse L. Lasky Feature Play Company.

Notification has been issued by the Paramount exchanges to all exhibitors to immediately notify the exchange in their district, should anybody in their town accept or attempt to book these two productions.

From a number of clues that have been followed, it appears that the prints, after they were stolen were shipped West, but up to the present time, they have not made their appearance.

"Jimmy Dale" Goes Well in Ohio Town

H. E. Mickey of the Luna theatre, Fostoria, Ohio, states that he is doing splendidly with the Unicorn's "Billy West Series" of comedies and has also signed up for the "Jimmie Dale Series." Mr. Mickey conducts one of the finest theatres in his section of the state, and is playing to capacity all the time.

"Eyes of the World" Premier January 1st

Second Clune Production, Adaptation of Harold Bell Wright's Novel, Will Have Premier in Los Angeles—Book Was Followed Faithfully

THE national premier of the second Clune Film Producing Company production is to be given at Clune's Auditorium, Los Angeles, Monday, January 1. This will be the presentation of "The Eyes of the World," adapted from the novel laid in California of the same name by Harold Bell Wright, and is the first story of this author to be picturized.

The work of producing this picture was taken up almost eight months ago, and all people of the Clune Company have given their entire time to the making of the picture, which has been cut to less than ten reels. The direction of the photoplay was in charge of Donald Crisp, who had the co-operation and personal aid of the author, Mr. Wright, and Producer W. H. Clune and General Manager Lloyd Brown.

The premier of this subject promises to be a notable one, as the management of the company promises even a more elaborate presentation than that accorded "Ramona" at the Los Angeles, New York City, Chicago and other showings. Mr. Brown worked out for "Ramona" three distinct atmosphere creating settings which gave to the presentation an attractive feature. Mr. Brown promises even more startling inovations with the showing of "The Eyes of the World."

The entire scenic staff of the Clune studio has been kept busy for weeks preparing the scenic embellishments. The largest cyclorama drop prepared for a theatre west of New York City has been prepared. It is spoken of as a gorgeous reproduction of California mountain scenery.

Monroe Salisbury, who appeared in the leading role of Ramona Allessandro, appears in the part of Conrad Legrange, the journalist. Wright, in his story, had Captain Allen Kelly, a widely-known California journalist, as his type in writing, and Salisbury, although he never met Kelly, is said by acquaintances of the newspaper man to give a life-like impersonation. The actor made up for the part solely from the description in the book.

Higher Prices for Minneapolis Picture Shows

Minneapolis exhibitors are going to make more money after January 1.

On that date, if they find the procedure does not violate any of the state laws they will with few exceptions raise their prices 50 per cent. This was voted at the last meeting of the Motion Picture Exhibitors Corporation of the Northwest. Exhibitors in outside towns, members of the corporation have been advised to do the same thing if their clintele will stand for it.

The admission prices when the theatres were in made-over store buildings, were uniformly 10 cents. They are the same today with better theatres than the so-called legitimate houses of fifteen years ago. The exhibitors feel that they are entitled to the money.

Coal and taxes have all risen in the last year. Exhibitors are buying better films, installing luxurious dressing and lounging rooms and giving occasional free exhibitions to educators and others on special occasions. They have yielded often at a loss to whims of an unofficial censor board and yet they have charged the dime museum prices of the old days.

Theatres that employ orchestras, and install organs, to make the film drama live and powerful, believe that the public will pay 15 cents. A part of this increase will go to improve the exhibitions, but if the exhibitors keep all of it there will be little complaint.

R. G. MARSHALL.

Chicago Reel Fellows Hold Election

The Reel Fellows' Club, of Chicago, has been active again. An election was held on Thursday, December 14, and on Saturday, December 16, a big stag, entitled "The Days of '49," was presented. These two affairs mark a big windup for 1916 Reel Fellows' events.

"My Country" Shown at Bazaar

The feature of the National Preparedness Bazaar, which opened last week at the Grand Central Palace, was the Variety Film Corporation's preparedness picture, "My Country First," starring Tom Terriss. Louis Rosenbluh, president of the Variety concern, donated the picture to the bazaar, among the patrons and patronesses of which are Mrs. Woodrow Wilson, Mrs. Jules S. Bache, Mrs. Ledyard Blair, Mrs. John R. Drexel, and Messrs. Major William H. Elliott, Sterling P. Story, Count James Minotta and many others.

Mr. Terris appeared in person and delivered a speech on preparedness at each showing of the picture, which is in six reels. His remarks were listened to by delegations from the army and navy and from the Boy Scouts and similar organizations, as well as by the throngs that packed the Grand Central Auditorium.

Mr. Rosenbluh announces that the picture will be shown every afternoon and evening during the continuance of the bazaar, which will last ten days.

Dixie Ready with Two Features

The Dixie Film Corporation, with producing headquarters at Chicago and Jacksonville, Fla., will distribute its products through state rights mediums, and "Tempest and Sunshine" and "Just a Song at Twilight," its first two productions, are now about ready to market.

John W. Heney, of Heney and Hawkins, is the central distributing medium.

Evelyn Greeley and Pedro de Cordoba are the principal players.

"Tempest and Sunshine" was staged at Jacksonville, Fla., this spring, and "Just a Song at Twilight" was completed only last week. Carlton King, for five years an actor and director with the Edison Company, staged both productions.

Tandy and Lynch have procured both productions for their southern territory.

FEATURES—CURRENT AND COMING

Art Dramas, Inc.

12— 4. The Lash of Destiny (Gertrude McCoy) .....5 reels
12—11. Whoso Taketh a Wife (Jean Sothern) .....5 reels
12—18. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels
12—21 Lash of Destiny (Gertrude McCoy) .....5 reels
12—28. Whoso Taketh a Wife (Jean Sothern) .....5 reels
1 —4. The Rainbow (Dorothy Bernard and Jack Sherrill).....5 reels

Artcraft Pictures

11— 6. Less Than the Dust (Mary Pickford) .....5 reels
1— 8. The Pride of the Clan (Mary Pickford.)

Bluebird Photoplays

11—13. A Stranger from Somewhere (Franklyn Farnum and Agnes Vernon) .....5 reels
11—20. The Measure of a Man (J. Warren Kerrigan and Louise Lovely) ....5 reels
11—27. The Bugler of Algiers (Rupert Julian, Ella Hall and Kingsley Benedict) .....5 reels
12— 4. The Sign of the Poppy (Gertrude Selby and Hobart Henley).....5 reels
12—11. The Price of Silence (Dorothy Phillips) .....5 reels
12—18. The Honor of Mary Blake (Violet Mersereau) .....5 reels
12—25. The Right to be Happy (Rupert Julian) .....5 reels
1— 1. Black Orchids (Cleo Madison)...5 reels
1— 8. The Piper's Price (Dorothy Phillips) .....5 reels
1—15. Her Soul's Inspiration (Ella Hall) 5 reels

Fox Film Corporation

11—20. Jealousy (Valeska Suratt).....5 reels
11—27. Mischief Maker (June Caprice)..5 reels
12— 4. The Vixen (Theda Bara).....5 reels
12—11. The Battle of Life (Gladys Coburn) .....5 reels
12—18. The Love Thief (Gretchen Hartman and Alan Hale).....5 reels
1— 1. The Island of Desire (George Walsh) .....5 reels
1— 8. The Price of Silence (William Farnum) .....5 reels
1— 8. A Modern Cinderella (June Caprice) .....5 reels
1—15. Bitter Truth (Virginia Pearson)..5 reels

Frohman Amusement Corp.

10—10. The Witching Hour (C. Aubrey Smith, Jack Sherril, Helen Arnold, Marie Shotwell and Robert Connes) .....5 reels

International Film Service

11—15. The Jockey of Death (Adventure), Mlle. Evelyn and M. Arturo....5 reels
Coming—When My Ship Comes In (Jane Grey) .....5 reels

Ivan Feature Productions

12— 1. Enlighten Thy Daughter (Frank Sheridan, Katherine Kaelred, James Morrison and Marie Shotwell) .....5 reels

Kleine-Edison-Selig-Essanay

11— 6. The Prince of Graustark (Bryant Washburn and Marguerite Clayton), Essanay .....5 reels
11—13. The Cossack Whip (Viola Dana), Edison .....5 reels
11—20. The Chaperon (Edna Mayo and Eugene O'Brien), Essanay.....5 reels
12— 4. The Breaker (Bryant Washburn and Nell Craig), Essanay.....5 reels
12—11. A Message to Garcia (Mabel Trunnelle and Robert Conness), Edison.5 reels
12—18. The Phantom Buccaneer (Richard Travers) Essanay.....5 reels
12—25. The Truant Soul (Henry Walthall), Essanay .....7 reels
1— 1. The Last Sentence (Marc McDermott and Miriam Nesbitt), Edison.5 reels
1— 8. Little Lost Sister, Selig.....5 reels
1—15. Little Shoes (Henry Walthall) Essanay .....5 reels

Metro Pictures Corporation

11—27. The Sunbeam (Mabel Taliaferro) Rolfe .....5 reels
12— 4. The Black Butterfly (Madame Petrova) .....5 reels
12—11. The Stolen Triumph (Julius Steger)5 reels
12—18. The Awakening of Helena Richie (Ethel Barrymore).....5 reels
12—25. Pidgin Island (Harold Lockwood and May Allison).....5 reels
1— 1. Vanity (Emmy Whelan), Popular Plays and Players.....5 reels
1— 8. A Wife by Proxy (Mabel Talliaferro), Columbia Pictures Corp...5 reels
1—15. The White Raven (Ethel Barrymore), Rolfe .....5 reels

Mutual Film Corporation

11—27. A Dream or Two Ago (Mary Miles Minter).....5 reels
12— 4. The Valley of Decision (Richard Bennett), American.....5 reels
12—11. Lonesome Town (Kolb and Dill), American .....5 reels
12—18. Miss Jackie of the Navy (Margarita Fischer), Fischer.....5 reels
12—25. The Innocence of Lizette (Mary Miles Minter) Minter.....5 reels

Paramount Pictures Corporation

11—20. Miss George Washington (Marguerite Clark), Famous Players..5 reels
11—23. The Yellow Pawn (Ridgeley and Reid), Lasky.....5 reels
11—27. Nanette of the Wilds (Pauline Frederick), Famous Players.....5 reels
11—30. The Martyrdom of Philip Strong All Star Cast), Paramount.....5 reels
12— 4. A Coney Island Princess (Irene Fenwick and Owen Moore), Famous Players.....5 reels
12— 7. The Road to Love (Lenore Ulrich), Morosco .....5 reels
12—11. Oliver Twist (Marie Doro), Lasky.5 reels
12—14. Victoria Cross (Lou Tellegen), Lasky .....5 reels
12—18. Traveling Salesman (Frank McIntyre), Famous Players.....5 reels
12—21. The Right Direction (Vivian Martin) Pallas.....5 reels
12—23. Snow-White (Marguerite Clark) Famous Players.....5 reels
12—28. The Redeeming Love (Kathlyn Williams and Thomas Holding), Morosco .....5 reels
1— 1. The Slave Market (Pauline Frederick) Famous Players.....5 reels
1— 4. The Evil Eye (Blanche Sweet), Lasky .....5 reels
1— 8. Great Expectations (Louise Huff and Jack Pickford), Famous Players .....5 reels
1—11. A Mormon Maid (Mae Murray). Lasky, ...5 reels
1—15. Betty to the Rescue (Fannie Ward), Lasky.....5 reels

Pathe Exchange, Inc.

GOLD ROOSTER PLAYS

7—17. The Shadow of Her Past (Lina Cavalieri), Special Release.....5 reels
11—26. Arms and the Woman (Jane Grey), Astra .....5 reels
12— 3. Divorce and the Woman (Florence La Badie). Thanhouser.....5 reels
12—10. Life of Our Savior (Re-issue Colored) Bibl.....7 reels
12—17. King Lear (Frederick Warde)....5 reels
12—24. The Romantic Journey (William Courtenay, Alice Dovey and Macey Harlan), Astra.....5 reels
12—31. Joy and the Dragon (Baby Marie Osborne and Henry King) Balboa .....5 reels
1— 7. Her New York (Gladys Hulette, William Parke, Jr. and Robert Vaughn), Thanhouser.....5 reels

Red Feather Productions

11—27. The Mainspring (Ben Wilson and Francelia Billington).....5 reels
12—4. Kinkaid, Gambler (Ruth Stonehouse) .....5 reels
12—11. The Morals of Hilda (Lois Wilson) .....5 reels
12—18. Mixed Blood (Claire McDowell and Roy Stewart).....5 reels
12—25. A Child of Mystery (Hobert Henley and Gertrude Selby.....5 reels
1— 1. Polly Put the Kettle On.....5 reels

Selznick Pictures

CLARA KIMBALL YOUNG

10—15. The Common Law.....6 parts
1— 1. The Foolish Virgin.....5 reels

HERBERT BRENON PRODUCTIONS

12—18. War Brides (Mme. Nazimova).. 8 reels
12— The Eternal Sin (Florence Reed and William E. Shay),.....5 reels
12— Panthea (Norma Talmadge)..

Triangle Film Corporation

11—19. The Honorable Algy (Charles Ray, Margery Wilson, and Margaret Thompson), Kay-Bee.....5 reels
11—26. The Children Pay (Lillian Gish), Fine Arts .....5 reels
11—26. The Devil's Double (Wm. S. Hart), Kay Bee.....5 reels
12— 2. The Children of the Feud (D. Gish), Fine Arts.....5 reels
12— 2. The Criminal (Desmond-Williams), Kay Bee.....5 reels
12— 9. The Wharf Rat (Marsh-Harron), Fine Arts.....5 reels
12— 9. Bawbs o' Blue Ridge (Bessie Barriscale), Kay Bee.....5 reels
12—16. The Matrimaniac (Fairbanks), Fine Arts .....5 reels
12—16. The Sins Ye Do (Keenan), Kay Bee .....5 reels
12—23. The Heiress at Coffee Dan's(Bessie Love), Fine Arts.....5 reels
1— 8. Seven Deadly Sins—Envy (Ann Murdoch, Shirley Mason and George LeGuere), Super-pictures, Inc. .....5 reels
1—15. Seven Deadly Sins—Pride (Holbrook Blinn, Shirley Mason and George LeGuere), Super-pictures, Inc. .....5 reels

Unity Sales Corporation

10—16. Land Just Over Yonder.....6 reels
11—16. Humanizing Mr. Winsby.....5 reels

Vitagraph—V-L-S-E

11— 6. The Devil's Prize (Antonio Moreno and Naomi Childers).....5 reels
11—13. The Price of Fame (Marc McDermott and Naomi Childers).....5 reels
11—20. The Dollar and the Law (Lillian Walker and Walter McGrail).....5 reels
11—27. An Enemy to the King (E. H. Sothern and Emily Storey).....7 reels
12— 4. Rose of the South (Peggy Hyland and Antonio Moreno.....5 reels
12—11. The Enemy (Peggy Hyland, Evart Overton and Charles Kent).....5 reels
12—18. Whom the Gods Destroy (Alice Joyce, Harry Morey and Marc MacDermott) .....5 reels
12—25. The Ninety and Nine (William Courtney and Lucille Lee).....5 reels
1— 1. Indiscretion (Lillian Walker)....5 reels
1— 1. The Sacred Kingdom (Second Episode, Royalty at Red Wing), (Charles Richmond and Arthur Kelly) .....
1— 8. The Man of Mystery (E. H. Sothern) .....5 reels
1— 8. The Secret Kingdom (Third Episode, The Sealed Packet).....
1—15. The Glory of Yolande (Anita Stewart) .....5 reels
1—15. The Secret Kingdom (Fourth Episode, The Honorable Mr. Oxenham

World Pictures

11— 6. The Heart of a Hero (Robert Warwick and Gail Kane).....5 reels
11—13. Bought and Paid For (Alice Brady) .....5 reels
11—20. The Madness of Helen (Ethel Clayton and Carlyle Blackwell)..5 reels
11—27. The Men She Married (Gail Kane, Arthur Ashley, Montague Love, and Muriel Ostriche).....5 reels
12— 4. All Man (Robert Warwick and Mollie King).....5 reels.
12—11. Broken Chains (Ethel Clayton and Carlyle Blackwell).....5 reels
12—18. The Rise of Susan (Clara Kimball Young) .....5 reels
12—25. The World Against Him (E. K. Lincoln and June Elvidge).....5 reels
1— 8. On Dangerous Ground (Gail Kane and Carlyle Blackwell).....5 reels
1—15. The Man Who Forgot (Robert Warwick, Gerda Holmes and Doris Kenyon) .....5 reels
1—17. A Woman Alone (Alice Brady)..5 reels

TABLOID REVIEWS FOR BUSY EXHIBITORS

General Film Service

"The Tiger's Claw" (Kalem—Grant Police Reporter. Dec. 22.) The revenge of the criminal on the stool pigeon is the source of punch for this one-reel melo, and it abounds in the usual points, the use of the girl to frame up the weaker for the stronger (physically) and the intervention of Grant. Carrying a gun around in a dinner pail and a leap from one building top to the window of another building just in time is the final thrill. This leap is cleverly done, landing Grant in the center of the room where the shot is about to be fired, just in time to knock the villain silly. A good punch, which could only have been more effective if the window and glass had crashed into the room with the rescuer.

"Quest of the Golden Goat" (Kalem—Ham Comedy, Dec. 26.)—We miss Ham in this reel. Bud carries the comedy along very well, said comedy being the rapid fire action resulting from Bud's misunderstanding of the writing on a cuff in a Chinese laundry where he gets temporary employment. He reads, "Have left my fortune at the Golden Goat." Strange coincidence there is a "Golden Goat" cult, and Bud is initiated—then he discovers the owner of the shirt drinking up the last nickel of his fortune at the "Golden Goat"—saloon. Average comedy—nothing extra but fairly funny. We understand Ham will be back next week.

"A Race With Death" (Kalem—Helen Series, Dec. 30.)—This week Helen forgets her motorcycle and sticks to just train thrills. There is a new operator at Lone Point, and he finds a wallet full of money, dropped by a rich ranchowner. The ranchowner's horse kicks him and drops him stunned in the road, shortly after. The boys think the night operator stole the wallet, and lock him in a box car and set it free on the track running head on toward the fast limited. Helen rides and overtakes the box car just in time to throw a switch and side track the car. The thrill here misses out, chiefly because there is nothing to show that the express engineer saw any danger—and if he does not, who would? As if the director saw he had mised here, he follows the car on the siding, where Helen stops it just as it is about to fall through an open draw. Here again an extra shudder could have been produced by having the car actually drop off the edge, careen, and land half over the river brink. Not up to usual Helen standard.

"A Tale from the Decameron." (Essanay. One reel drama. Screen time, 30 min.) Synopsis.—Richard Ryder, a wealthy man, forces his attentions upon pretty Mildred Tomes. She resents them and in the ensuing struggle he falls on a steel spindle and dies. Mildred's sweetheart, Thomas North, secretary of the dead man, is accused of murder and though he suspects the truth he faces death rather than betray his financee. In the end, however, Mildred confesses her part in the tragedy and all are exonerated. Released Dec. 26.

"Canimated Noos Pictorial No. 21" and Cartoon by Wallace A. Carlson with Lake Tahoe, Calif. Scenic. (Essanay. Split reel.) Synopsis.—At Garlico, Mex., showing a few interesting spots in the small time war; growing rhubarb pies in Mississippi; "how the infectious flivver is made," viz., by pouring one hundred pounds of bolts, nuts and screws into a concrete mixer and the finished product comes forth. Half of the reel shows the beautiful scenery on and around Lake Tahoe. Released Dec. 27.

"Wife in Sunshine." (Essanay. Drama. Screen time, 31 min.) Synopsis.—The demon—social ambition—wrecks the home of Artist Edward Morrison, whose wife Katherine squanders his money on finery and entertainment. He reproaches her and she, on the advice of Harold Hitchcock, a social viper, divorces him. Harold then seeks to rid himself of Katherine and ridicules the idea of marrying her. She thereupon seeks a reconciliation with Edward, but he has already married his model, with whom he is living happily. Released Dec. 30.

"The Little Brown Mole." (Essanay. Screen time, 31 min. A Black Cat Feature.) Synopsis.—Paul Fancourt (Sydney Ainsworth) was in love with Olive Berkley (Lillian Drew), but on being separated he married Leila, whose violent temper causes their separation. Leila, unaware of her identity, employs Olive as her secretary. In a particularly violent display of temper, Leila dies of apoplexy and Olive who still loves Paul Fancourt utilizes her strange resemblance to Leila to pose as his wife and succeeds so far as to effect a "reconciliation," and as he believes is remarried to him, but the fraud is exposed by the absence of a little brown mole on his former wife. Olive flees in terror, but is pursued and reclaimed by Paul. Released Dec. 19.

"Taking the Count." (Essanay. Screen time, 18 min.) Synopsis.—A crowd of society women meet an incoming steamer to get the Count on his arrival, but Ben Turpin, the cabin steward, and his mate are the only two men seen in dress clothes, so they are mistaken for the Count and his companion. They are therefore whisked off and entertained lavishly until the police find them when they are promptly returned aboard ship to wait on the captain's table. Released Dec. 20.

"On the Brink of War." (Kalem—Girl from 'Frisco Series No. 21, Dec. 20.)—The snappy variety of this series keeps up unabated and this week we have a little of race prejudice, very timely, with Mexican greasers as the subject matter. True Boardman takes the role of John Wallace, who seeks election on a Mexican Exclusion platform, in California. A poor devil Mexican is "framed" by Luke Larrabee, a crooked politician who seeks to get control through Wallace. Barbara scents trouble at once, through her woman's instinct, and when the Secretary of State (a splendidly done characterization of Lansing) comes to California, on the representations of the Mexican ambassador, to prevent a certain war which would result from such legislation, he finds in Barbara a real champion, and Barbara shows up Larrabee to her fiance and saves him from lending his good name to a malicious plot. Wonderful mountain scenery, fine mob scenes, some good scraps between Mexicans and cowboys, and the usual fast riding stunts which have made this series always a hit, keep this episode up to standard. When one of the boys gets Larrabee, pulling him off his horse on the fly, there is one of the best thrills seen in some time.

Mutual Program

"Indiscretion." (Mutual. Two reels. Dec. 25.)—Featuring Ethel Grandin as the willful girl, who will marry or not as she likes, and Charles Eldridge (who is always the good actor) as her stern parent. To avoid love passages with her chosen mate (Lawrence White), Ethel dons boy's clothing, and strikes out, via the bedroom window in search of adventure, more pleasing to her juvenile ideas. She falls into the hands of underworld characters, who are advised of her identity by the dissolute son of her father's butler, who is an associate of the gang. Plotting to secure a large sum through the forcible detention of the girl, the rascals overreach themselves and are raided, and rushed to jail in the nick of time by Ethel's fiance, who at once takes on a glamor in her eyes, which convinces her of the fact that more charming adventures may be had at his side at home.

"The Elopement." (Mutual-Cub. One reel. Dec. 14.)—A bucolic comedy featuring the antics of a fat girl, who very likely was a man. The usual farmer, farm-hands and villagers are in evidence all through the picture, which also has some chase scenes and several falls and fierce hand-to-hand battles for the ladies' favors. Some remarkable early morning photography in the hills is a part of this otherwise not phenomenal production.

"Peter, the Comic Poet." (Mutual. One reel. Dec. 16.)—Fairly descriptive of the aims and ambitions of every-day people, and will appeal to the majority of comedy lovers. Bud Ross, as Peter, sees a fortune within his grasp through the medium of scenario writing. A paper offers $1,000 for a good picture, which Peter decides to walk away with. On commencing work, however, the children annoy him so, that he is forced to take his work out of doors. Alongside the barn he goes to work, but he falls asleep and dreams dreams of untold wealth pouring into his coffers from his writings. He becomes exhausted from his endeavors, and his large force of lady clerks are spraying him with lavender water and eau de Cologne to revive him, when he finds himself drenched to the hide, not from the sprayings of his clerks, but as the result of his sleeping in a heavy rainstorm.

"Gertie's Latest Affair." (Mutual. One reel. Dec. 7.)—This picture has many amusing features, and opens up with a couple of spooning couples in the park. Reggie leaves his Aunt Gwendolin to meet his sweetheart, and an old lover of Aunt Gwendolin's once again cheers her heart. Reggie's sweetheart, however, "makes a mash" on Bobby Gob, the aunt's admirer, and complications follow. After one or two unpleasantnesses, in one of which Reggie's sweetheart is beaten with a carpet beater by the irate aunt, matters are smoothed out and tranquility reigns.

"His Uncle's Ward." (Mutual. Two reels. Thurs., Nov. 30.)—A comedy unique among comedies, for it treats, in a delightful vein, a situation not uncommon among men. Sydney Mason and Elsie Albert have the leading roles and they acquit themselves admirably. The picture is dignified and although a comedy has several tense dramatic situations, and we venture to predict a sound acceptance of the film.

The theme itself is interesting. An uncle, a crank on eugenics, has selected a healthy specimen of womanhood for his nephew to wed and so informs the young man by mail. Knowing his uncle's eugenic tendencies, Dick, the nephew, jumps to conclusions and declares he wants no spectacled old dame for his, and lays his plans to defeat the uncle's desires, but when the young lady appears upon the scene—and is indeed fair to look upon—and makes such a hit with the young men friends of the nephew, he regrets his step and tries to undo what he has done. The young lady, however, is wise to his deception, and teases him to the point of distraction, when she relents, they compare notes and decide to join in the holy bonds of matrimony.

"Shot in the Fracas." (Vogue. Two reels. Sun., Dec. 10.)—A comedy of the slap-stick variety, directed by Robin Williamson and featuring Ben Turpin and Margaret Templeton. It contains some amusing situations that are mirth-provoking and doubtless will be appreciated by many habitues of picture houses. A medal valued at $1,000 cuts a big figure in the picture as do also a willing wife and a jealous spouse. The picturization is good, the acting fine and should be well received.

"Mutual Weekly, No. 101." (Mutual. Tues., Dec. 12.)—This ever-interesting series is maintaining its instructive features to a marked degree and covers the various topics uppermost in the public mind and foremost in the public prints of to-day. This reel portrays General Joffre and staff; British artillery; ruins of Combles after a bombardment; Philadelphia raised turkey being shipped to market; safety scheme inaugurated by New York police department; hill-climbing contest by motorcycles at Los Angeles, Cal.; armored war tank of the Canadian-Francais troops; army and navy football game at Polo Grounds, New York City in the presence of fifty thousand spectators; the home and hobbies of the late Jack London at Glen Ellen, Cal.; Bucharest being deserted as the enemy closes in; the Seventh Regiment on the Mexican border, and their return; chrysanthemum show at Garfield Park, Chicago; 207th battalion of Ottawa, Canada, receiving their colors from Sir Samuel Hughes and finally the aftermath of the automobile speed contest, showing the wreckage of Lewis Jackson's Marmon after its having struck a tree.

See America First, No. 88. (Gaumont.) Synopsis.—The picturesque beauty of the mountains of West Virginia and the scenery along the Gouley river are the prominent features of this reel, which also includes a Gaumont Kartoon Komic, animated for the screen by Harry Palmer. Released December 27.

Tours Around the World, No. 8. (Gaumont.) Synopsis.—Florence, the wonderful treasure house of Italian art, holds the "place d'honneur" in this picture, which also depicts the valley of the Arno, taken from the square of Michael Angelo; the Uffizi and Pitti Palaces and a number of art pieces, including "Perseus" of Benvenuto Cellini and the "The Rape of the Sabines" of Giovanni da Bologna. The second section includes a trip from Airolo to Andermatt through the St. Gothard Pass, and in the third section views along the Theve river, a small tributary of the Oise in France are depicted. Released December 28.

"Mutual Weekly," No. 102. (Gaumont.) Synopsis.—This weekly includes more pictures of the battle of the Somme and includes views of the big 75s being rushed to more advantageous positions; also an air squadron ready to leave and cathedral ruins. The recent visit of President Wilson to New York to signal for the permanent lighting of the Statue of Liberty is also pictured, as is also the launching of a gold dredge, which, operated by three men, digs 15,000 tons of dirt a day, and the opening of the new scenic boulevard at San Francisco, Cal.

"Reel Life, No. 34." (Gaumont. One reel.) Synopsis.—The revival of the sailing ship owing to the demand for tonnage created by the European war is shown in pictures of the ship yards at Essex, Mass. "The Great American Dish" is a title introducing pork and beans, and shows its scientific preparation. Then follows views from the Soudan picturing the natives as they prepare their food. Released December 24.

"Reel Life, No. 35." (Gaumont. Split reel.) Synopsis.—This opens with pictures of "The Olive Industry in California" and is followed by "The Value of Venom," depicting the methods adopted in combatting the effects of snake bites as developed in Brazil. It also shows "A Most Unique Basket," illustrating the uses to which the shell of the Armadillo is put. Released December 31.

"Tours Around the World, No. 9." (Gaumont. One reel.) Synopsis.—It takes the spectators upon a trip to Rio de Janeiro, the picturesque capital of Brazil, and then for a ramble around Luchon, in the French Pyrenees. Released January 2.

"See America First, No. 69." (Gaumont. Split reel.) Synopsis.—Gives an adequate showing of Pasadena, Cal., the city of roses, and the second half is devoted to a Komic Kartoon, "Miss Catnip Goes to the Movies," by Harry Palmer. Released January 3.

Paramount Program

"Their Week End." (Black Diamond. One-reel comedy.) Synopsis.—This picture tells of a wrecked auto, an injured duke, who is rushed to a hospital, and a couple of tramps, who coming across the wreck, search it for spoils and find the duke's clothing, which they immediately take possession of. They also find an invitation to the Climbers' for a week end, whither he was bound when his auto turned turtle. This, also, they appropriated and went to the Climbers, where their antics are weird and conduct extraordinary. Released December 25 by Paramount.

"Fifty-Fifty." (Paramount. One-reel Cartoon.) Synopsis.—Ashley Miller contributes this plastique cartoon, which deals with the dilemma of a young man who marries an apparently charming girl, who discovers, when too late, that her "charms" are not all her own. Many comedy situations arise, but the young man finally becomes philosophical and finds a satisfactory solution.

"In the Land of Evangeline with Burton Holmes." (Paramount. One-reel Trav.) Synopsis.—Burton Holmes conducts his party through the lovely country called "Arcadie" by Longfellow in his immortal "Evangeline" in his trip from Boston to Halifax, thence to Nova Scotia. He deals with the sad story of the beautiful Evangeline, who, being separated from her lover on the day set for their wedding, is transformed into a determined woman, and after a long search for Gabriel she finds him in a hospital in Philadelphia.

Pathe Exchange

"Luke's Shattered Sleep." (Rolin.)—Lonesome Luke and his weird associates here disport themselves in a cheap rooming house that furnishes beds for ten cents and beds with springs for fifteen. The humor is rather low on the whole concerning itself with the discovery of an odor surrounding a gentleman's feet, rats and fleas in the bed, and the breaking of various obstacles over heads. There is some original business introduced besides. On the whole a funny picture.

"Frills and Thrills." (Florence Rose Fashions. Number Twelve.)—The "thrill" part of the title is intended for mere man we suppose, as the picture delves into the intricacies of lingerie of all sorts and descriptions. It is rather thrilly at that. The rest of the reel consists of the display of afternoon tea gowns.

"Pathe News, No. 97." (Pathe. One reel. Educ.)—This film shows the nineteen-ton submarine built in 1879 by John Holland; a 'pos sum trot in Tennessee; Secretary of the Treasury William C. McAdoo and his wife at Saratoga, Cal.; Allied troops in the Balkans; fresh troops being sent to reinforce the Russian armies; an animated cartoon, "Our Merchant Marine," by John C. Terry; representatives of foreign governments attend a trial test of the new Marlin machine gun at Larchmont, N. Y.; one thousand students of the government's Indian school receiving military instruction at Carlisle, Pa.; efficient and productive horticultural implements at Davis, Cal.; the First Virginia Artillery at San Antonio, Tex.; children save old newspapers in aid of the playground fund of Washington, D. C.; effect of the defect in the city's water supply at Philadelphia, Pa.; police department of New York City starts its safety campaign, and the ninth annual apple show is opened by King Pip at Spokane, Wash.

"Pathe News, No. 100." (Pathe. One-reel. Ed.) Synopsis.—This reel contains pictures of ice skating at the Hotel Biltmore; shipping thousands of horses to the Allies weekly; New York City's slogan, "Walk to Work," in the fresh air campaign; Sir William Dunn, Lord Mayor of London, reviewing troops; King Alphonso's return to Madrid, Spain, after a long absence; making fat people thin, as demonstrated by George Bothner; life of the Indians on their reservations at San Diego, Cal.; the Council for National Defense at Washington, D. C.; gathering of evergreen trees at Manistique, Mich., for the Yuletide season; the fall of Bucharest; Governor Johnson of California driving the first stake in the $10,000,000 project for a deep water canal to connect Golden Gate with Sacramento, and the Holy Angels Church celebrates centenary aot Buffalo, N. Y.

Universal Program

"Sammie Johnsin Slumbers Not." (Universal. One-reel comedy.) Synopsis.—Sammie's slumbers are disturbed by the serenading of the cats in the neighborhood, so he hires a bulldog which drives the pests away, but no sooner has Sammie dispensed with the services of the bulldog than the cats return in force and make the night more hideous than before. Released December 31.

"Civilization in the Far East." (Universal. Split reel. Educ.) Synopsis.—The native rulers of India pride themselves upon the possession of large collections of animals. This picture, from photographs of Dr. Dorsey, shows close-ups of monkey families, wild boar, elephants and other native beasts of India. Released December 31.

"Universal Screen Magazine." (Universal. Ed. One-reel.) Synopsis.—Issue No. 3 of this series shows the manufacture of feather boas from the time the feathers are secured from the ostrich to the finished product; some views of the floating Charity Hospital, then follow views of New York City, this being the first of a series of pictures of the great cities of the world. The picture closes with a comic incident, entitled "Things That Never Happened."

"Such Is Life in Alaska." (Universal. One-reel trav.) Synopsis.—This picture, interspersed with drawings by Hy Mayer, shows views of the ice fields and snowy ranges, herds of reindeer, which the Alaskan Eskimos are learning to care for, and finally some remarkable effects of silhouette drawings which dissolve into the real landscape and vice versa.

"Perils of a Plumber." (L-Ko. Wed., Dec. 27.)—Dan Russell appears again in this one. Russell has an entirely original line of business and tricks which makes his every appearance a signal for a real good comedy. With the exception of a few scenes in which poor photography prevails, "Perils of a Plumber" is a highly diverting release. A decided hit.

"Good-Morning, Judge." (Victor. Two reels. Thurs., Dec. 28.)—Written by Grace Cunard and produced by Francis Ford this comedy in which two young persons, for some unknown reason believe themselves guilty of smuggling, are the prominent characters, gets a few laughs, but not enough to put it cleanly over. The character of the situations never varies, and no real story is ever brought out. Mina Cunard and Ernie Shields are the principals.

"The Prodigal Daughter." (Rex. Sun., Dec. 31.)—Allen Holubar and Agnes Vernon are starred in this picture, which is full of pathos, and reveals the Thanksgiving dinner being partaken of in the absence of the daughter who left the parental roof some years previously. The "first snow of the year" greeted as "The Lord's Messenger of Peace" finds the daughter and her child scantily clothed and weak outside her father's home. She faints, and the child by a violent ringing of the door bell brings aid, and on being admitted to the house recognition is made, but the father, still stern, declared his daughter must go, but the granddaughter may stay. They are inseparable, however, and the usual happy ending ensues.

"Giant Powder." (Bison. Two reels. Sat., Dec. 30.)—Written by Maxwell Ryder and starring Edith Johnson and Fred Church, this is a gripping play, based on mining life in the West. The general store is faithfully depicted, as also are the characters to be met in such localities. A rich man's son out West prospecting makes desperate love to the daughter of the local tradesman, and has for a rival the real bad man of the camp. Fisticuffs ensue, and when visited by his father, sister and city sweetheart he is found stripped to the waist and battling with his rival, whom he defeats. Later when the midday shot has been planted, and the blast is about to explode, and all the men are scurrying to places of safety, the hero's foot becomes caught in the blast crevices and he is unable to extricate himself. Then his former rival covers himself with glory by tempting Fate and going to his rescue.

"Mines and Matrimony." (Joker. Sat., Dec. 30.)—Gale Henry, Heine Conklin and other Joker favorites chase a gold-brick through several hundred feet, finally winding up in a mine shaft with a rope and pulley hoist. Every time they tried to pull up the unfortunate who had fallen down the pit, it would mean a swap of balance, until the bride finally meets her fate by grabbing the groom half-way and holding him in mid-air until the preacher could tie the knot from above. The gold-brick failed to figure in the final balance.

"Phil's Busy Day." (L-Ko. Fri., Dec. 29.)—Mr. Dunham is again revelling in his destructive temperament, and after shattering dishes, furniture and wife's heart, does some rapid transit scenes from his house to the adjoining one, via convenient branches of a weeping willow. Good fast chase and novel stunts fill the most of this reel to such good effect that the need of good acting is not evident, nor would it be noted if present. An auto loaded with passengers is shown plunging into the ocean at the finish.

"Toto of the Byways." (Imp. Two reels. Fri., Dec. 29.)—Light drama concerning a little Paris girl, who, brought up as a crook, turns straight through the influence of an English artist, and proves the means of frustrating her old pals when they attempt to steal a valuable painting of her father's. There is a little too much incident in this drama for smooth sailing and a few hackneyed situations are introduced without rhyme or reason. Edith Roberts makes Toto a lively figure, while others are: Harry Benham, Charles Slattery and Johnnie Walker. Catherine Carr wrote the scenario and Lee Kohlmar produced.

"Pretty Baby." (Nestor. Mon., Dec. 25.)—By Bess Meredith the story is innocent fun and features the most charming infant yet filmed. Pearl Elmore, once of Fine Arts, and Fred Gamble, once of Keystone, help Eddie Lyons, a girl and the baby to keep the grins going. A young married couple, mature relative who hates children, and a brief and unexpected visit during which baby must be disposed of, all go to make the plot a gay series of gasps.

"Birds of a Feather." (Gold Seal. Three reels. Tues., Dec. 26.)—This depicts in entirely too great detail the efforts of an ex-convict to go straight. The story is padded by way of lengthening each individual scene until after a while the whole thing becomes extremely boresome. As for the story itself, it is poorly put together, there being several loose ends to it. William V. Mong wrote it, and he it is who plays the lead. Others are: Nellie Allen, Lydia Yeamans Titus, Harry Holden.

"Stronger Than Steel." (Laemmle. Two reels. Wed., Dec. 27.)—This stars, Allen Holubar and Louise Lovely, and is an adaptation of one of George Bronson-Howard's stories. It opens up with a group of stage door Johnnies awaiting the chorus girls, and one of the latter motors off with one of the party, but a tiff puts a speedy end to the evening. A tramp appears on the scene, and appeals for money for food. The man in the case takes the beggar to his bachelor quarters to experience the sensation of watching a really hungry man eat. While at table the man chides the tramp for being down and out, and advises him never to go hungry, even though he had to steal to secure food. Taking him at his word, the tramp decides to rob his benefactor; he does so, and a terrific fight takes place in which the clubman is worsted. The police arrive upon the scene, but instead of causing the tramp's arrest, he presents him with the articles of silverware he was about to steal.

SHORT SUBJECTS CURRENT AND COMING

Foxfilm Comedies

1— 1. Social Pirates (Charles Arling).. 2 reels
1— 8. Chased Into Love (Hank Mann and Carmen Phillips)..... 2 reels
1—15. Noah's Ark (Hark Mann)..... 2 reels
1—22. Her Father's Station (Anna Luther) ..... 2 reels
1—29. There's Many a Fool (Hank Mann and Carmen Phillips)... 2 reels

General Film Company

Monday, December 25, 1916.
SELIG—The Golden Thought (Tom Mix and Victoria Forde), 2 D..... 21567
VITAGRAPH—A Journey to Nowhere (Some of our Biggest Star Performers), 1 C..... 21569
SELIG—Selig Tribune No. 103, 1 Top... 21570
BIOGRAPH—Two Men of the Desert (Reissue), (Henry Walthall), 1 D.... 21571

Tuesday, December 26, 1916.
ESSANAY—A Tale from the Decameron (Nell Craig), (4th of the Black Cat Series), 2 D..... 21572
KALEM—The Quest of the Golden Goat (Ham and Budd, Ethel Teare and Henry Murdock), 1 C..... 21574

Wednesday, December 27, 1916.
ESSANAY—Canimated Nooz Pictorial, No. 21 C; Lake Tahoe, Calif., Sc. Split Reel..... 21575
VIM—A Financial Frenzy (Harry Myers and Rosemary Theby), 1 C..... 21576
KALEM—The False Prophet (21st Episode of the "Girl from 'Frisco"), (Marin Sais and True Broadman), 2 D 21577
BIOGRAPH—The Rehearsal (Reissue), (Vera Sisson and Jose Ruben), 2 D.. 21579

Thursday, December 28, 1916.
SELIG—Selig Tribune, No. 104, 1 Top.. 21581
VIM—Title not announced, 1 C..... 21582

Friday, December 29, 1916.
KALEM—A Mission of State (11th of Grant, Police Reporter), (Ollie Kirkby and George Larkin), 1 D..... 21583
VITA—The Luck Charm (2d of Dangers of Doris), (Mary Anderson), 1 C..... 21584
VIM—Before the Show (Pokes and Jabs) 1 C 21585

Saturday, December 30, 1916.
ESSANAY—Wife in Sunshine (3d of Is Marriage Sacred?), (Marguerite Clayton, Edward Arnold and Sydney Ainsworth), 2 D..... 21586
KALEM—A Race with Death (Hazards of Helen Series), (Helen Gibson), 1 D. 21588
SELIG—The Right Hand Path (Robyn Adair and Virginia Kirkby), 1 D... 21589

Monday, January 1, 1917
SELIG—On Italy's Firing Line, 3 Warfilm.
SELIG—Selig-Tribune, No. 105, 1 Top.

Tuesday, January 2, 1917
ESSANAY—The Girl God Made for Jones, C. D.....33 mins.
KALEM—That Terrible Tenderfoot, 1 C.

Wednesday, January 3, 1917
ESSANAY—A Dollar Down, C. Yosemite Valley, Sc.....Split Reel
KALEM—The False Prophet (The Girl from Frisco Series), 2 D.....

Thursday, January 4, 1917
SELIG—Selig-Tribune, No. 106, 1 Top.

Friday, January 5, 1917
KALEM—The House of Secrets (Grant, the Police Reporter Series), 1 D.

Saturday, January 6, 1917
ESSANAY—When the Man Speaks, D 29 mins.
KALEM—The Mogul Mountain Mystery (Hazards of Helen Series), 1 D.
SELIG—In Payment of the Past (Robyn Adair and Virginia Kirsley), 1 D.

International Film Service

Monday, December 18, 1916
Through the West Indies. Views of the Wonderful Tropical Isle, Photographed for the International Film Service, Inc., by Tracy Mathewson; On the Cannibal Isle (Jerry on the Job), Animated Cartoon Comedy by W. C. Hoban, 1 C.

Tuesday, December 19, 1916.
Hearst International News, Pictorial, No. 101, 1 Top.

Friday, December 22, 1916.
Hearst International News, Pictorial, No. 102, 1 Top.

Monday, December 25, 1916.
Krazy Kat—Krazy Kat Takes Little Katrina Out for an Airing. (Animated Cartoon Comedy by George Herriman). The Home of the Oyster (A pictorial study of the oyster industry, showing the capturing and preparing of this shell fish for the market.)

Tuesday, December 26, 1916.
Hearst International News Pictorial, No. 103, 1 Top.

Friday, December 29, 1916.
Hearst International News Pictorial, No. 104, 1 Top.

Metro Pictures Corporation

Monday, January 1, 1917.
ROLMA—The Matinee Idol (Ralph Herz) 1 C.
TRAVELOGUE—No. 27. Subject not announced.

Monday, January 8, 1917.
DREW—Cave Man's Buff (Mr. and Mrs. Sidnew Drew), 1 C.

Monday, January 15, 1917.
DREW—His Perfect Day (Mr. and Mrs. Sidney Drew), 1 C.

Monday, January 22, 1917.
ROLMA—Married But Single (Ralph Herz), 1 C.

Monday, January 29, 1917.
DREW—The Pest (Mr. and Mrs. Sidney Drew), 1 C.

Mutual Film Corporation

Monday, December 25, 1916.
MUTUAL—Indiscretion (Ethel Grandin) 2 D 05246

Tuesday, December 26, 1916.
GAUMONT—Mutual Tours Around the World (The Theve River, France; Florence, and in the Swiss Alps) 1 Trav. 05248

Wednesday, December 27, 1916.
MUTUAL—Mutual Weekly, No. 104, 1 Top 05249
GAUMONT—See America First (Sc.), and Kartoon Komics (Cart.), Split Reel.. 05250

Thursday, December 28, 1916.
MUTUAL—Peter's Perfect Photoplay (Bud Ross), 1 C..... 05251

Saturday, December 30, 1916.
STAR—Grimsey, the Bellhop (Alex. Clark) 05253

Sunday, December 31, 1916.
VOGUE—Jealous Jolts (Ben Turpin), 2 C 05254
GAUMONT—Reel Life, The Olive Industry, The Most Unique Basket, Mag. 05256

Monday, January 1, 1917
MUTUAL—Pangs of Jealousy (Ethel Grandin), 2 D..... 05257

Tuesday, January 2, 1917
GAUMONT—Mutual Tours Around the World, No. 9, Trav; Rio de Janeiro; A Ramble Around Lucknow..... 05259

Wednesday, January 3, 1917
MUTUAL—Mutual Weekly, No. 105, 1 Top. 05260
GAUMONT—See America First, Sc.; Kartoon Komics; Pasadena (The City of Roses), Calif.; Miss Catnip Goes to the Movies. Split reel..... 05261

Thursday, January 4, 1917
Comedy, 1..... 05262

Friday, January 5, 1917
AMERICAN— ——— (J. Warren Kerrigan), 1..... 05263

Saturday, January 6, 1917
STAR—The Girl Who Can Cook (Lois Meredith), 1 C..... 05264

Sunday, January 7, 1917
VOGUE—The Land of Nowhere (Rube Miller), 2 C.....05265
GAUMONT—Reel Life, 1 Mag..... 05267

Paramount Pictures Corporation

Monday, December 18, 1916.
BURTON HOLMES—Going to Halifax, 1 Trav.
KLEVER—In Society and Out, 1 C.
PICTOGRAPH, No. 46—An American Vesuvius; Championship Billiards, Illustrated by Maurice Daly, World Champion; The Toll Gate of the Atlantic; Fifty-Fifty, Comedy a la Plastique (Ashley Miller).

Thursday, December 21, 1916.
BRAY CARTOON—Bobby Bumps at the Circus; The Best Man (Victor Moore), 1 C.

Monday, December 25, 1916.
BLACK DIAMOND—Their Week End, 1 C.
BURTON HOLMES—The Land of Evangeline, 1 Trav.
PICTOGRAPH—Subjects not announced.

Thursday, December 28, 1916.
BRAY CARTOON—Jack, the Giant Killer, by L. M. Glackens.

Monday, January 1, 1917.
BURTON HOLMES—From the Bay of Fundy to the St. Lawrence, including a pilgrimage to Ste. Anne Beaupre, 1 Trav.
KLEVER KOMEDY—He Meant Well, 1 C.
PICTOGRAPH—Subjects not announced.

Pathe Exchange, Inc.

Sunday, December 24, 1916.
The Shielding Shadow, No. 13 (The Hidden Menace), Astra. 2 D.
Pearl of the Army, No. 4 (War Clouds), Astra, 2 D.
Against Heavy Odds, Pathe, 1 D.
Luke Locates the Loot, Rolin, 1 C.
Florence Rose Fashions, No. 11 (Fashions) and Young Fur-Bearing Animals (Col.), Educ., Split Reel.

Wednesday, December 27, 1916.
Pathe News, No. 104, 1 Top.

Saturday, December 30, 1916.
Pathe News, No. 105, 1 Top.

Sunday, December 31, 1916.
The Shielding Shadow, No. 14 (Absolute Black), Astra, 2 D.
Pearl of the Army, No. 5 (Somewhere in Grenada), Astra, 2 D.
Luke's Shattered Sleep, Rolin, 1 C.
Silk Industry, Pathe and Leggett, 2 Ind.
Florence Rose Fashions, No. 12 (Rose), 1 Fash.
Making Raisins (Calif.), 1 Ind.

Wednesday, January 3, 1917.
Pathe News, No. 1, 1 Top.

Saturday, January 6, 1917.
Pathe News, No. 2, 1 Top.

Unicorn Film Service*

Monday, December 4, 1916.
SUPREME—Tides of Time, 2 D..... 956A
JUDY—Watch Your Step, 1 C..... 957B

Tuesday, December 5, 1916.
HIPPO—Muddle and Matrimony, 1 C.... 958A
HIAWATHA—Pursuing Conscience, 3 D. 958B

Wednesday, December 6, 1916.
GAIETY—Mumps and Bumps, 1 C..... 959A
UTAH—The Heart of the Ranch, 2 W.... 959B

Thursday, December 7, 1916.
JOKER—When a Fellow Needs a Friend, 1 C 960A
RANCHO—A Knight of the Range, 2 W.. 960B
JUDY—It Happened in Harlem, 1 C..... 960C

Friday, December 8, 1916.
SUPREME—The End of the Road, 3 D... 961A

Saturday, December 9, 1916.
SUNSET—The Toll of the City, 1 D.... 962A
JOCKEY—Walking the Dog, 1 C..... 962B

Sunday, December 10, 1916.
RANCHO—His Battling Blood, 2 W..... 963A

Monday, December 11, 1916.
SUPREME—Love's Wilderness, 3 D.....1113A
BUFFALO—The Slave of Passion, 1 D...1113B

Tuesday, December 12, 1916.
JUDY—You Never Can Tell, 1 C.....1114A
HIAWATHA—The Woman He Wed, 2 D.1114B

Wednesday, December 13, 1916.
SUNSET—The Trail of Fate, 2 D.....1115A
HIPPO—High Cost of Living, 1 C.....1115B

Thursday, December 14, 1916.
RANCHO—Desert Gold, 1 D.....1116A
GAIETY—Kisses and Fists, 1 C.....1116B
UTAH—A Belle of the Sage Brush, 1 W..1116C

Friday, December 15, 1916.
JUDY—Mary Lost Her Lamb, 1 C.....1117A
BUFFALO—Fires of Fate, 2 D.....1117B

Saturday, December 16, 1916.
SUPREME—The Challenge of Chivalry, 2 D 1118A

Sunday, December 17, 1916.
JOCKEY—A Devil in His Own Home Town, 1 C.....1119A
SUNSET—The Mystery of the Mesa, 1 D.1119B

* Releases issued every two weeks.

(Continued on page 4260)

STATE RIGHTS—CURRENT AND COMING

Anti-Vice Film Company
Is Any Girl Safe?.....5 reels

Argosy Films, Inc.
The Celebrated Stielow Case.....6 reels

California Motion Picture Corp.
December—The Passion Flower. (Beatriz Michelena) .....

Christie Film Company
9—25. His Baby.....1 reel
10— 2. The Sad Sea Waves.....1 reel
11—27. Tramp, Tramp, Tramp.....1 reel
12— 4. Sea Nymphs .....1 reel
12—11. Miss Billie Buttons.....1 reel
12—18. Hist! At Six O'clock.....1 reel

Claridge Films, Inc.
The Birth of Character.....5 reels

Consolidated Film Corporation
12- 4. Crimson Stain Mystery, No. 16....2 reels

Educational Film Corp. of Amer.
10— 1. The Land of Silence.....1 reel
10—15. To the Rainbow.....1 reel
10— 8. The Hermit of Hood.....1 reel
10—22. Hans and Henri and the Neophyte.1 reel
10—29. Mazamas and the Three Sisters..2 reels
11— 5. Deschutes Driftwood.....1 reel
11—12. Oddities in Film Form, No. 1.....1 reel
11—19. The Snows of Many Years.....1 reel
11—26. Hiyu Skookum Pow-wow La Push.1 reel

E. & R. Jungle Film Company
No. 23. Jungle Brats.
No. 24. Fowl Play.
No. 25. Discovered.
No. 26. When the Clock Went Cuckoo.
No. 27. When Jones Went Wrong.
No. 28. Napoleon's Night Out.
No. 29. Circus Brides.

Eskay Harris Feature Film
Alice in Wonderland.....6 parts

European Film Company
Fighting for Verdun.....5 reels

Exclusive Features, Inc.
Where is My Father?.....7 reels

Jos. W. Farnham
Race Suicide .....6 parts
The Awakening of Bess Morton..5 reels

Harper Film Corporation
11-16. Civilization.

Herald Film Corporation
Around the World in 80 Days....6 parts

Hippodrome Film Co.
At the Front with the Allies.....

Kemble Film Corporation
The Zeppelin Raids on London and the Siege of Verdun.....5 reels

Kulee Features
Germany on the Firing Line.....6 parts
France on the Firing Line.....6 parts
The Unborn (Bessie Bondhill).....5 parts

Lincoln Motion Picture Company
The Realization of a Negro's Ambition .....2 reels

C. Post Mason Enterprises
The Wonder City of the World (Greater N. Y. by Day and by Night).....4 reels

Monarch Photoplay Co., Inc.
Common Sense Brackett.....6 parts

Moral Uplift Society of America
It May Be Your Daughter.....

B. S. Moss M. P. Corporation
The Power of Evil (Margaret Nichols) .....5 reels
The Girl Who Doesn't Know.....5 reels

Patriot Film Corp.
How Britain Prepared.....8 reels

Pioneer Feature Film Corp.
The Soul of a Child.....5 reels

Radio Film Company
Satan the Destroyer of Humanity..7 parts

Ray Comedies
7—12. Casey's Servants.....
7—19. Casey the White-Wing.....

Sherman Elliot, Inc.
The Crisis (Selig).....7 reels

Signet Film Corporation
11— . The Masque of Life.....7 reels

Standard Newsfilm, Inc.
Demons of the Air..... 2 reels

Sunbeam Motion Picture Corp.
Ty Cobb in Somewhere in Georgia.6 parts

Superior Films Company
The Faucet.....5 reels
The Cowpuncher.....6 parts

Triumph Film Corporation
12— 5. The Libertine.....6 reels

Unity Sales Corporation
6—19. The Bishop's Secret.....4 parts
6—26. The Lottery Man.....5 reels
7— 3. The Marriage Bond.....5 reels

Universal Film Mfg. Company
Idle Wives 70 Sp. Oct.....
Where Are My Children?.....5 reels
Twenty Thousand Leagues Under the Sea.....10 reels
People vs. John Doe (Harry De More, Leah Baird).....5 reels

Variety Films Corporation
My Country First.....6 reels
The Pursuing Vengeance.....5 parts

(Continued from page 4259)

Unity Film Corporation

Monday, December 11, 1916.
TWEEDLEDUM COMEDY—The Burlesque Show.....2 reels
YELLOW MENACE SERIAL, NO. 14—The Interrupted Nuptials (Edwin Stevens) .....2 reels

Monday, December 18, 1916.
TWEEDLEDUM COMEDY—The Burlesque Show.....1 reel
YELLOW MENACE SERIAL, No. 15—Ray of Death.

Monday, January 15, 1917.
GLORY—(Juanita Hansen, Kolb and Dill)7 reels

Universal Film Company

Monday, December 25, 1916.
RED FEATHER—See Feature Releases. 02029
NESTOR—Pretty Baby (Eddie Lyons, Lee Moran and Edyth Roberts), 1 C. 02030

Tuesday, December 26, 1916.
GOLD SEAL—Birds of a Feather (W. V. Mong and Nellie Allen), 3 D..... 02031
POWERS—Such is Life in Alaska (Hy Mayer), Trav..... 02032

Wednesday, December 27, 1916.
LAEMMLE—Stronger than Steel (Allen Holubar and Louise Lovely), 2 D.... 02033
L-KO—The Perils of a Plumber (Dan Russell), 1 C..... 02034
UNIVERSAL—Animated Weekly, No. 52 02035

Thursday, December 28, 1916.
VICTOR—Good Morning, Judge (Eddie Polo, Mina Cunard and Ernie Shields), 2 C..... 02036
BIG U—Title not decided, 1 D..... 02037

Friday, December 29, 1916.
IMP—Toto of the Byways (Edyth Roberts and Harry Benham), 2 D..... 02038
L-KO—Phil's Busy Day (Phil Dunham), 1 C..... 02039
REX—Title not decided, 1 D..... 02040

Saturday, December 30, 1916.
BISON—Giant Powder (Edith Johnson and Fred Church), 2 D..... 02041
JOKER—Mines and Matrimony (Gale Henry and Wm. Franey), 1 C..... 02042
LAEMMLE—Title not decided, 1 D..... 02043

Sunday, December 31, 1916.
REX—The Prodigal Daughter (Allen Holubar and Agnes Vernon), 1 D..... 02044
POWERS—Sammie Johnsin Slumbers Not (Com. Cart.), and Civilization of the Far East (Dr. Dorsey, Ed.), Split Reel 02045
BIG U—Title not decided, 2 D..... 02046
UNIVERSAL SPECIAL—A Daughter of the U. S. A. (20th of Liberty), (Marie Walcamp, Eddie Polo and Jack Holt), 2 D..... 02047

Monday, January 1, 1917.
RED FEATHER—See Feature Releases.. 02049
NESTOR—Practice What You Preach (Eddie Lyons and Edith Roberts) 1 C 02050

Tuesday, January 2, 1917.
GOLD SEAL—An Old Soldier's Romance (W. V. Mong and Nellie Allen), 3 D. 02051
VICTOR—Bombs and Banknotes (Wallace Beery), 1 C..... 02052

Wednesday, January 3, 1917.
LAEMMLE—No release this week.
L-KO—On the Trail of the Lonsome Pill (Phil Dunham), 2 C..... 02053
UNIVERSAL—Animated Weekly, No. 53 02054
LAEMMLE—Alone in the World (The Smalleys and Antrim Short, Re-issue, 1 D..... 02055

Thursday, January 4, 1917.
REX—The Red Stain (Molly Malone and Jack Nelson), 2 M. D..... 02056
BIG U—No release this week.
POWERS—No release this week.
BIG U—The Uprising (Mona Darkfeather), Re-issue, 1 D..... 02057

Friday, January 5, 1917.
IMP—The Moral Right (Douglas Gerard). 2 D..... 02058
UNIVERSAL—Screen Magazine, Issue No. 4, 1 Mag..... 02059
VICTOR—How to be Happy, though Married (Agnes Vernon), 1 C..... 02060

Saturday, January 6, 1917
BISON—Blood Money (Harry Carey and Louise Lovely), 2 D..... 02061
LAEMMLE—No release this week.
JOKER—Love in Suspense (Gale Henry and Wm. Franey), 1 C..... 02062
REX—The Wall of Money (Pauline Bush and Wallace Reid), Re-issue, 1 D.... 02063

Sunday, January 7, 1917.
REX—No release this week.
IMP—The Whelp (Edith Roberts and Malcolm Blevins), 1 D..... 02064
POWERS—The Trials of Willie Winks (C. Cart.), and The Forbidden City, Ed. As Seen by Dr. Dorsey. (Split Reel) 02065
BIG U—The Jewel of Death (Edna Maison), Re-issue, 2 D 02066
UNIVERSAL SPECIAL—Suspected (2d Episode of The Purple Mask), (Grace Cunard and Francis Ford), 2 D..... 02067

Vitagraph-V-L-S-E.

Monday, December 25, 1916.
Shanks and Chivalry (Hughie Mack and Patsy de Forest), ...1 C
Captain Jinks's Getaway (Frank Daniels)..1 C

Monday, January 1, 1917.
Speed and Spunk (Hughie Mack and Patsy de Forest) .....1 C
Captain Jinks's Love Insurance (Frank Daniels) .....1 C

Monday, January 8, 1917
Bulls and Bullets (Hughie Mack and Patsy de Forrest).....1 C
Captain Jinks, the Cobbler (Frank Daniels) 1 C

Monday, January 15, 1917
Jolts and Jewelry (Hughie Mack and Patsy de Forrest).....1 C
Captain Jinks's Widow (Frank Daniels).....1 C

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Right to Be Happy, The 4236
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Shielding Shadow, The 4239
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Traveling Salesman, The 4232
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Truthful Tulliver 4235
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December 2nd
60,294 lines of advertising

December 16th
59,640 lines of advertising

LIGHTNING SUCCESS

The Last Four Issues of Motion Picture News have carried 17,356 more Lines of Cash Advertising than the last Four Issues of any two other trade papers in the motion picture field

These advertising figures prove that we are giving you the best picture trade paper published

December 23rd
54,180 lines of advertising

December 9th
52,360 lines of advertising

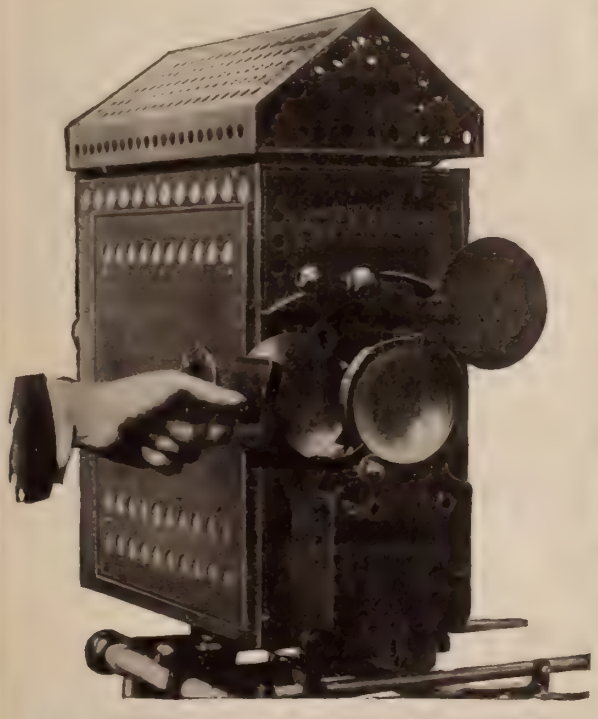
Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

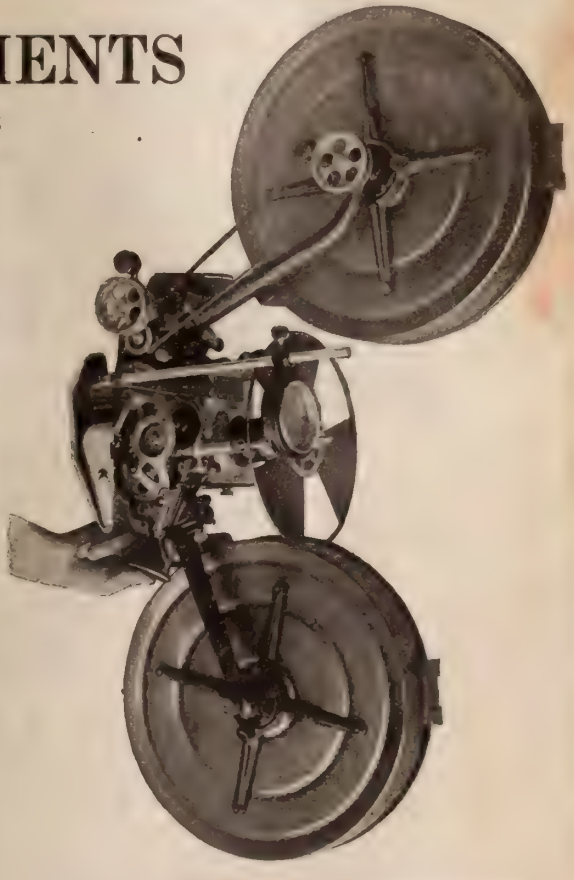
LATEST IMPROVEMENTS

ON THE

MOTIOGRAPH



New Condenser Mount—So arranged that either condenser can be removed by slight turn of handle.



Gear Cover now on hinges—Note the ease of oiling when machine is in operation.

Due to the increased cost of raw material and labor, MOTIOGRAPH PRICES will be advanced as follows, on and after December 26th, 1916

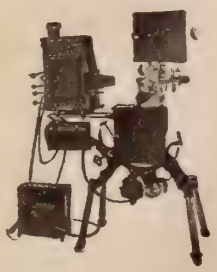
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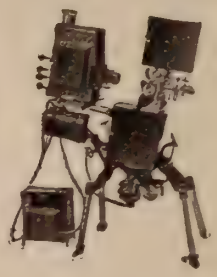
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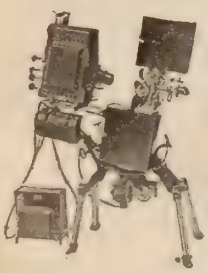
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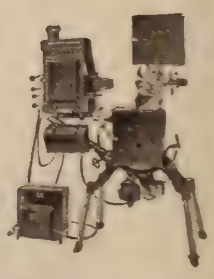
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Construction, Equipment and Operation

Accessory News

SECTION OF MOTION PICTURE NEWS

Everything for Theatre, Exchange and Studio

THE RESULT ON THE SCREEN

SPEAKING frankly and saying clearly exactly what one means is an art, yet the "NEWS" has demonstrated from letters published in its columns recently that it is reaching and stirring up interest among people who can do just this thing. Let us have more letters.

The Middle Westerner is right, for we all overlook things which are good and what is more, we do it every day. The only way to find out what is good, as he says, is to give a trial to things which sound reasonable. Don't scoff at things because you never heard of them. There are lots of worse habits in this world than cultivating the practice of improving our conditions by trying out new devices.

MOTION PICTURE NEWS,
729 SEVENTH AVENUE,
NEW YORK CITY.

GENTLEMEN:

I am going to write you from my own experience, as I see conditions in one branch of the industry which, at least from my angle, is the branch which brings in the money—THE PICTURE.

An exhibitor is the last man on earth who should turn a deaf ear to anyone who approaches him with anything new. He should at least hear the story and give the new commodity consideration and even a trial if it has the earmarks of a money-maker.

The motion picture business has progressed with long and rapid strides, not because its leaders were "from Missouri" and had to "be shown" overmuch, but because they saw the bonanza that lay before them, and with that foresight came the realization that others would also see, and give them no handicap in the race to stake their claims.

The race became, and still is, for the men who "grub stake" themselves the best,—who are provided with the best equipment obtainable.

Each individual who passes his coin into our box-offices is an unconsciously self-appointed judge of the race. Grant that he is attracted by our exterior display. That is an important factor toward our progress;—but, he gave up his money, not to admire our glittering lights, but to see pictures—good pictures—pictures of a quality that he knows he *can* see for the price he paid.

He is discriminating. He knows good pictures from bad;—although it is improbable that he knows why they are good or bad.

He sees the quality of picture that he expected, or he does not,—and there rests his judgment upon our endeavors.

The story of the picture may have been ideal. The film may have been perfect. We have spent our money for that picture in good faith, for the benefit of our patrons, yet we may have spoiled the illusion by unsteady projection, a flickering light, a careless or a conscientious, but overworked operator.

Our flasher sign and attractive entrance, our decorations and upholstery are valuable assets, but they are merely adjuncts. They constitute the fancy box in which our wares are packed, which is right, for the exterior appearance usually reflects the interior conditions.

The fundamental consideration, and the primary source of our income, is the quality of the pictures that we show. Therefore, nothing is of such vital importance to us, as *the result on the screen.*

We are on the "firing line" of this business, and our success or failure is dependent upon the quality of our ammunition. We *must* show pictures that are as perfect as is humanly and mechanically possible—and remember there are manufacturers begging us for the opportunity to put in their goods. Their success is dependent upon ours, so—for the benefit of us both—they offer us the fruits of that notoriously creative American brain.

"The business is in its infancy" is an old cry; but—consider a minute. Do you suppose that the millions invested are going to lie quiet and be satisfied with bank interest? Not while one dollar will breed another.

As fast as those dollars collect they are being turned into new channels and each channel directs the flow toward some improvement of the industry, whether it be in the small detail of a machine or the filming of an elaborate production, and, fellow exhibitors, it is all being done for our benefit. We are the men who will, or should use, that improved ammunition.

We may believe it wisdom to let the other fellow "try it on," which he will do, and then we will have the doubtful pleasure of eating his dust.

The industry has progressed far enough in its "infant" state to have established certain standards. It is no longer necessary for the manufacturer to "make the best" of conditions that are peculiarly his own. The better motion picture machine manufacturers and publishers conduct departments to advise and care for our particular needs. They would tell us—to mention a few obvious facts—that it is a folly to drive a machine by hand while motors are available; to use alternating current while it is possible to convert it to direct current; or to feed our lamp by hand when there are arc controllers on the market.

We must not think that because we have a machine, a lamp, a film, a screen and an operator, that we have provided all that is necessary to satisfy a normal audience.

The picture must be as perfect as is *mechanically* possible. I say "mechanically" advisedly. The picture was brought into being mechanically—it lives on the screen mechanically—and it dies by mechanical wear.

Our operator is *human* and has the human frailties. He cannot be expected to do all of these manual things that you would set him to, and do all of them rightly.

He cannot turn a crank with the precision of a motor drive, nor can he do anything else properly while he is turning that crank. For example, he cannot feed his lamp to the absolutely perfect arc maintained by an arc controller, nor can he "frame" and focus his picture while he is feeding the lamp. Therefore, for a given number of things that an operator must accomplish manually, a certain proportion must suffer neglect.

The average manager may think that an operator has little to do. That is exactly as it should be. The less he has to do, manually, and the more that is done for him, mechanically, the better will be *the result on the screen.*

(*Continued on page* 4283)

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EQUIPMENT OPERATING PROJECTION QUESTIONS ANSWERED

Edited by I. G. Sherman

THROUGH the courtesy of Mr. O. F. Spahr, president of the Enterprise Optical Company, Chicago, Ill., and which company manufactures the Motiograph projectors, we are submitting the following to our readers, which we feel sure will be of interest.

In describing the latest model Motiograph with its many improvements and which is now ready for the market, by referring to plate No. 1 you will note that the gear cover is now hinged to the mechanism proper. This facilitates instant inspection of the working parts as well as greatly simplifying the operation of oiling, even while the machine is running. This is now an important Motiograph feature.

IN plates 2, 3 and 4 are illustrated the new motor drive attachment which heretofore has been mounted on the gear cover but which is now built into and is practically a part of the main frame casting. This new location makes it possible to use a motor belt that is considerably shorter, and as the large pulley is now on a



Fig. 1

level with the mechanism sub-base, it does away with the possibility of fulcrum vibrations which are encouraged when using high mounted motor pulley or the snapping of a loose belt.

The large belt pulley shaft on the new attachment is two inches long and three-eighths of an inch in diameter, while the steel pinion on its end meshes directly into the lower sprocket shaft gear, and due to the different direction of revolution, the motor belt on the latest improved Motiographs should now be crossed, as shown in plate 3.

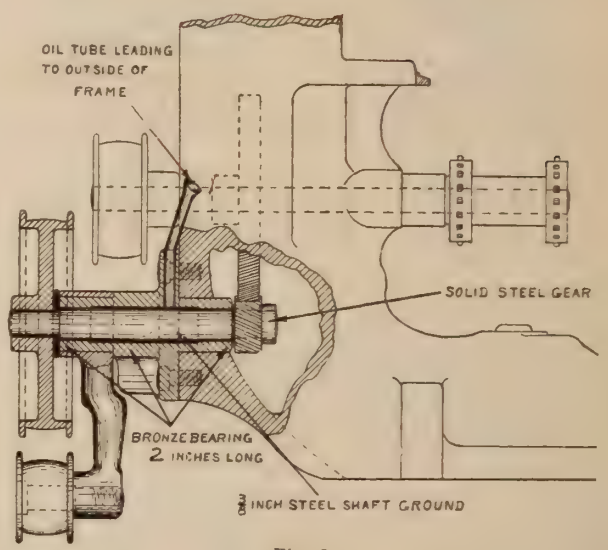


Fig. 2

A LOOP setter is now furnished and is supplied by the manufacturer at a small extra charge. This loop setter can be fitted to both the upper and lower sprockets. The necessity of an upper sprocket loop setter is now added, as in most cases this loop increases in size due to the loss of the lower one, often to such an extent that the machine must be stopped to enable the operator to shorten it. The Motiograph mechanism is equipped with both upper and lower loop setters when so ordered, which overcomes this objectionable feature.

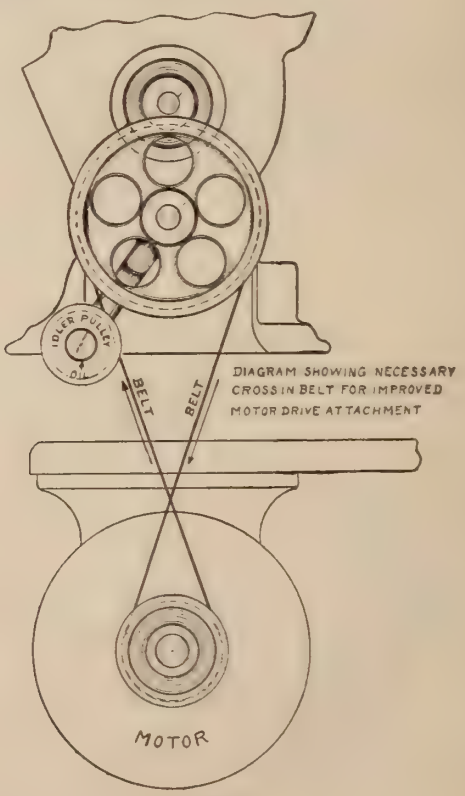


Fig. 3

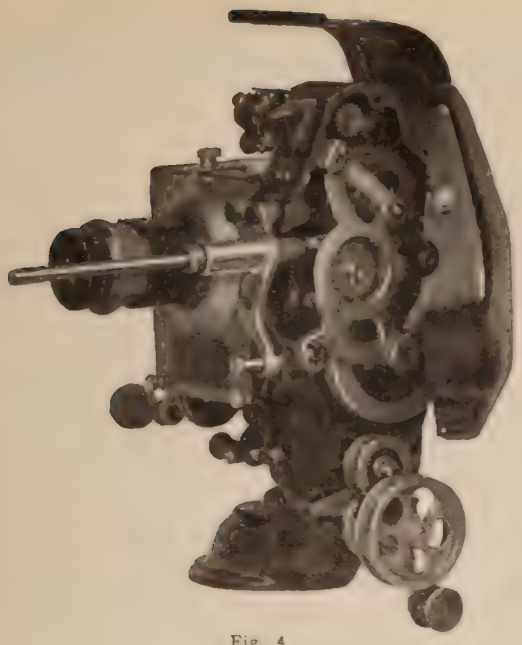


Fig. 4

PLATE 5 shows the latest improved condenser mount which is now made of one solid iron casting. This means the even distribution of heat to the condensers and each condensing lens is held in its carrier by an independent light spring tension which gives very easily and allows for the expansion and contraction of the glass, thereby reducing condenser breakage to a minimum.

Another point of added value is that the rear condenser is adjustable and can be moved backward or forward in order to obtain its correct focal position. The cover of this mount is hinged and on it is mounted an indicating knob that when turned to the front or rear, either condenser can be ejected from the mount when it becomes necessary on account of the condenser becoming broken to replace it with a new one without having to touch it with the hand. Taking the new condenser mount as a whole it is something new and a most practical holder for these lenses.

ANOTHER feature of great value is the sliding or floating disc connection shown in plate 6, which has been used on the Motiograph machine for over fifteen months and has proven its worth wherever it has been used. The use of this sliding disc connection between the framing device and the mechanism proper practically isolates the framer, making it an absolutely separate and independent unit having its own balance wheel to govern the action of the star and cam. It also brings about another ideal condition, the act of framing the picture up or down, has absolutely no effect upon the relative position of the shutter to the intermittent sprocket, consequently no shutter setting is needed, for when it is ONCE SET IT IS ALWAYS SET.

TWO balance wheels are mounted in the mechanism, one as before stated on the framer and the other in the mechanism, insuring a perfectly balanced machine and reducing wear in all parts to a minimum.

The Enterprise Optical Manufacturing Company are always pleased to show those interested through their factory and glad to give a thorough demonstration of the machine as well as to explain the various operations necessary in the making of each and every part of this projector.

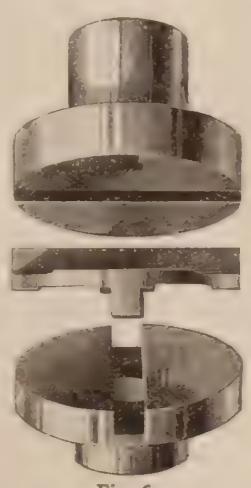


Fig. 6

THE improvements made in the motiograph machine in the past few years have been of such importance as to commend it to the careful consideration of exhibitors throughout the country. Any one interested can secure further information by writing to the offices of the concern.

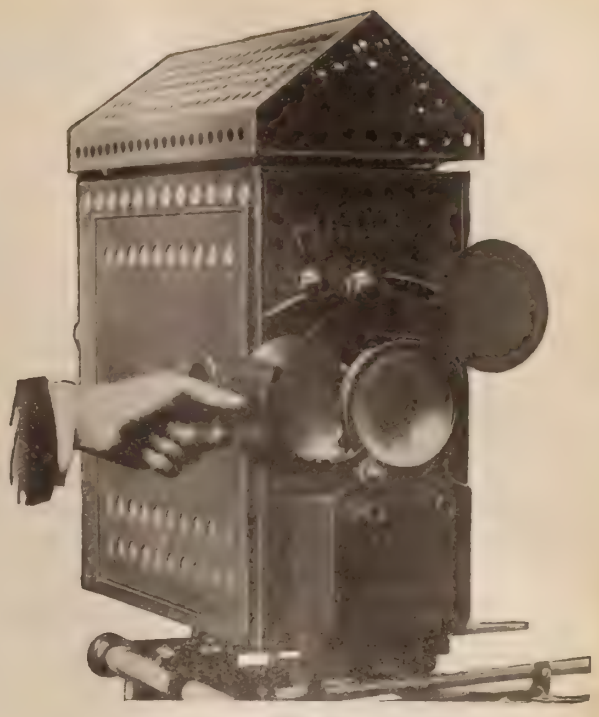


Fig. 5

From Us to You

THE holiday season is here! To those of my correspondents who have lent me their assistance in helping me in my efforts to make the Projection Department of interest and to the readers of the Projection Department I extend my sincere wishes for a very Merry Christmas.

To the local unions throughout the United States and the individual members thereof, I wish that their working conditions, salaries and membership of their respective locals will be bettered and increased to such a degree as to give meaning to the phrase "A Happy New Year." May all of your expectations be realized and then some is the best thing the editor of this department can wish you.



"The People vs. John Doe" at the Broadway

ON Sunday evening, December 10, through the courtesy of Manager Langsfeld, of the Broadway theatre, New York, I was enabled to witness the first showing of the Universal's latest production, "The People vs. John Doe." This picture which was directed by Lois Webber, is really nothing more than a picturized account of the Steilow murder case, which has held the attention of the public for quite some time.

Presented under the auspices of the Humanitarian Cult of which Micha Applebaum is the founder and leader, it will no doubt go a long way toward abolishing the death penalty in our State, for it is a wonderful portrayal of the abuses to which the so-called "third degree" has been put as well as the, in many cases, unjust conviction of a person through "circumstantial evidence."

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Annual Ball of Local 384

ON Thursday, December 7, Grand View Auditorium, Jersey City, N. J., formed the setting for one of the most enjoyable affairs held at that hall this season, the occasion being the Third Annual Ball of the Motion Picture Machine Operators of Hudson County, N. J., Local 384, I. A. T. S. E., of which my old friends Walter A. Bemis and Edward W. Bordmann, are respectively president and secretary-treasurer.

The invitation extended to the editor was one of the won't-take-no-for-an-answer kind, and even though I had made a previous engagement, not knowing at the time it was made that my dates were going to become mixed, I did manage to be in attendance, although regretting that I was unable to remain longer for which I offer my apologies to the "boys" of 384. Having been delegated to meet Brother F. H. Richardson and give him safe conduct to the hall, I was at the Hoboken station of the Tube at 9.30 P.M., and when shortly after 10 "Rich" loomed up like the Woolworth Building at night (all lit up with his open face suit) a sigh of thankfulness went up to think that my vigil was over.

Boarding one of the Public Service Pullmans we made our way to the hall and found that a large crowd had already taken possession, and the hour was still early, for the theatres had not yet disgorged the operators who were impatiently waiting to flash the "Good night" slide on their respective screens.

William Ebenau, floor manager, assisted by Louis Ulffers, were acquitting themselves nobly in taking care of the crowd, while Brothers Anthony Boscarelli and Walter Kolbenheyer were doing yeoman duty as the Reception Committee.

With Fred Stoffregen, secretary-treasurer of Local 306, pulling an arm and Bemis pulling on the other, I was sure that I was in the hands of my enemies. Stoffregen was urging me to "come on over to Brooklyn," while Bemis was insistent that I remain until the grand march. A compromise was effected whereby I was to be permitted to leave as soon as the march was over, and as "Sister" Tapley, under the escort of Brother Edward Dougherty, arrived at the hall at that moment, having journeyed in from Philadelphia where she had delivered that day four lectures, I was called upon to introduce her to the "movie fans."

First, introducing Brother Richardson, "Sister" Tapley was introduced and an explanation made as to how she came to be "one of us," having been made a member by Local 244, Newark, N. J. "Sister" Tapley rendered a recitation that was well received after which the order was given for the formation of the grand march, which was led by Sister Rose Tapley and F. H. Richardson, followed by I. G. Sherman, past president of the local (that's us) and Mrs. Sherman, Walter A. Bemis, president, and wife, Harvey Sapp, vice-president, and (intended) wife, Edward W. Bordmann, secretary-treasurer, and wife, and the other members of the executive board as well as the various committee members. The colored lights thrown upon the marchers lent a most beautiful effect and caused much comment.

A large bouquet of flowers was presented to each of the first twelve ladies in the march, which they carried home as souvenirs of an enjoyable evening. Dodging Stoffregen and Bemis (and other things), as I was, it was impossible to secure the names of the notable guests of the evening, but among those present were Dr. H. Charles Hespe, president of the Hudson County Exhibitors League; William C. Smith, assistant general manager of the Nicholas Power Company; Joseph Haunstein, general manager of the Picture Theatre Equipment Co. (who would not let us forget it); David Narcey, of the Precision Machine Company, and the Messrs. Bruckner, Lavin and Abbot of the Optigraph Company, Chicago, Ill.; H. M. Davis, manager of the Unicorn Film Company, and numerous others whose names lack of space prevents me from publishing.

Taken all in all the ball was a high success, it being estimated that over one thousand were in attendance, and the credit for this is due mainly to the efforts of the following committees: Arrangement committee: Edward W. Bordmann, chairman; Conrad Daubener, Jr., Jack Hertner, Louis Ulffers, William Meyer, Harvey Sapp, Edward Dougherty, William Ebenau. Reception committee: Anthony Boscarelli and Walter Kolbenheyer.

The officers of the local are: W. A. Bemis, president; Harvey Sapp, vice-president; E. W. Bordmann, secretary-treasurer; Conrad Daubener, Jr., recording secretary; John Giles, sergeant-at-arms, and Frank Kirschgessner, Edward Dougherty and C. H. Ingersoll, trustees.

AS we live, we learn—as we learn, we advance—advancement means we are moving with present day developments.

SPEER PROJECTOR CARBONS were conceived by Mr. J. S. Speer, better known as the "Carbon King," and assisted by an able corps of engineers and carbon experts, they have been developed—improved—bettered—perfected, until today they are unsurpassed in quality or service.

EXPERIMENTS were made; tests conducted; carbon manufactured and the entire idea fostered several years ago. The great European War, however, placed the motion picture industry on the brink of despair. The situation became serious—immediate action was necessary—SPEER PROJECTOR CARBONS saved the day.

TO relieve this alarming condition, a new factory had to be erected, special machinery designed, inexperienced hands employed, and the carbons placed upon the market within a few months.

CONDITIONS such as these left little time for refinement, polish or elegance. Quality was established from the first, but the smaller details had to be left for a later day development.

NOT content to manufacture a carbon that would satisfy,—but rather one that would delight, the faithful employees of the Speer Plant have worked unceasingly to show "class" in the goods they are turning out.

THEIR efforts were not in vain—the advancement is most pleasing—operators attest the improvement and delight in the results obtained.

FURTHER explanation is not necessary. Each carbon is our reputation in itself. Ask the operator who uses them, or conduct experiments for yourself.

WE welcome just comparisons with other carbons, the results increase the orders received in our daily mail.

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Kansas City Machine & Supply Co., 1813 Walnut St., Kansas City, Mo.
G. A. Metcalfe, 117 Golden Gate Ave., San Francisco, Cal.; 1210 Fourth Ave., Seattle, Wash.
The Perkins Electric Co., 322 Craig St., W., Montreal, Canada (Sole Canadian Distributors)
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ITS BEST WISHES FOR

A Merry Christmas

AND

A Prosperous New Year

We wish to thank our many friends for the loyal support given us in the past, and assure you that in the future we will be able to render better service than ever before. We are moving into quarters having more than twice our present floor space, and will carry a more complete and up-to-date stock.

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Recent Power Cameragraph Installations

Sam Lears, the live wire supply dealer, St. Louis, Mo., reports that he has made the following installations of Power's Cameragraphs in the Middle West:

Brown & Wells, Troy, Mo. One Power's machine complete.

Ross Denny, Roodhouse, Ill. One Power's machine.

Guy Durbin, Murrayville, Ill. One Power's machine with loop-setter.

John F. Hepp, Boonesville, Ill. One Power's 6B with motor.

John Kincher, Kampsville, Ill. One Power's 6A machine.

E. A. Keithly and J. R. Flowerree, Center, Mo. One Power's 6B with motor.

Lauve-Bodine Amusement Co., Franklin, La. Two New Power's 6B with motors.

Lyric theatre, Salem, Ill. Power's 6A complete with motor.

O. L. Miller, Grady, Ark. One Power's machine.

A. Padavic, Quincy, Ill. Power's 6B with motor.

Lee Collingnon, New Baden, Ill. Power's 6A machine.

Rainbow theatre, 107 N. Broadway, St. Louis, Mo. Two 6B machines (Power's).

C. Ugolini, Frankfort, Ill. One Power's machine.

Fred K. Weiser, Stonington, Ill. One 6B Power's machine.

Charles Berry, Reed City, Mich. Power's 6A machine complete.

Theo. Habers, Lexington, Va. New Power's 6B with inductor.

And the Nicholas Power Company also quote a list too numerous to mention, the latest installation being two motor driven Power's 6B Cameragraphs in the new U. S. theatre, owned and operated by the Big Three Amusement Company, at 195th street and Webster avenue, Bronx, New York.

Size Wire for 60 Volt Generator

J. A. Smith, Belle Haven, Virginia, writes: *"We are installing one of the Hobart Brothers Arc Generators and will have some located about 100 feet from picture machine. The Generator is a 60-volt one and what we want to know is: What size wire should we use from Generator to picture machine.*

"Please inform me through the columns of the NEWS *as soon as possible as I am expecting the Generator every day.*

"Another question that has been perplexing me is this: I have a light spot on my pictures, appearing on the right side, about four feet in height by two feet in width which makes a glimmer at times. Can you inform me the cause, and the remedy?"

Answer: You too fail to give complete data, making it rather difficult for me to answer your question. Not knowing the capacity of this type of Generator in amperes, but presuming that it is to deliver 40 amperes and is to be used only for the motion picture arc, I should think a number 6 wire would meet your requirements. You understand, of course, that it is necessary to use a rheostat in series to reduce the voltage to normal arc voltage, otherwise the generator which has a capacity much greater than the arc amperage would become short circuited when the carbons were brought together to start the arc.

I would like further information from you concerning this type generator, who it is made by and where they are located, and with more complete data on the capacity of the generator I may be able to be of greater assistance.

This applies also to your second question. Describe the light spot more fully, and just what effect the "glimmer" has. Will await your reply before making any further suggestions.

Motion Picture Apparatus Company Moves Uptown

The coming of the new year will see the Motion Picture Apparatus Company, well-known dealers in motion picture cameras, in their new place of business, located at 110 West Thirty-second street. The former headquarters of the Motion Picture Apparatus Company, at 810 Broadway, is known to all film producers, as is also their manager, Mr. R. Hastings.

Mr. Hastings is well known to all camera men, laboratory superintendents and studio managers in the vicinity of Greater New York, and the representative stock of cinematographic cameras and laboratory machinery stocked by the Motion Picture Apparatus Company has been largely responsible for the growth of this firm's businss. Moving to the Thirty-second street address brings the Motion Picture Apparatus Company considerably closer to the headquatrers of the various film producers, and all customers of this concern will be more than delighted at what they see when they visit Mr. Hastings at the new store.

There Is One Way to Make Any Good Film Please Everybody

Film stories are of all sorts, comedy, tragedy, high life, low life, science, sports, adventure. But no matter what a patron prefers he is interested in any footage that comes out clear and brilliant with vivid detail. Yours will, with the

Bausch and Lomb Projection Lenses

They give full value to every film—your patrons get interest and money's worth. That brings them back again and again.

Bausch & Lomb objectives and condensers are the standard among operators who know—and both Edison and Nicholas Power Machines are regularly equipped with them. Your film exchange can supply you too.

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Keep both hands free—not one on the feed rod all the time. Get the Boss to put in an Auto-Arc like other houses are doing. Set it once, and it keeps a perfect arc for you without further attention. Impossible for carbons to freeze or burn apart. Makes pictures clear, sharp and snappy.



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was invented by a practical operator who knows what your troubles are, and how much you have to do. It never goes wrong. Simplicity itself. Get one on 30 days' trial. You can put it on, and, once you have tried it, you or the Boss won't have it taken away again. He will like it because it soon pays for itself. It actually saves about one-fourth of the current.



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Perfect Arc Control

F. H. Richardson, well-known authority on motion picture equipment says of the

TransVerteR

TRADE MARK. REGISTERED. U. S. PAT. OFF. JULY 25, 1916.

While in Cleveland I witnessed a remarkable demonstration of the ability of this machine to maintain constant current at variable arc voltage. We set the arc working at 50 volts, 50 amperes * * * there was no appreciable change at all in the amperes until the voltage had mounted to 80, whereupon I turned the arc to, amazing as the statement may seem, approximately 1¼" in length without the slightest change taking place in the amperage delivery, and the arc did not break. * * *

"Although there were two perfect arcs and the illumination was not appreciably affected on the first machine, still the ammeter read 50 amperes, so that we had two arcs, each drawing 50 amperes, with a generator only furnishing a total of 50, and with an arc voltage at either machine of 50. * * *

"I can recommend the Transverter to the careful consideration of the moving picture theatre manager and operator."



Can you do this with your present equipment? If not, you should not be satisfied. Send for descriptive literature and latest price bulletin.

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No Rotation

Your operator will appreciate the mechanical perfection of the new

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projection lens, which does not rotate in focusing, and thus avoids any possibility of a displacement of the image on the screen.

In every detail of design and workmanship the Marlux embodies the very latest improvements in the projection field. The result is a lens which gives a maximum of steady, brilliant illumination, and which requires a minimum of attention from the operator.

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ROCHESTER, N. Y.

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ON account of the steady increase of new customers and continued patronage of our old ones, we were forced to seek larger quarters, and now occupy the building of 1233 Vine St.

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Home of Rembusch's Crystal Gold Fibre Screen.

Why have the largest and best Theatres installed them?

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Why? *A demonstration will convince you.*

This is the finest screen made in the world. Write, wire or 'phone, and we will give you a demonstration free of cost.

CALEHUFF SUPPLY CO.

Chas. A. Calehuff, Pres. 1233 Vine St.
PHILADELPHIA, PA.

Novel and Inexpensive Slide Writer

E. M. FULTON, of the E. E. Fulton Company, Chicago, Ill., whom I had the pleasure of meeting while in that city this summer, has submitted to the Department a number of appliances to be used in the operating room that will make the work of the operator less irksome, one of them is known as the "Fulco" Slide Writer, which consists of a hardwood frame to which is attached a celluloid stencil plate having 160 small oblong openings. Underneath this stencil plate there is an opening, recessed so as to receive the cover glass of a slide which is held in place by two removable spring slips.

The cover glass, having been previously coated with a suitable slide compound, is inserted in the frame under the stencil and may be written upon by means of a sharp pointed stylus (which is included with the outfit). The stencil plate serves as a guide, thus keeping all letters of a uniform size and in perfect alignment.

Shackleton Endorses Power's Cameragraph

The Nicholas Power Company have been the recipients of a number of testimonials, gold medals and grand prizes in recognition of the superiority of their Cameragraph Projecting Machine, but the letter recently received by that company from their representative at Valparaiso, Chile, enclosing a voluntary endorsement from Sir Ernest H. Shackleton, the famous South Pole explorer, has justly given the Power Company reason to feel highly gratified. The text of the letter from Sir Ernest is as follows:

"I thank you for installing the Power Cameragraph for my lecture in Valparaiso, and am pleased to state that throughout the course of my lectures, which number over 700, I have not seen clearer or more efficient projection.

(Signed) "E. H. SHACKLETON."

The Nicholas Power Company have been exporting their Cameragraph to Latin America for several years, and are unusually busy just now with this particular branch of their business, which continues increasing with the growing popularity in that section of the 6B machine.

New Theatre for Pontiac, Michigan

The Oakland theatre, Pontiac, Mich., which will open shortly and which will be one of the largest as well as finest theatres in lower Michigan, has left no stone unturned to cater to the comfort of their patrons.

Increased Cost of Motiograph

The Enterprise Optical Manufacturing Company, Chicago, Ill., desire to announce that due to the increased cost of raw material and labor during the past year, it has been compelled to increase the price of this projector. Hence the hand driven equipment will now sell for $265, while the complete motor attachment will cost $40 additional.

PREMIER SIGN COMPANY

Phone Bryant 878.

Hand painted Banners, Streamers, Posters and Showcards, artistically written in various colors to any size with your own wording.

Send for BANNERS size 10 ft. x 3 ft. with your own wording Eyeletted and ready to hang.

$1.00 Prepaid to any part of the U. S.

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More Light—Less Current

That is the advantage of direct over alternating current. White light, more patrons, more profits. That's the Wagner White Light Converter. Send for Bulletin 10922.

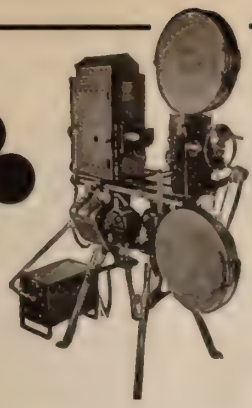
Wagner Electric Manufacturing Company, Saint Louis

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Why? First, because the STANDARD mechanism is made of bigger and better parts, yet there are fewer of them. Breakdowns, excessive repairs, are practically banished. Second, the PERFECT design and construction make the STANDARDS long wearing, no matter how hard you work them. STANDARDS eight and nine and ten years old are found to work as good as when first installed, the record of cost for repair parts summing up but a few dollars.

The new Master-1917-Model is a marvel. Added to the traditional good STANDARD points are scores of others; you will appreciate the new improvements that make for greater ease in operation and more perfect work on the screen. THE NEW STANDARD MOTOR SPEED CONTROL is a device we must mention in this limited space. This is a small, certain, mechanical attachment that can be used with any constant speed motor and enables a 1000-ft. reel to be run as fast as eight minutes and as slow as twenty-two.

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PATENT APPLIED FOR

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No Piping or Plumbing Necessary

Usable anywhere. Easily portable. Connect to any lamp socket, pour in several quarts of water and that's all there is to it.

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EVERYTHING FOR THE THEATRE

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E. E. FULTON CO.
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This is our woven glass cone for DUPLEX LAMP. TRY IT FOR TOP LIGHT.

Note beautiful diffusion and softness of shadows.

TOP LIGHT WOVEN GLASS REFLECTOR AND DIFFUSER

Years of earnest study in the application of artificial light and photography, combined with nearly a quarter of a century of arc lamp manufacturing experiences, has enabled us to produce lamps capable of meeting satisfactorily the variety of exacting requirements and conditions found in the Film Studio.

Our various lamps will meet the requirements of Film Producers and when properly chosen and placed will produce most gratifying results.

Our Experts are always at Your Service to Help You

We are Manufacturers of

Lamps of dependability and uniformity of action and mechanism. Our products are the result of an ingenious design, and have the simplest mechanism yet devised, for the uniform feeding of coaxial carbons.

The following lamps are used in most every studio:

The "Broadside"
The Duplex Twin Portable
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The "Duplex Jr.," Portable
The Duplex Single Portable

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Every electrician—every director will appreciate the marked advantages of the new model.

As will be seen from the illustration, the stand upon which the lamps are mounted is of novel and substantial construction. The wheel base carries weight enough to enable the operator to swing the lamps into any desired position with little effort and the certainty that the entire unit will remain on its feet and ready for instant service.

Write for prices and circular stating your requirements fully.

Glad to give you a demonstration at any time.

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Originators and Manufacturers of the Portable Twin Arc Lamps

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THE CAMERA

Studio Lights

ALTHOUGH the utmost capabilities of the motion camera are, as yet, far from being attained, advances are constantly being made in the artistic and scientific quality of cinematography and a degree of realism which would have been considered impossible some few years ago is now apparent in the films of the large producers, while film makers of the better class are constantly striving to add to their achievements along this line.

With competent camera manipulation it is, of course, not difficult to truthfully render an exterior view, but the natural representation of an "interior" or studio scene depends upon numerous factors not the least of which is the quality of the illumination used.

Daylight, while possessing highly desirable qualities for photographic purposes, is extremely variable in its intensity, which fact is responsible for the development of some highly efficient photographic lamps and "lighting systems" for use when working in studios or indoors. The improvements in motion picture studio lighting have kept pace with the improvements in cameras, film stock and laboratory procedure and a description of some of the various types of lamps used in present day studio work will probably prove of interest and value to readers of the Camera Department.

Of all artificial illuminants used in photographic work one of the best known and most widely used is the Cooper Hewitt Mercury Vapor Lamp, made by the Cooper Hewitt Electric Company, Eighth and Grand streets, Hoboken, N. J. This light is the invention of Dr. Peter Cooper Hewitt, and immediately after its appearance (in 1901) the value of its peculiar greenish blue rays became apparent to photographers. Thus in 1903 we find some Cooper Hewitt tubes installed in the old Biograph studio on Fourteenth street, New York, this company being the first motion picture concern to equip a studio with artificial lights.



Fig. 2

As used in motion picture production, the unit of Cooper Hewitt lighting is a bank or frame containing eight mercury-vapor tubes, each having a length of 50 inches. There are two principal forms in which these units are mounted—the floor-stand and the skylight frame. The floor-stand consists of a base (on rollers) which carries a metal frame on which a bank of eight tubes is mounted. The bank of lights is hinged to the frame in such a way that it may be inclined to any desired angle and raised or lowered for use as a toplight or side light. The skylight-frame is a bank of eight tubes designed to be suspended from above in such a way as to throw the light downwards, and is an important item in studio equipment, as toplighting plays an important part in securing good interior photography.

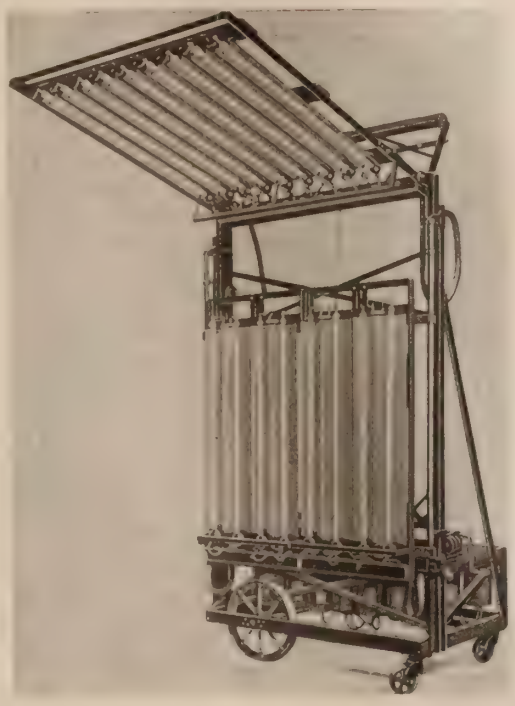


Fig. 1

There has also been introduced by the Cooper Hewitt Company another type of floor-stand called the Elevator Stand with wings, as shown in Fig. 1. This equipment, containing 17 tubes is similar in appearance to a combination floor-stand and skylight. It has this advantage, that the bank of lights may be elevated and tipped forward over 11-foot scenery—thus serving as a toplight. According to our experience the best results are not obtained by relying solely on these elevator stands for the overhead lighting; there should also be some of the regulation skylight-frames suspended over the set, but the elevator stand is a mighty useful adjunct to the equipment of a modern studio, as it eliminates the trolley system.

The greenish blue color of the rays emitted by the Cooper Hewitt tube as has been previously alluded to has its high actinic value. Now while not strictly monochromatic the mercury-vapor tube, when used plain or with a white reflector (such as the banks of lights are regularly equipped with) transmits no red rays. As a natural consequence all red objects appear black under such illumination and the appearance of objects of many other colors is also altered. This is no drawback in most branches of motion picture work, but the Cooper Hewitt Company have devised a transformer which greatly improves the rendition of colors—this being in the form of special red reflectors which fluoresce under the action of the rays from the mercury tubes and gives the effect of some red rays being included in the light emitted.

By reason of their being in the form of long tubes and mounted together in banks four feet by five feet in area, a fine distribution of light is possible with Cooper Hewitts and for this reason they are considered a highly efficient form of studio illumination, approaching best daylight conditions.

Another style of light which early came into consideration for the equipment of motion picture studios was the Aristo Arc made by the American



Fig. 3

Aristotype Company of Jamestown, N. Y. Although popular in the film studios for many years the Aristo is not met with so often now, but a similar style of hanging arc lamp—the Majestic—has come into prominence within recent years. The Majestic Arc lamp is manufactured by Sweet Wallach and Company of Chicago, Ill., and an idea of its appearance may be gathered from Fig. 2.

When used as toplights these Majestic Arcs are suspended in rows above a set, while for use as side lights they are supplied (with aluminum reflectors) on adjustable floor-stands so that they may be raised to any desired height. These arcs are connected in series with a special starting resistance and yield a flaming and highly actinic violet ray. If a diffused illumination is required the globes enclosing the carbons may be obtained with a frosted (ground glass) finish. Cameramen are well aware of the high actinicity of the illumination from a properly designed arc light, so the popularity of the Majestic Arc for studio work is not surprising.

Quite different from the two lamps previously described is the "Panchroma" Twin Arc Lamp, manufactured by the Allison & Hadaway Corporation of 235 Fifth avenue, New York, this firm being the originators of the portable studio arc. The Panchroma Arc, being readily transportable, a director is able, with the aid of a few of these lamps, to take scenes in dwellings, mines, hotels and other places where it would be otherwise impossible to secure a correctly exposed negative.

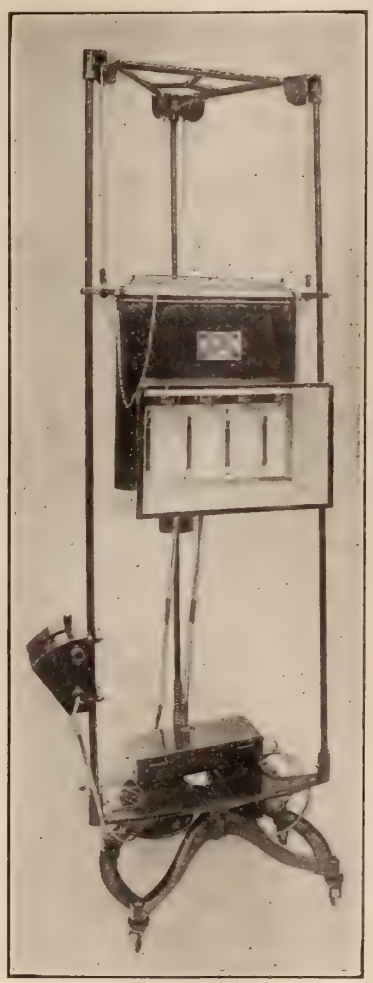


Fig. 4

In designing the Panchroma lamp a steady illumination of great intensity was aimed for and anyone who has seen this light in use must admit that this end has been attained. Small as these lamps are, the volume of light thrown by one is enormous, while the steady burning of two arcs is achieved by an ingenious compensating device on the top carbon holders which serves to maintain an even feed if one pair of carbons burns away more rapidly than does the other.

Mr. Allison, being an ardent color photographer, lays great stress upon the ability of a studio lamp to preserve the integrity of coloring in the scene which is being photographed. To that end he caused a series of experiments to be undertaken in order to determine what particular carbon would best fulfill this requirement, and as a result the Panchroma lamp when used with the carbons supplied by its makers will be found to give the best rendition of colors possible with a photographic arc light when using ordinary negative film stock.

For use in the film studio a special lamp, shown in Figure 3, has just been introduced by Messrs. Allison and Hadaway. This lamp called the Panchroma Model T B is a combination of their well known Top-Light with another Panchroma unit for side lighting. As will be seen in the illustration, the two lights are combined on a roller stand which may be easily moved around the studio. A chain and counterweight are attached to the lamps and by moving the chain up or down the lamps may be quickly adjusted to any desired height.

Due to their great portability, combined with other desirable features, the Panchroma lamps have become very popular and it is rare, indeed, to find a studio which does not include as part of its lighting equipment some portable Panchroma arc lamps.

Among the various firms who have given consideration to the photographic lighting equipment of the film studio, none has been more progressive than M. J. Wohl and Company of 207 Fulton street, Brooklyn, N. Y. The Wohl concern, which specializes in complete studio equipments, has developed a large line of extremely efficient photographic lamps, all employing the carbon arc. Foremost among the lamps made by this concern is the "Broadside" shown in Fig. 4. The Broadside is a side light consisting of four arcs in a special reflecting chamber, mounted on a floor-stand, and constitutes one of the most powerful light sources known to the film producer.



Fig. 5

For top-lighting Wohl and Company supply an enclosed arc of hanging type known as the "Duplex." The Duplex arc in addition to being used for top-lighting is supplied by its makers mounted, singly or in pairs, on floor-stands and with reflectors of various shapes. It will therefore be seen that while the "Broadside" is the lamp for powerful illumination, the "Duplex" is the lamp for general utility.

To secure the best effect when using arc lights (of all types) in photography, it is found necessary to soften or diffuse the light by placing some diffusing medium in front of the lamp. Prismatized and ground glass are used with good effect for this purpose, but the considerable heat of the arc craters tends to crack these glass diffusing strips in short order. Realizing this Wohl and Company have perfected a translucent fabric of woven glass which is mounted in frames and placed in front of the lamp hood in the customary way. This fabric diffuses the illumination in a manner equal to the best results ever attained with ground glass, and will stand the temperature of any arc without cracking.

Actinic quality, that all important desideratum in a photographic light, has been thoroughly considered by the Wohl concern and the illumination secured with Wohl arcs, in addition to being powerful, is possessed of all qualities which appeal to the cinematographer.

Another studio arc-lamp of established popularity and proven performance is the "Klieglight," or as popularly termed in studios the "Klieg." This lamp, made by the Universal Electric Stage Lighting Company (Kliegl Bros.) of 240 West 50th street, New York, is the product of a firm who have been builders of stage lamps and theatrical illuminating devices for many years and the Klieglight embodies the knowledge gained in years of arc-light construction.

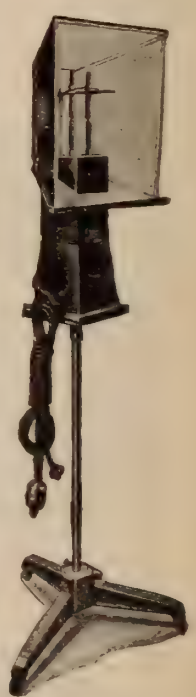


Fig. 6

This lamp consists of two arcs (4 carbons) connected in series. They are fed automatically and with great steadiness, means being provided for compensating any difference in the rate at which the carbons of the respective arcs are consumed. The arcs are encased in a reflecting hood, which in turn is mounted to a pedestal or floor-stand. The lamp may be raised or lowered to convenient working height by means of a small winch (crank and ratchet wheel) and a steel cable attached to the hool. At the bottom of the stand is the resistance through which the lamps are fed and the Klieglight may be used at amperages ranging from 20 to 35 on 110 volt current.

Although of rugged construction Klieglights may be readily moved or transported about and by reason of their powerful illuminating properties are much in demand by directors. Kliegl Bros. do not confine themselves to the production of the single lamp, for, in addition, they can supply double floor-stands (Fig. 5) top lights consisting of the arcs and reflecting hood (designed to be suspended from above) and a smaller lamp, the "Liliput."

The Kliegl Liliput is a portable twin arc lamp of light weight and excellent mechanical finish. It is mounted on a telescopic iron stand permitting it to be quickly raised, lowered or dismounted and gives an intense and steady illumination. In common with other properly designed arc-lamps of this type the difference in rate of carbon consumption between the two arcs is compensated for by an efficient mechanical arrangement attached to the carbon holders.

For diffusing the very intense illumination thrown by their various types of lamps the Kliegl concern supply frames containing strips of prismatized glass. These are inserted in grooves at the front of the lamp hood after the manner of inserting sheets of colored gelatine in front of a stage spot lamp.

It is not necessary to eulogize the Klieglight here as these lamps have an established reputation among film producers large and small.

Although the majority of the lamps previously considered in the course of our article have been arc-lights, in one form or another, we have next to consider a photographic light of radically different nature—the "Photolite"—made by the Sterling Electric Lamp Division of the General Electric Company at Warren, Ohio.

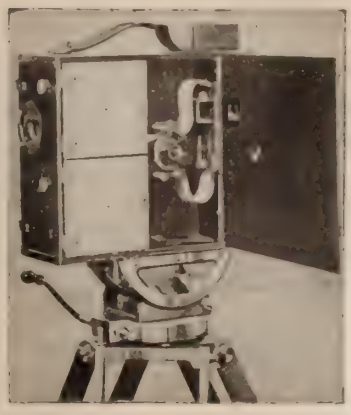
The Photolite is a high-powered nitogrogen filled Mazda globe —a typical example of the great advance made in incandescent electric lighting in recent years. On account of the great brilliancy of these globes when lighted, it has been found advisable, in order to eliminate eyestrain, to enclose the filament in a globe of blue colored glass—hence these lights are frequently termed "Blue Mazdas" or "Blue Nitrogen" lamps. Now it might seem that this blue colored globe would rob the resultant illumination of its ability to correctly define colors, but such is not the case to any appreciable extent, for as a matter of fact the Photolite leads all others in preserving the color values of the objects to be photographed, and the use of this light will permit of a more nearly orthochromatic rendition than any other photographic lamp.

The Photolite is rather lower in efficiency than the other lamps which we have considered, however, showing less candlepower per watt than does the average arc or the mercury vapor tube. These Blue Mazda globes may be secured in 1000- and 1500-watt size and are used in conjunction with white enameled pressed steel reflectors. The Photolites may be mounted in rows for overhead lighting and on floor stands in a variety of styles to secure any desired distribution or concentration of the light. They are less expensive than other types of lamps and by reason of their excellent rendition of colors are especially to be recommended for use in surgical and scientific cinematography.

As a result of the knowledge gained by catering to the photographic profession for some years, the Simplex Photo Products Company of Morris Park, L. I., have introduced a studio arc-lamp of the portable type known as the "Northern Light." The Northern Light, shown in Fig. 6, first appeared about a year ago and is an extremely compact twin arc of great illuminating power. These Northern Lights are supplied in several models to operate at different amperages. The No. 1 lamp operates at 15 amperes, while the No. 2 operates at 25 amperes, and of course produces an increased volume of light. In common with most other photographic arcs the Northern Light is designed to operate on both direct and alternating current. To secure the steadiest result on either form of current supply the Northern Light is supplied with separate resistance and feed windings with a special connecting socket (suitably marked) for each. When the plug attached to the feed cable is connected to the proper socket a highly actinic light of great intensity is produced. The illumination produced by the Northern Light is especially rich in violet white rays which have the greatest effect on photographic emulsions. According to the makers close-ups have been photographed using only one 15 Ampere lamp and well exposed negatives secured, the lens being worked "wide open."

In describing the high quality which has been attained in cinematographic studio lighting we must, for the sake of completeness, set forth the valuable assistance rendered the various makers

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In the foregoing paragraphs we have endeavored to set forth the improvements in cinematographic studio lighting which have materialized in recent years, and it will be apparent, we believe, that the manufacturers of photographic lights and studio lighting systems are doing their share toward improving the quality of cinematographic results.

In a future issue we shall go more deeply into this interesting subject of studio illumination, describing and illustrating the manner of mounting and arranging the various types of lamps in order to produce the most evenly distributed illumination, and hence the most pleasing results.

Light Flashes

R. W. B., Olean, N. Y., writes: *I am coming to you for assistance. There are flashes of white on my screen that I do not understand. It does not make any difference at what speed I run my machine, though it is more noticeable when running at high speed, the flashes are still there. Am using a Powers 6-A with a two wing shutter. Current is 60 amperes A. C., projection lens 4½ inch E. P., throw 60 feet.*

Answer: Apparently you are troubled with "travel ghost." This may be caused by your shutter blade being too narrow, or it may be that the gears have become badly worn allowing too much play in the shutter shaft. If there is no play in the shutter shaft and the shutter is properly set, it should, if it is the correct width, eliminate all travel ghost.

A good way to determine the correct shutter width is to take a piece of cardboard and cut out a shutter blade the same diameter as the one you are using, making the main blade somewhat wider than your present one. Then setting this in the usual way cut off the edges of the main blade until only a slight travel ghost is noticeable, then by adding a thin strip of metal, which may be soldered on to the main blade and which may be about 1-16th of an inch wider than the cardboard pattern, if needed.

If you try to get rid of the travel ghost, and your machine has badly worn gears by making the shutter blade wide enough to cut out the ghost, the chances are that you will cut too great a percentage of light as well as develop an objectionable flicker. If the suggestions made do not remedy your trouble, would suggest that you write me again or send to the Nicholas Power Company for the proper width of shutter to be used with the size of lens you are using on a throw of 60 feet.

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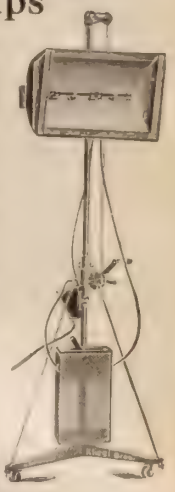
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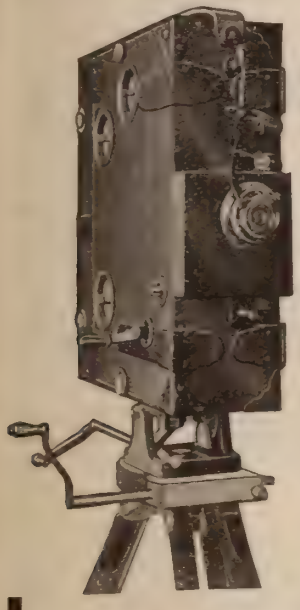


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Our appreciation of the orders which have come to us—from our old friends—as an evidence of their satisfaction; from new customers—as an evidence of their belief in the superiority of our product. Taken together these orders far exceed in volume those of other years.

OUR POLICY. In the manufacture of motion picture machinery—to add to painstaking study and experiment in design, all the advantage which may be gained through the use of good materials—the application of skilled workmanship. To design and build for durability and efficiency in order that the high quality and great volume of the output may insure low manufacturing costs. To recognize that the machines used in the making and showing of motion pictures are interdependent and so to standardize our product by causing the gauge of film perforation established by our perforating machine to govern the specifications to which we construct the film movement mechanisms of camera and printer—the only effective way to secure the film control and accuracy of register in photography and printing which are necessary to the making of the finest pictures.

AN ANNOUNCEMENT. We have completed the designing and development of certain machines which will greatly increase the efficiency of the manufacturing processes of the industry. Definite statements concerning them will be made early in 1917.

Other important developments are being carried forward as rapidly as is consistent with the high standard set for our product.

Contracts have been let and machinery ordered which will provide for a 50 per cent increase in our manufacturing space and equipment.

A PLEDGE. To use our best endeavors—to expend time, money and engineering skill—in the effort to keep our products abreast of the growing demands—the imperative needs of the industry. And when opportunity offers to point the way—to provide the means—to higher efficiency, greater economy and the production of more artistic pictures.

All this to the end that we may advance the interests of a great industry of which we are proud to be a part—that we may continue to deserve and enjoy the confidence and support of the men who are seeking to make that industry second to none in its character, its aims and its achievements.

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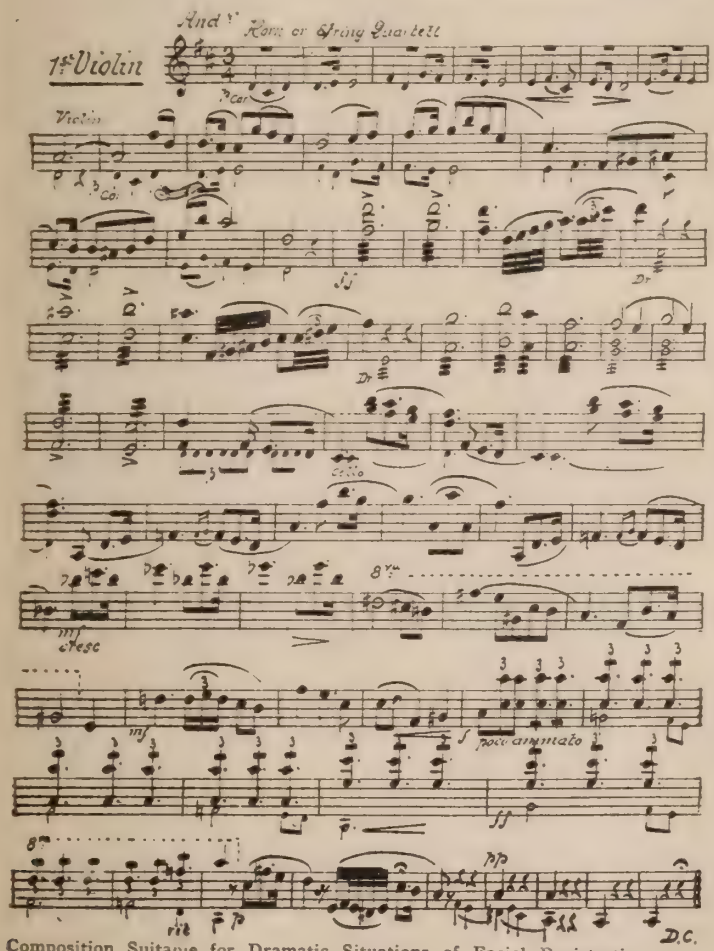
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MUSIC AND THE PICTURE

Romantic and Dramatic Motion Picture Situations

THE film director, unfortunately, does not as a rule consider music in "assembling" his pictures; hence it is all the more necessary for the musical leader to consider the pictures in adapting his music, on the principle that "Since the mountain did not come to Mohammed, Mohammed went to the mountain." Romantic and dramatic photoplay situations are in the most cases either psychic (emotional, without much action), or physical (in which emotion is expressed in movement).

In "romantic" situations, where love, hatred, anxiety, despair, horror, ecstasy, etc., are shown by facial registration and with



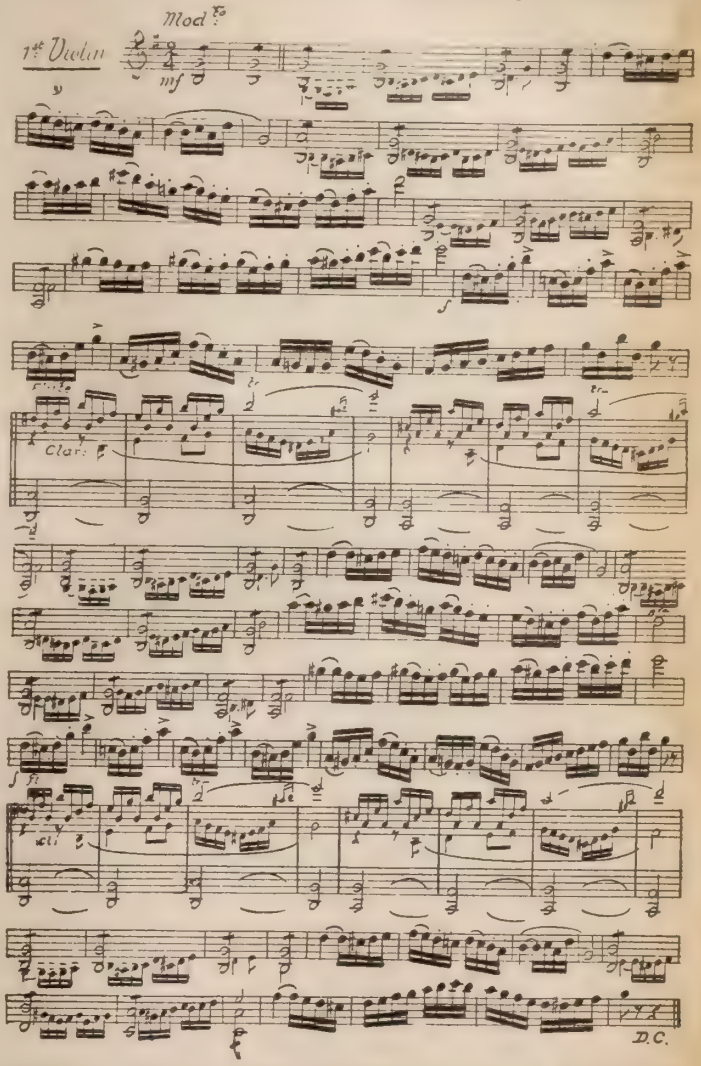
Composition Suitable for Dramatic Situations of Facial Registration with Little or no Bodily Movement

little or no body movement, dramatic *mæstosos, lentos, adagios or andantes* are best employed; while in scenes of physical violence or agitation, bodily struggles, encounters, etc., *agitatos*, "hurries" and *furios* are the proper musical mediums of expression.

In both "love scenes" and fighting "scenes" absolute synchronization, it need hardly be said, is a first requisite. In the last-named fifteen second "let downs," with only a dynamic change in the music are often decidedly effective.

Music can properly interpret and emphasize practically every human emotion portrayed in the photoplay. And it is the place of the orchestra leader to immediately recognize the dramatic *musical* possibilities of a picture and to "augment and support them through the medium of his art."

The leader who is content to select a musical number more or less appropriate and merely "time" it through is, nine cases out of ten, losing admirable chances of intelligent synchronization of



Composition Suitable for Dramatic Situations of Action and Great Strength

music and pictures. And in the love scene and action drama in particular the right music, rightly presented, is of the greatest importance in making the emotions registered in the films "get over" to the audience, and in winning their interest and appreciation.

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Musical Review of Latest Numbers Most Suited for Picture Playing

1.—Two-Two. The new society dance adopted by the American Association Masters of dancing played slower than a Fox Trot (Jerome H. Remick Edition).

2.—"In Florida among the Palms," One-step by Irving Berlin (Edition Waterson Berlin and Snyder).

3.—Production Hits, such as "The Century Girl," "Miss Springtime," "Very Good Eddie," "Pom Pom," etc., are all published by T. B. Harms.

4.—"O'Brien is tryin' to learn to talk Hawaiian." One-step by R. Cormack, a great Irish-Hawaiian novelty hit (Witmark Edition).

5.—"An Operatic Nightmare," by Felix Arndt. Positively the greatest of all syncopations. A rag time jumble of bits from Grand Operas (Sam Fox Edition), Cleveland, Ohio.

6.—"Fuji Ko," a Japanese Intermezzo by Carl Kiefert is a number of real Japanese character (G. Schirmer Edition).

7.—"Just a Kiss," a wonderful new medley waltz published by A. J. Stasny Music Company.

8.—"Her Soldier Boy," the big Broadway success has been published by the Karczaz Publishing Co., New York.

9.—Orientale, from "Kaleidoscope," by Cesar Cui, an exquisite number for every theatre orchestra (C. Fischer Edition).

10.—Fritz Kreisler's Old Refrain as sung by John McCormack has just been published and is obtainable in every music store for only twenty-five cents per orchestration.

Talented Musician Coaxed Back Home

LEON COLE, who has been for several months at the Fine Arts theatre in Chattanooga, is now back in Nashville as musical director at the Strand. Since graduating from the Conservatory of Music in Birmingham, Alabama, Mr. Cole has written a number of musical scores which are soon to be published. His return to Nashville is due to the desire of Manager Carson Bradford of the Strand theatre to supply only the best music with his photoplay program.

"BATTLE OF LIFE"

(Fox Production)

Love Song (9/8 Andantino) by Flegier is the theme

1—Theme until—T: "Carroll's pal Dave—a crook by chance."
2—Mysterioso Agitato No. 33 by Becker until—T: "The play ten years later."
3—"Broken Melody" (4/4 Adagio) by Van Biene until—T: "Next day, Mary fights down the fear."
4—Albumlea (4/4 Andante) by Kretshmer T: "The heiress of the Wentworth millions, etc."
5—Canzonetta (2/4 Allegretto) by Herbert ff during accident until—T: "After a week of care, etc."
6—"Last Spring" (4/4 Andante) by Grieg until—S: "Interior of saloon."
7—Piano improvise to action rages, etc., until—T: "Midnight soon afterward."
8—Andante Mysterioso No. 32 by Becker until—T: "Father, this is a dirty contemptible trick, etc."
9—Agitato No. 41 by Becker to action until—T: "I guess that bullet has got me."
10—"Ein Macrchen" (4/4 Maestoso) Fantasia by Bach to action until—T: "In the face of many temptations, etc."
11—Organ to action until—T: "This job hunting, etc."
12—Agitato No. 39 by Becker until—S: "Man falling down the stairs."
13—"Bonheur Gavotte Serenade" (Moderato) by Hartog until—S: "Girl running up the stairs."
14—Allegro Agitato No. 19 by Becker until—S: "Interior of factory."
15—Continue No. 14 Bonheur Gavotte Serenade until—T: "That night far from town."
16—Open with big crash (explosion) right after T: "That night far from town"—followed by
17—Organ to action until—T: "Within sight of home."
18—Ariele Finale (4/4 Allegro) by Bach until—T: "Then comes the morning."
19—"Gleaming Star" (Intermezzo) by Hager until—T: "If you say I'm double crossing you, etc."
20—Continue ff until—T: "Dave realizes that to sell, etc."
21—Novelette (2/4 Allegro Grazioso) by Marquis until—T: "Cut out that stuff, etc."
22—Theme until—T: "For the several months that passed."
23—Organ to action until—T: "Woman sees man's face in window."
24—Fascination characteristic (4/4 Allegretto) by Tobani until—T: "I'll give you just a week, etc."
25—Pensee (Intermezzo) by Godard until—T: "Come, quick, your sister, etc."
26—Agitato No. 4 by Becker until—T: "We know your wife has, etc."
27—Allegro Hurry No. 42 by Becker until—T: "He said you had the neckpiece."
28—Continue or repeat pp until—T: "Pete came here to get me."
29—Theme until— * * * * * * * END.

"THE PRICE OF SILENCE"

(A Bluebird Photoplay)

THEME: Heart Throbs (4/4 Moderato) Revery by Arnold

1—Furioso No. 10 by Becker until—T: "We are wet to the skin."
2—"Harmony of Love" (4/4 Andante) Romance by Brooks until—T: "Rules of the house."
3—Dramatic Tension by Funk Tympany ff During Lightning Scenes until—T: "I'll tend to your horse."
4—"Simple Aveu" (4/4 Moderato) by Thome until—T: "The landlord thinks your my wife."
5—Theme until—S: "Stafford reading book."
6—Furioso No. 21 by Lake until—S: "Close view at bed."
7—Dramatic Adagio by Kretschmer until—T: "Dawn found her at the home."
8—Sieste (4/4 Lento) by Laurens until—T: "The perpetual youth."
9—"New Era" (Overture) by Heed until—T: "I see the change."
10—Illusion Intermezzo (2/4 Amoroso) by Bustanoby until—S: "Interior of room."
11—"Felice Canzonetta" (2/4 Andantino) by Langey until—T: "As the time passes.
12—Piano Solo improvise to action until—T: "When a few days later."
13—"Barcarolle" (6/8 Moderato) by Rivella until—T: "You don't remember me?"
14—Theme until—T: "That night Stafford."
15—"After Glow" (Reverie) by Lincoln until—T: "The price of silence."
16—Theme until—T: "It was the old story."
17—"Cavatine" (Andante) by Raff until S: "Billy talking over 'phone."
18—"Andante Tranguillo" by Becker until—T: "When you were my age."
19—"It was a Dream" (Andante) by Lassen until—T: "That night."
20—Dramatic Tension by Winkler until—T: "The next morning."
21—Serenade (6/8 Andantino) by Czerwonki until—S: "Close view of bed."
22—Melody (4/8 Lento) by Massenet until—T: "I lied to you."
23—"Erotik" (4 8 Lento Molto) by Grieg, watch explosion until—T: "All the way home."
24—Theme until— * * * * * * * END.

"THE STOLEN TRIUMPH"

(Metro Production)

"Awakening of Spring" (Andante) by Bach is the theme

1—"Basket of Roses" (4/4 Moderato) by Albers until—T: "Little folks bed time."
2—"Cradle Song" (2/4 Andantino) by Hauser until T: "The next morning."
3—"Heart Secrets" (Serenade) by Diamond until—T: "After many bitter disappointments."
4—"Prelude to Act 5 of "Kind Manfred" (4/4 Lento) by Reinecke until—T: "With less optimism than before."
5—Theme until—T: "I feel all right, etc."
6—"Love's Fascination" (Gavotte) by Le Thiere until—T: "Castles in the air."
7—Organ to action until—T: "After days of hopeful waiting."
8—Theme until—T: "Seeking employment."
9—"Chanson D'Amour (6/8 Moderato) by Saar until—T: "The first night of Stephen Hunt's new play."
10—Organ to action until—S: "Interior of theater."
11—Any good overture until—S: "Curtain rises."
12—"Evening Twilight" (Andante) by Hallen (watch shots) until—T: "Author! Author!"
13—Silence about 15 seconds followed by
14—Organ to action until—T: "Stephen Hunt has stolen my play."
15—Theme until—T: "And in the morning."
16—"Adoration (Moderato) by Barnard until—T: "The play I saw last night."
17—Return to Me Soon (Allegro Vivace) by Gregh until—T: "With the passing of the heartsick day."
18—"Berceuse" (4/4 Lento) by Karganoff until—T: "My Wife! My Wife!"
19—Furioso No. 10 by Becker until—T: "Be sure your sin will find you out."
20—Theme until—T: "And this poor little orphan."
21—Organ to action until—T: "After fifteen years."
22—"Tendresse" (2/4 Andantino) Melody by Ravina until—T: "And where is my poor Lucy, etc."
23—Largo (3/4 Largo) by Haendel until—S: "Interior of room, son dressing, etc."
24—"Little Story" (3/4 Andantino) by Zimmermann until—T: "And he will be here any minute."
25—Theme until— * * * * * * * END.

"THE ROAD TO LOVE"

(Oliver Morosco Photoplay)

THEME: Oriental Love Theme by Oehmler

1—"In the Sudan (4/4 Moderato) by Sebeck until—T: "Into the desert night."
2—"Passing Caravan," patrol by Smith until—T: "Gordon Roberts a young American."
3—Agitato No. 6 by Lake until—T: "In the Oasis of El Qued."
4—Theme until—T: "Evening the hour of adventure."
5—Orientale (6/8 Allegretto by Cui) until—T: "Karan finds simple thanks, etc."
6—"Star Dreamer," etc., Serenade (4/4 Moderato assai) by Bendix until—T: "I have promised you, etc."
7—Theme until—T: "In the early evening."
8—Oriental Dramatic by Oehmler until—T: "The fight."
9—Agitato No. 4 by Becker until—T: "He tried to abduct, etc."
10—"Star of India Morceau" (2/4 Allegretto) by Bratton until—T: "The next night."
11—Padisha Intermezzo (2/4 Moderato) by Loraine until—T: "The American has escaped."
12—Allegro Agitato No. 19 by Becker until—S: "Passing Caravan."

13—Continue pp. until—T: "Another sunset."
14—Organ improvise to action until—T: "You will find this wine."
15—Theme until—T: "Karan has helped the American."
16—Furioso No. 2 Lake until—S: "After the storm."
17—Theme until—T: "When Aledaliah reaches Ourlana."
18—"Mystic Shrine" (Oriental Intermezzo) by Cameron until—T: "The night of the Fantasia."
19—March Indieme by Sellenick until—S: "Dancing."
20—"Egyptian Love Dance" (4/4 Moderato) by Pryor until—S: "Hasfa begins to dance."
21—Dance Arabe by Tschaikowsky until—T: "Malik at last has news."
22—"Cleopatra's Death" (4/4 Andante) until—T: "Malik at last has news."
22—"Cleopatra's Death" (4 4 Andante Sostenuto) by Oehmler until—T: "The days of the wedding."
23—"Anthony's Love Song" (4/4 Andante Expressivo) until—T: "Malik arrives in Oulana."
24—Dramatic Tension No. 14 by Reissiger until—T: "If she loves the American."
25—Theme until— * * * * * * END.

Pyle Has Busy Time in East

Charles C. Pyle, general sales agent, Bartola Musical Instrument Company, who has been spending the last two weeks in New York and Philadelphia, came East to attend the opening of the Poplar theatre, Sixth and Poplar streets, Philadelphia, Pa. This theatre is built and owned by Mr. A. Stiefel, has a seating capacity of 1,000, and is up to date in every respect. They have installed a $6,000 Bartola musical instrument, and the opening, from both a musical and financial standpoint, was very successful.

During Mr. Pyle's stay in Philadelphia, he assisted the Eastern representative, Mr. John F. Grady, in obtaining new contracts for his company.

The trip was very successful from the fact that he sold Mr. Michael Stiefel a $10,000 Bartola De Luxe for the Iris theatre, 3146 Kensington avenue, Philadelphia, and a $6,000 Grand Special Bartola for the Lafayette theatre, 2914 Kensington avenue, Philadelphia.

Mr. Pyle states that the Bartola business for the past year has doubled over the year previous, necessitating the factory to greatly increase their output, and predicts that next year will be even far more successful. The Bartola is supplanting a great many human orchestras all over the country and has proven a wonderful success because it is a combination of a straight pipe organ and orchestra.

The Result on the Screen

(*Continued from page* 4265)

Still, you need a thoroughly efficient operator. His position is analogous to that of the chauffeur, who also has little to do,—but, he must keep his eyes on the road, avoid accidents, and correct little faults before they grow. So with the operator; his position should be one of guidance, correction and supervision of the apparatus placed in his care, and his greatest interest should be in *the result on the screen.*

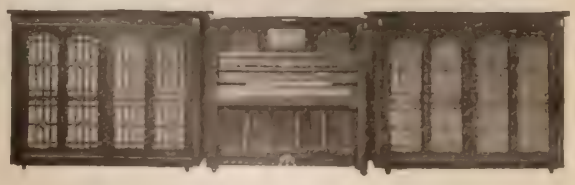
He should be the most critical man in the house and should detect and correct any flaw in the picture before it becomes a permanent damage and an expense to his boss. He cannot do that while he is working with his hands.

Intelligent supervision over efficient equipment is the only combination that will produce perfect results on the screen. Remember the manufacturers are working for the best interests of these results and their labors should be given the trial which they deserve—don't turn a thing down because it costs money. Very truly yours, MIDDLE WESTERNER.

Let's think this letter over, for it hits the pocket-book of every exhibitor. "Nothing succeeds like success," yet success in the big sense will only come to the exhibitor who will give his patron something better than the man up the street can give. Take advantage of improvements—see that your operator is on the job—help him by giving him the best equipment—realize that his work means success or failure to any house—for with poor results on the screen, you can't hope to fool your patrons for any great length of time.

YOU who read this must have suggestions along this and other lines. Send them in and help the industry by giving it the advantage of your experience—"KEEP THE BALL ROLLING." E. K. GILLETT.

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The Majestic Studio Light is by far the most powerful light ever made for the motion picture studio. The light generated is an intense violet ray, giving twice the actinic light of any other lamp on the market.

The Majestic Lamp Reflector
and the
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Showing Stand Extended. *Showing Stand Lowered.*

used with the MAJESTIC STUDIO LIGHT, make it portable, and nearly double its lighting power.

The Adjustable Stand may be extended from 5½ to a height of 10 feet. It is mounted on roller piano caster, and it is easily moved wherever desired.

The Majestic Lamp Reflector is made of Aluminum, properly curved to give an even distribution of light.

Motion Picture Studios will find the Majestic Studio Lights the very best for their purposes.

FOR OVERHEAD LIGHTING, WE FURNISH SPECIAL SAND BLASTED GLOBES, WHICH DIFFUSE ALL SHADOWS.

THE PRICE

Majestic Studio Lamp (only)	$60.00
Majestic Studio Lamp complete with adjustable stand, reflector and lamp complete as per illustration above	85.00

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Eastman Kodak Company

133 North Wabash Ave., CHICAGO

THE LARGEST PHOTO SUPPLY HOUSE IN THE WORLD

BUILDING AND FURNISHING

New Strand, Livingston, Montana, Fine Structure

THE New Strand theatre, Livingston, Montana, is a fine example of the Northwest's rapidly increasing family of motion picture theatres de luxe.

As one walks up Second street he is impressed with the massive size of the Strand theatre, which extends from the street entirely to the alley. As he notes the copper-frame and glass marquette extending over the street he becomes impressed with the beauty of the place. Entering the lobby the impressions of beauty and size, comfort and convenience are magnified and emphasized. A thorough inspection of the place, witnessing the performance, and the taking of mental notes of the features of ventilation and lighting result in a thorough conviction that here in Livingston the Strand theatre takes rank as the very finest in the entire Northwest, superior to any motion picture house anywhere in the entire United States for the size of the city, and as up-to-date, equipped with as modern apparatus and as clean, neat, attractive and artistic as any in any city, and surpassed in the largest cities in the world only in size.

The Big Features

Among the features of the Strand are the wonderful pipe organ, two manual and echo, the automatic fire control booth, the vanishing lighting system, the motor-driven ventilating system and the comfortable seats and artistic color scheme throughout.

Entering the lobby one notices the sunlight effect created by concealed electric lights. The lobby is flooded with the artificial sunlight. To the right is the box office, where the ticket seller finds herself surrounded with pleasant chairs, telephone, mirror and other conveniences for herself. The lobby floor is of tiling, slanting slightly towards the theatre auditorium. Two massive oak doors with beveled glass windows let the crowd into and out of the theatre.

The Foyer

The foyer is a beautiful place, elegant yet quiet. On the floor a thick blue velvet carpet. The walls of tiffany decorations in the panels, with blue curtains at the entrance arches to the boxes. A sanitary marble drinking fountain runs constantly. A men's and ladies' toilet rooms are located on either side. In the ladies' room is a dressing table and mirror. A pretty writing table and chair furnish a comfortable place to write a note on engraved stationery. Easy chairs are placed invitingly about the foyer. Blue predominates in the foyer, with a pink tint used sparingly and attractively for contrast.

The Auditorium

Be seated in the auditorium. Take any one of the 750 chairs and comfort awaits you. The generous seat is covered with leather bottom, well padded. The back is finished with plush, preferred to leather on account of its warmth and comfort. First of all, your eyes notice the attractive stage setting. There is the special design, made expressly for a picture show house. The ceiling is finished in blue, and, illuminated, gives a quiet, restful, comforting moonlight effect. To the right of the curtain is the parlor. It is a beautiful and attractive scene, equaling the garden scene on the left. Thus sitting before the pictures one imagines himself witnessing a moonlight scene, with the parlor and garden at opposite sides.

Pink predominates in the pretty auditorium. The ceiling is thirty-two feet high and the panels on either side of the walls are tinted in the pretty, pleasing pink. The indirect lighting system is used. There are forty-eight of the 60-watt lights on the ceiling alone.

The Lights Vanish

As the overture on the massive pipe organ nears the end, the lights throughout the auditorium commence to vanish. The room becomes darker and darker, and slowly the curtain rises and the pictures begin to reveal themselves. Slowly and almost imperceptibly the change is made and the pictures are taking the place of the lighted room.

From one reel to the other the audience knows not the change. The two machines are employed to make continuous action and there is not a moment's wait between reels.

Absolutely Fireproof

Rest quietly, for there is no danger from fire. The dread experienced in many show houses lest the films catch fire and burn the theatre need not be felt at the Strand. Six solid inches of concrete are between you and danger. Suppose a film caught fire at the Strand. Instantly a film fuse stretched immediately above the machine would burn. Immediately this fuse would release an automatic attachment and a No. 16 gauge iron door or shutter would close tightly. The machine booth then would be nothing but a furnace. The smoke or blaze would be fanned by air admitted from the outside through a chimney built from the booth. The booth would be in no more danger than a furnace in the home. There would be the draft to force the fire up the chimney and not even the smoke would or could escape into the building.

If the operator were present he would simply leave the booth and return after the film had burned, to find everything in perfect condition except a destroyed reel. If he were absent, the automatic attachments would work exactly as though he were there, and again nothing and nobody would be endangered.

In the booth is a telephone connecting with all parts of the theatre. The machinery consists of two of the latest model Simplex machines, motor driven, with the latest lighting device known for picture projection, called a transverter.

The ventilation consists of two three-horsepower motors. There are five outlets for the foul air and two intakes, where the fresh air is forced in by the motors. In the winter the fresh air is heated by an immense radiator as it enters the auditorium.

The wonderful pipe organ, played by that artist, Mrs. White, forms a combination which delights and charms all. The organ is one manufactured by the W. W. Kimball Company of Chicago, and when one considers that it took twelve men an entire day to simply unload the organ from the car, and that it has taken an expert from the factory, H. M. Hansen, three weeks, with the



Theatres "Before and After Taking" a Treatment of Floral Decoration



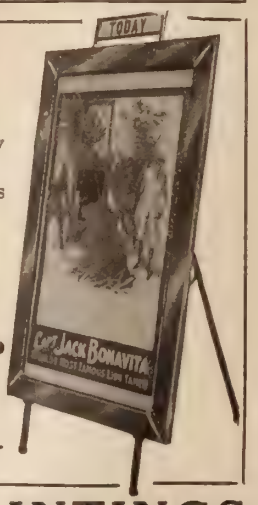
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Exceptional in Quality—Comfortable
You are invited to make use of our *Service Department.* Send blue print or sketch for *Free Seating Plan.*
If you are desirous of reseating, we can help you dispose of old chairs.
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We manufacture Special Out-of-Door Seating.

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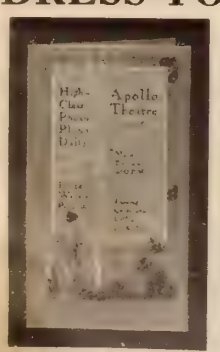


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SEMI-PHOTO POST CARDS $3.00 per thousand. Made by a process that has the appearance of a real photograph. PHOTOGRAPHS, size 8 x 10, all the prominent players, 600 different names, 20c. each. GRAVURE FOLDERS, containing pictures of all the prominent players, including feature stars, $10.00 per thousand.
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Send for Catalogue of over 600 players and samples free. Write us giving details of your dull nights, and we will send you a remedy.

DRESS YOUR THEATRE IN A SWELL PROGRAM



SUPPOSE you went to the exhibitors' ball attired in an evening suit and tan shoes. It's unthinkable! But how about that well-built, well-appointed theatre of yours? What sort of a program do you use? Patrons who have eyes to see pictures have eyes to see programs and if they are nice people, they have well-defined tastes for both pictures and programs. Unless you cater to the "groundlings" you need our

4-Page Program De Luxe

created especially for the sort of patronage you enjoy. The De Luxe comes in a series of twelve beautiful designs and is printed in three colors. It is a prestige builder because it is a work of rare art. Inside pages for your full week's program.

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help of an assistant, to install it, the size and wonder of the organ are partly realized.

The organ is known as a two manual and pedal, with echo instrument. While the instrument proper is installed at the front of the theatre, on either side of the stage, with the keyboard in the orchestra pit, the echo attachment is a huge affair, placed at the rear of the building. The electric wires from the keyboard extend 140 feet to the echo, yet the response is just as prompt as the response of the piano when the key is touched.

Three rows of keys, with a row of foot pedals, are used. Three to four different combinations of sounds and effects are produced with each of the multitude of keys. There is the cello, flute de amour, concert flute, muted violin and the foundation tone, as well as the bass violin in the main organ. The echo organ produces the concert flute and vox humani or human voice effects. The massive shutters in the organ cause the sound to decrease or increase. The instrument is one of the finest made and the effects are beautiful, pleasing to the ear and in some instances even startling. Livingston is fortunate in having such an artist as Mrs. White to play the instrument. She studied under some of the best teachers in Paris, including Prof. Gilmore and thoroughly understands every phase of the instrument, capable of producing such a multitude of effects and tones.

The chairs, the furnishings, the color, schemes and decorative ideas were all purchased or planned by Mr. and Mrs. White. The Sound Construction Company of Seattle erected the building and carried out the ideas of the architect and the manager. It was through the belief of Hon. A. W. Miles in the future of Livingston that this city is privileged to have such a grand structure. It might be considered the climax of all his generous and liberal plans for the upbuilding of Livingston.

Mr. White likewise had faith in the future of the city and leased the building and furnished it. He has contracted for the best film service he could secure, and with the music of the great pipe organ, with the highest class pictures, with perfect ventilation and heating systems, with the service and treatment of the best, he believes that the people of the city and county and the thousands of tourists who each month visit the city will support such a house.

Premier Sign Company Opens Offices in Heart of Film District

PREMIER SIGN COMPANY is now located in the heart of the New York film district. New offices have been opened at 138 West Forty-sixth street, just a few doors from the Leavitt Building.

This concern is under the management of Mr. Davis, who is putting forth every effort to satisfy the exhibitors' need in hand-painted posters and streamers.

Mr. Davis is contemplating building up a large mail order business on the company's various products.



Attractive Interior of City Hall Theatre, Park Row, New York.

New T. and D. Theatre a Marvel of Comfort

THE Turner and Dahnken Circuit of San Francisco has closed the T. and D. Photoplay Theatre at Oakland, California, and has opened a magnificent new house at Franklin and Eleventh streets, which is one of the largest theatres on the Pacific Coast. The building and equipment represents an investment of more than $400,000, and the house was erected solely for photoplays, the stage being too small for the presentation of dramatic productions or vaudeville.

The structure covers a ground area of one hundred by one hundred and seventy-five feet and is occupied entirely by the theare, although space has been left on the Eleventh street side for candy booths and stores. Both within and without the design of the building shows the influence of the recent exposition at San Francisco. The illuminated vases from which issue jets of steam, located along the north side of the building, the Venetian banners and many other ideas, especially in illumination, were copied from the San Francisco Exposition buildings. The seating capacity of the theatre is placed at 3,450 persons, but there is room for fully five hundred others in the several waiting rooms that have been provided.

The entrance is within a few steps of Broadway, the leading thoroughfare of Oakland, and is brilliantly illuminated. A handsome bronze marquis extends the full width of the sidewalk and on this are electric signs calling attention to the present attraction, while above is the huge vertical house sign. On the roof above the facade a huge American flag flies, while on each side of it are "T. & D." banners. The lobby is of marble and the ticket booth in the center is of marble and glass.

A marble foyer extends the full width of the theatre and the most noticeable feature of the theatre is the almost total elimination of stairs, broad inclines taking the place of these. The main incline starts from the lobby entrance and leads to a spacious mezzanine, from which smaller inclines lead to the balcony. At the head of this incline and directly over the lobby is located the ladies' tea room, while to the left is the Pompeiian waiting room and to the right the men's smoking room.

The ladies' tea room is an innovation in western theatres and is regarded by interior decorators as being the most wonderful room of its size on the Pacific Coast. In the daytime the sunshine filters through silken window draperies, while at night the illumination comes from a system of cove lighting. The walls are covered with a rich tapestry, the furniture is upholstered in a deep blue, while a carpet of the same color graces the floor. A Chinese maid will be in constant attendance here and it is planned to serve tea and ices for those who may desire to wait here for friends or until the commencement of a show. Off the tea room is a ladies' retiring room furnished as elaborately as any boudoir, with divans, dressing tables, writing desks with writing materials and telephones.

The Pompeiian room is open to both men and women and is designed as a general waiting room. Telephones are located here and there are call bells announcing the commencement of all new subjects on the screen.

The men's smoking room is furnished with heavily upholstered chairs, smoking stands and rare rugs. Special attention has been paid to its ventilation and it will never be obnoxious even to those who do not smoke.

From the mezzanine floor three entrances into the huge balcony have been provided, two at each side, which terminate at the same level, and a third which reaches it well toward the top.

The projection room, instead of being located in the balcony, as is usually the case, is on the ground floor, between the two main aisles, but even then the throw is a long one, being one hundred and thirty-three feet. The projection equipment consists of two Powers Cameragraphs No. 6 B, and these machines are presided over by Elmer E. Nichols and Irving S. Cohn.

Music is furnished by a huge Wurlitzer Hope-Jones Unit organ, electrically operated from the console, which is placed in the orchestra pit and has instant contact with the five main divisions—swell, great, orchestral, echo and pedal—placed at either side and above the state, in the ceiling and above the balcony. The instrument can be played either by hand or by tracker board attachment. A. H. Malotte, formerly organist at the Tivoli theatre, San Francisco, is the organist.

The opera chairs which have been installed were furnished by Heywood Brothers and Wakefield Company, of San Francisco, and are equipped with spring seats with both seat and back upholstered in Spanish leather. The woodwork in these is finished

BIG PROFITS

Put a Kingery Popcorn and Peanut Machine to work. Then watch the nickels and dimes roll in. Everybody likes fresh buttered popcorn and fine roasted peanuts. Their savor is enticing. Attracts people to your place, away from other amusements. *Makes your success certain.* Brings double profits. You get an extra nickel or dime from your customers. Sell a bag of popcorn or peanuts to people when they go in—sell them a bag when they come out. Don't pass this proposition by. It's the biggest money maker you can tie to your business. We have



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suitable for every location—on wheels or stationary. Select any size and style you want. We'll trust you. Pay only a little down and a little each month out of profits you make. So don't let lack of ready money hold you back. We make a most liberal proposition.

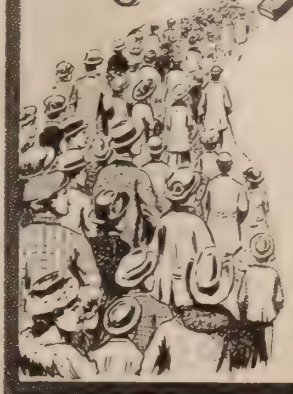
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"BERGER'S Classik" STEEL CEILINGS



An attractive theatre, presenting good pictures, acts as a magnet to the theatre-going public. It's the pretty theatre that draws the crowds.

Berger's "Classik" Steel Ceilings will add the final artistic touch to your theatre. Besides their intrinsic beauty, they are safe, durable and reasonable in cost.

Write for particulars and Classik Book D. M. N., showing hundreds of designs.

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Rembusch Screen Facts

Article 1

THE PICTURE SCREEN is the most abused article in the motion picture theatre. There are more poor pictures on account of poor screens than for any other cause. The reason for this is that everybody that can throw a paint brush imagines they can make screens and the fact of the matter is it is a very difficult and ingenious task to make a screen that does good work. You can show a picture on a brick wall or the side of a barn, but not the kind of a picture that satisfies.

Listen! If you buy a lens to throw the picture light to the screen you buy a certain lens to fit certain conditions. Therefore, isn't it reasonable that the screen must be a certain screen for certain conditions if it is to bring the picture light in your theatre to the eye? If every throw and every screen was the same size every lens could be the same, and if every picture theatre was the same size and shape, with the same lens and throw, then every screen could be alike. We build screens to fit your conditions in order to give the highest possible efficiency. A certain kind of screen may be all right for one theatre and all wrong for another.

I have been making motion picture screens continuously—longer than any man in the world, and since I first began making screens over a thousand screen fellows have come and gone. Not one man in ten thousand knows the true philosophy of the screen. We have made thousands of experiments and given it very deep study. If we can't answer any questions with reference to any screen or any condition we are willing to throw up our hands and quit. We have placed screens in every State in the Union and in many foreign countries.

If you want "pep" and beauty, life and reality in your pictures look after the heart of your show—the screen. Let us build you a Rembusch Screen. We have been running theatres since the days of one reel for a nickel. We are practical; we are efficient; we know our business, and we are attending to it. Let us hear from you.

Mirror Screen Company

(Mfgs. of all kinds of Picture Screens.)

BOX 176. SHELBYVILLE, INDIANA.

Specialties: Rembusch Crystal Goldfibre Stretcher Frames.
Glass Mirror Screen.
Glass Rear Projection Screen.

Eastern Representative:
CHAS. A. CALEHUFF SUPPLY CO.,
1233 Vine Street Philadelphia, Pa.

in mahogany and the standards in gold bronze. The loge and box chairs, of which there are more than three hundred, are of reed, extra large, with comfortable arms, and are upholstered to harmonize with the draperies of the house. A feature of the seating arrangement is the space left between rows, making it possible for those already seated to retain their seats when others desire to pass in front of them.

The erection of a motion picture theatre of this size and the expenditure of such a large sum in decorating and furnishing a house in Oakland illustrates the faith of the management of the Turner and Dahnken circuit in this city and in the future of the motion picture business. The population of this city in 1910 was 150,000, but it has grown much since then and the new house will draw from a territory having a population of about 300,000. Outside of San Francisco, Oakland is the largest unit in the Greater San Francisco, which now has an estimated population of 1,000,000, divided among a number of municipalities. The new house of Turner and Dahnken is to be conducted under the management of G. E. Thornton, who has had charge of the other Oakland house of this concern for several years. Claude E. Langley is the directing manager of the firm and upon him devolved much of the work of planning the new house and selecting the equipment. Other houses on the Turner and Dahnken circuit are located at San Francisco, Stockton, Richmond, San Jose, Watsonville, Sacramento, Berkeley and Reno. The house at Portland, Oregon, was recently closed in order that the firm might concentrate its efforts nearer home.

FRED J. GOBLE.

DIRECTORY OF NEW THEATRES

ILLINOIS

Springfield, Ill.—As soon as the electrical equipment can be installed, F. A. Horn will open a motion picture theatre in Loami, a neighboring village. It will be Loami's first motion picture house. The town has no electric plant. The owner announces that feature films will be shown.

LOUISIANA

The Southern Amusement Company, which operates the Arcade, Princess and Dreamland theatres, has acquired the two-story brick building in Ryan street, near Broad, formerly owned by the Bloch estate, and is planning to convert the entire building into a motion picture theatre, to be named the "Imperial." When the alterations have been completed the building will house one of the best picture theatres in the state. It will have a seating capacity of close to 1,000 persons, and will be used for the exhibition of high-class pictures. Typhoon fans will be installed both in this and the Arcade theatre, providing strictly modern ventilation. The building when completed will represent a total investment of $40,000.

MISSOURI

The New Centre theatre, with 1,600 seating capacity, was opened at Kansas City, Mo., recently. The new theatre is said to be the largest photoplay house in Kansas City. A $7,000 organ has been installed. Carl Boller & Brother were the architects.

NEW YORK

The new Palace theatre, Olean, N. Y., under the ownership of Bordonaro Bros., is rapidly nearing completion and will probably be opened before Christmas. The house will show Paramount pictures six days a week, this policy having been decided upon considerably in advance of the opening. The house is being rushed to completion and has attracted a great deal of attention among the inhabitants of Olean.

CALIFORNIA

Work on the magnificent new California theatre at Fourth and Market streets, San Francisco, is being rushed by the Market Street Realty Company and the erection of the steel frame will be commenced at an early date, the foundation work being completed. This theatre will have a seating capacity of more than three thousand and is expected to surpass anything of its kind in this country.

Announcement has been made that the Turner and Dahnken Circuit of San Francisco will erect a motion picture theatre at Ninth street and Macdonald avenue, Richmond, Cal., at an estimated cost of $65,000. A theater is now being conducted there by this concern, but a larger one is desired.

Work has been started at Dinuba, Cal., on the erection of a one-story brick motion picture house for H. T. Haden and W. P. Boone. The structure will cost about $8,000.

The new Strand theatre at Los Gatos, Cal., has been opened under the management of Mrs. R. M. Black.

A fine motion picture theatre is being erected at Marysville, Cal., for K. A. Adelsburg and will be ready within a few weeks. It will have a seating capacity of about 1,000.

Charles Goodwin, who recently purchased the Fairyland theatre at San Francisco, Cal., from Cory Bros., is making extensive alterations in the house.

A. Oberle, formerly well known in San Francisco, has purchased the Bay Station theatre at Alameda, Cal., and has made extensive changes.

The excavating work for the new U. C. theatre on University avenue, Berkeley, Cal., has been completed and actual construction is now under way. This theatre is to have a seating capacity of two thousand, all on one floor.

FLORIDA

The new Imperial theatre in Jacksonville was opened to the public on December 15, under the management of E. J. Sparks, and "Metro" productions are being shown.

INDIANA

Plans for remodeling the Strand theatre at Indianapolis are being prepared and call for extensive improvements, chief among which will be the installation of new chairs. All the work is to be performed during the hours of 11 P. M. and 11 A. M., so that the regular performances of the theatre will not be interfered with. The new chairs will provide a seating capacity of 900, and will be upholstered in leather, placed thirty-eight inches apart as compared with thirty inches clearance as at present and will allow patrons to pass in and out without molesting others. Thick carpets will be laid in the aisles throughout and the box will be placed on a line with the sidewalk. A new screen and two new projecting machines will be installed and improved heating facilities will make the building comfortable. The present pipe organ will be used fifteen minutes in each hour and an orchestra will provide the musical program during the other forty-five minutes.

IOWA

L. B. Longnecker is building a new motion picture theatre at Sioux City, the name of which has not yet been selected. He is installing a transverter machine, two simplexed and a minusa screen. It is a suburban house.

KENTUCKY

J. A. Thompson is fitting up a vacant building at 214 North Nineteenth street, Middlesboro, in which he plans to open a motion picture theatre shortly. This will be the fourth such theatre in Middlesboro.

MISSOURI

The Victoria theatre, on Delmar near Grand avenue, St. Louis, opened on December 18 for a four weeks' engagement of Thos. H. Ince's "Civilization." This is the first time the film has been exhibited in St. Louis, and special arrangements have been made with the Harper Film Company, whereby the St. Louis Post-Dispatch Christmas Festival Fund, under whose auspices the film is being exploited, will be benefited by the showing. The prices of admission are 25, 50 and 75 cents a seat.

NEBRASKA

Mrs. Margaret Develin is building a brand new theatre to seat 350 people at Plainview and has already installed a Simplex machine and all equipment will be modern in every detail.

L. C. Lovell, of Maywood, has ordered from an Omaha firm chairs and other equipment for a new theatre that he will have ready for opening on December 19. This is the first theatre in Maywood and although the town has a population of only 400, it has a good surrounding country territory to draw from, and Mr. Lovell intends to show the best pictures he can secure. Admission prices will be 10 and 15 cents and will show on Tuesday, Thursday and Saturday of each week the year round.

OHIO

Plans are being made for the erection of a new theatre in the central business district of Chillicothe, Ohio, by Messrs. Albert Douglas and August P. Herman, owners of the Queen and Star theatres of that community, which have been under the management of C. A. Smith, and have been the Paramount exhibitors in that community for a number of years.

The new theatre when completed, will have a seating capacity equal to the Queen and Star theatres, and will be built along the most modern lines, running from the main street to the block in the rear, and having exits on all sides, with a modern ventilating system, and the latest theatre equipments.

Mr. Smith has been showing the Paramount Pictures with great success.

New Two Thousand Seat House for Capital

WASHINGTON is to have another large theatre, to be known as the Willard theatre, located on F street with a stage entrance on Thirteenth street. The property includes ground to the extent of 16,500 square feet, involving an investment of $400.000. Negotiations have been under way for some time, but have just been completed through H. R. Dulaney, representing the Willard estate, and R. S. McGill, for the Thomas J. Fisher & Company, real estate, agents.

Those chiefly responsible for the deal are George M. Mann, manager of the local Paramount Exchange; A. T. Babcock, and C. M. Caset. The building will be erected under the corporation known as the Willard Theatre Company, plans for which have been drawn by the Hoffman Company of New York and Philadelphia.

The main entrance will be on F street, with exits on Thirteenth street. The theatre will have a seating capacity of 2,200, with two tiers of boxes and balcony with a large main floor capacity.

Owing to the deep slope of the land on Thirteenth street, it is proposed to have inclined planes give entrance to the parquet floor and balcony. These will be gradual through the 100-foot lobby. The "Ramp" system will be used in construction, with the exception of the stairways from the upper to the lower box levels, though these, also may be reached by the inclined planes. This is an advantage which will be welcomed by patrons.

In locating this new house on F street, those in charge are going away from the picture district of the downtown section and yet remain within the amusement part of the city. Ninth street, from G street to Pennsylvania avenue, a distance of five blocks, is the white lights of Filmland in the Capital City. It was Mr. Mann's desire to break away from this section in giving to the city the handsome theatre he proposes.

The furnishings, decorations and architectural designs, both interior and exterior, will be artistic and in keeping with the purpose of the structure. It is proposed to have this house stand out as a model in up-to-date theatre structure. Ground will be broken at an early date and completion is scheduled for the opening by September 1, 1917.

WILLARD HOWE.

BANG CRASH "JUST A MOMENT PLEASE"

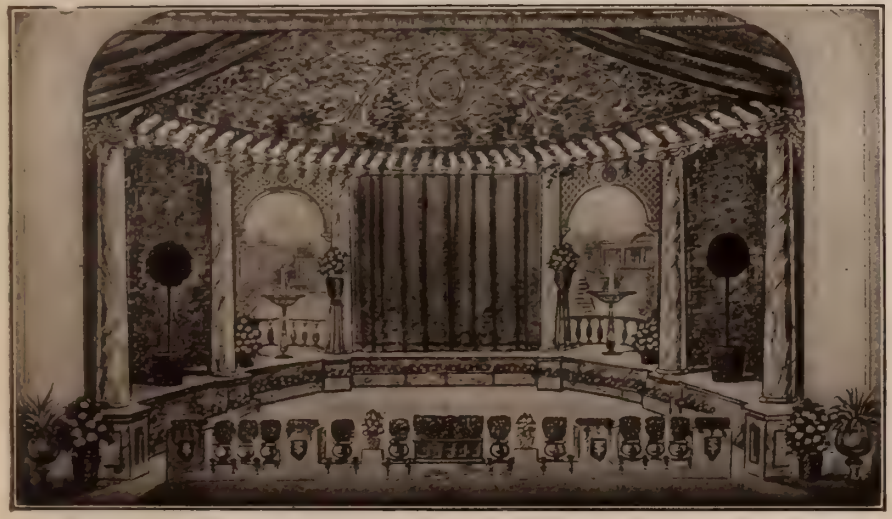
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YOU MR. EXHIBITOR MUST CONSULT WITH

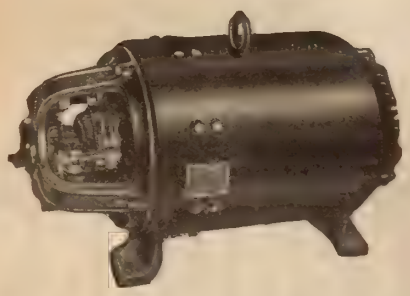
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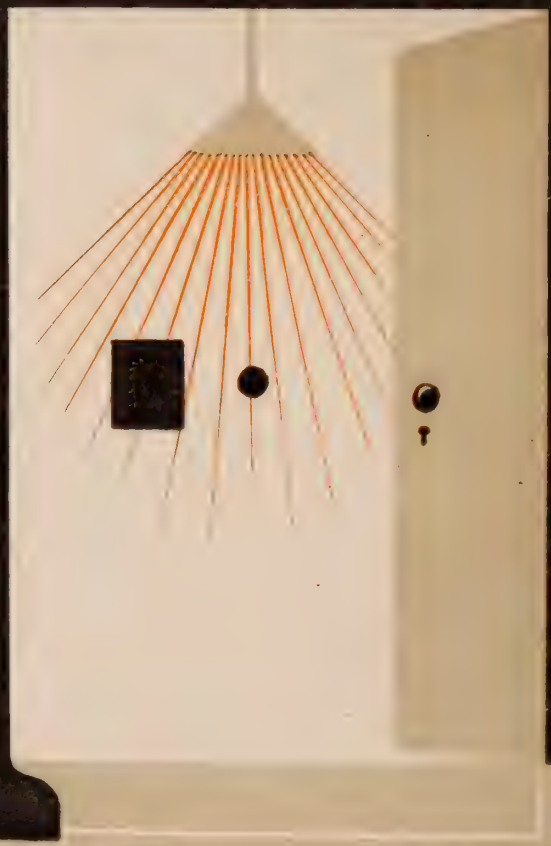


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